

The Use of Color Words in Pamuk's *My Name is Red*

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ABSTRACT: *The paper analyzes the use of color words in Pamuk's award winning novel, My Name is Red. The novel is rich in a variety of linguistic assets and represents newness in the use of color words with a Turkish backdrop. The study explores the frequency of color words and priorities them. To understand the symbolism associated with colors, the study looks for the linguistic contexts of color words. A total of eleven colors have been selected. One important feature of the study is analysis of the combination of natural and artificial color words.*

1.0 Introduction

The scientific study of colors has contributed a lot in the field of arts and literature; colors are of philosophical interest. They have a lot to do with the life of people and we understand the significance of colors in the life of humans. Humans need colors and without colors life would become tasteless. In literature the color words have a lot to do with the perceptions of human mind. The world of literature is very deep and it may be second to impossible to explore it completely. The same is true of the use of colors in literature which may be very interesting for the creator. The artists like Picasso and Leonardo da Vinci have created a good deal of their masterpieces. Their unique paintings have a lot to do with the significance of colors. The splendid blend of colors gives the observers a unique message which has a vital connection to human psyche. In literature we come across almost same repertoire of feelings which we experience through certain paintings. It may be a kind of *frozen music* what we experience in enjoying paintings and the same is true of literature as well. Colors in literature, in almost all of its genres, like poetry, drama, novel, etc, give a range of messages and they, sometimes, give emotional peace as well, which takes us from real world to an imaginary world and we feel calm. The influence of colors is very strong and the same is true of color words as well whether they are used in literary texts or in advertisements. The author may associate a lot of things with the use of those color words in their writing. The writing of fiction requires a great art and the use of color words requires more than that art. The text of novel requires a big span of time for the writer to create it and we find a number of techniques that a writer uses and the use of color words is one of them.

The author, Orhan Pamuk, has written seven novels and is the recipient of major Turkish and international literary awards including Nobel Prize in Literature. He is one of Europe's and even world's most prominent novelists, and his work has been translated into more than twenty-five languages. The novel, 'My Name is Red', is, originally written in Turkish language and it is magnificently translated into English by Erdağ M Gökner; our study analyzes this particular translation which earns the translator an award as well.

The study of colors has been intensive and extensive; many scholars have talked about this particular area of language and literature. This kind of study has been undertaken not only in literature but also in other disciplines like anthropology, etc since its scope is very broad. The basic color terms have been defined and analyzed by a number of scholars around the world, there we see the anthropologists Berlin and Kay who have talked about the appearance of 'basic color terms' in different languages. These authors found and believed that there was a strict hierarchy in those unique color terms which essentially obey a single set of rules. Further we see if a language has two color terms they are black and white and if the third is added it is always red, and accordingly the fourth and fifth will always be green and yellow but that particular order may be different in different languages. Then we see that the sixth term will be blue and the seventh will be brown.

Moreover if further color terms are used they will be selected from purple, pink, orange and grey. Later we see that again Kay makes little adjustments in that system. Berlin and Kay, here, imply that it has some genetic component, it can be opined that it appears in the same sense that Chomsky's deep structure must have a genetic component, although Bornstein, also justified by MacManus, has suggested that racial differences in color vision may be significant (80.257-285).

There are many authors who have talked about the evolution of color terms the first instance always comes from the authors of kudos and they are Lausia and Kay they have talked about the model of evolution of (basic) color term systems. These color systems have been appreciated both by the empirical and theoretical considerations and they have been discussed by a number of scholars and these two authors have been quoted by a number of scholars in their study of the colors. They speak of the empirical side which is the use of new facts which are about the naming process/system that have been brought to light continually. These particular systems have demanded some modifications in the *descriptive model*. Lausia and Kay speak of the theoretical side. This study of Lausia and Kay attempts to find both of the goals and they address a new empirical question with some unique data from the World Color Survey (WCS).

Color Symbolism in literature has been discussed by Pauline M Ryan (141-160). This study examines the notion of color and color symbolism in Hausa literature. A number of notions have been discussed and the author divides the colors into two groups: *primary* and *secondary*. The primary group of terms is nonderivative and nonrestrictive in usage; the secondary group is derivative and restrictive, the author describes the color in the primary group, white, black, and red which occur with the greatest frequency in that particular kind of literature. The author observes that there is a great consistency in the symbolic values ascribed to each of these colors. As a result we see that white denotes positive and socially desirable qualities, and black is the opposite. Red, the writer says, is ambiguous but in some contexts can be closely associated with black; in others it can be associated with spiritual agency and power (of emotions). The author adds that "the verbal forms of the color terms are also consistent in their associations which suggests that to understand the significance of the color it is necessary to relate it to the verbal triad (harmony) and in interpreting the one, to consider the other" (141). Pauline M Ryan has also discussed the values and philosophy of different colors; he discusses the traditional notions associated with them and highlights the creativity of the literary people. It appears as one of the finest studies conducted in the literary criticism, it really covers some significant aspect of our study. The writer says that there are two particular areas which are neglected and are really important areas in Hausa literature where we see that color terms and color symbolism have not been talked about much. The authors believe that there is not much literature available regarding the concerned field of color knowledge and very little empirical work has been done yet.

Feride Cicekoglu in her study 'A Pedagogy of Two Ways of Seeing: A Confrontation of "Word and Image" in My Name Is Red' has talked about the hidden philosophy of the rich treasure of the grand novel. This novel has created, as the writer opined, some controversies not only in Turkey, the homeland of Pamuk, but also in some other countries as well. This novel focuses on the debates around image-making, as the author comments, in late sixteenth-century Istanbul, and then the Ottoman capital. This novel is also a grand contemporary tale and its focus is not only on the common tradition of miniature of kind painting during the Ottoman period in particular but on the contrary also the tradition of

Western painting (1-20).

Moreover, we see that this novel is a detective as well and a love story also which starts with a strange murder and resolving the mystery at the end which is just like many other novels in the genre. There are a lot of unique things in the novel where we find ourselves in a sublime state of mind. Cicekoglu states that “what is unique is the role that the confrontation of different traditions of painting, Western and Islamic, and that between "word and image" play in the resolution of the love story and the solving of the mystery” (1-20). The very confrontation of different traditions of painting is marvelous and highly inspiring for the readers. There are a lot of traditional things in the novel including the styles of the paintings and their unique manifestation through the depiction of the novel. This is what the author, Pamuk, is famous for. This fine tradition of painting and miniature painting might be interpreted as a particular way of dealing with the *iconoclastic* tradition of Islam. “In this context, images are not seen as things-in-themselves but they are treated as *footnotes* even when the image seems to dominate the written word on the page. Image-making becomes an extension of the text, rather than an independent art. It serves the purposes of the words for a better understanding of the meaning, for a description of the aura of the narration, for the depiction of the images the reader of the story will paint in the mind's eye” (Cicekoglu 01). These are really very important facts to understand the philosophy of the works of Pamuk. We also see that the words may have more than one meaning and we may also go deep down into the study of meaning and find the relative meaning through connotation and denotation. Surely, images are not seen as things-in-themselves but there is more than that, as the writer says that image-making becomes, to a good degree, an extension of the text, no doubt a literary text, rather than an independently unique art. The writer, Cicekoglu, believes to say that images do not represent the real life rather they are in fact an externalization of the inner life. Thus, the author further says that contrary to that meaning and explanation in Western art, the meaning in Islamic elucidation is "inwards, converging on a private truth" rather than revealing itself with an "outwards movement". Moreover the writer adds, “Such a way of seeing is a totally different story than the discipline of art history traditionally allows: the history of art, everywhere interlaced with the problems of representationalism, is in

large part a commentary of the Western tradition upon itself, even if examples may be chosen from beyond its borders. Representationalism and its attendant problems are integral to the history of Western art, but not to the history of all art" (Cicekoglu 01).

Pamuk participated, as the author Cicekoglu comments, in two interviews in the Netherlands during Cicekoglu's stay there, as an artist-in-residence, where Pamuk discussed *My Name is Red*: In Rotterdam, UNI, 13 April 2002, with Michael Zeeman and in Amsterdam, Kninklijk Palais, 17 April 2002, with Prof. Erik-Jan Ziircher and Michael Zeeman. In Kninklijk Palais, when Cicekoglu posed the question which was from the audience, why did he choose the *Book of Festivities* which was not typical of miniature tradition, Pamuk answered that the rich and colorful depiction of the circumcision feast was a visual inspiration for his writing. Here we can imagine that there are a lot of instances and inspirations for the author to understand the values and importance of colors and Pamuk made a unique use of colors words for writing his novels. We can see the following lines from the novel: "My death conceals an appalling conspiracy against our religion, our traditions and the way we see the world. Open your eyes discover why the enemies of the life in which you believe, of the life you're living, and of Islam, have destroyed me. Learn why one day they might do the same to you. One by one, everything predicted by the great preacher Nusret Hoja of Erzurum, to whom I've tearfully listened, is coming to pass. Let me say also that if the situation into which we've fallen were described in a book, even the most expert 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" (Pamuk 5-6). Moreover we see that in a daring book on *The Power of Images*, Freedberg depicts the Dutch episode of iconoclasm during the winter of 1565-66. The author explains "how the organized bands, as well as individuals, assailed images would make no less exciting and disturbing a history" than the "oft-repeated tale" of "the wealth of the Church as embodied by images". In the same way, Pamuk gives the readers a chance to see the "inseparability of iconoclast and *iccondule* positions...both based on the cherishing that turns to fear". This is, as the writer admits to say that, tension that continues to have a deep impact on our contemporary world of images. Both by its theme and its time, the

story in the novel, *My Name is Red*, indicates a most serious matter at a critical stage of history what the historians also witness, where the subconscious of our current neurosis is captivated by an anachronistically recognized "East-West" war of words. By preferring on imagery as the theme of the novel and by placing his story in the confusion of the sixteenth century, Pamuk depicts a universal structure for a more thoughtful and deep understanding and also the comprehension of the power of images in his novel.

Feride Cicekoglu has also talked about some of the leading features of the novel *My Name Is Red* in his article, *Difference, Visual Narration, and "Point of View" in My Name Is Red*. This particular study centers on the dissimilarity between Eastern and Western ways of visual narration, taking as its frame of orientation the novel, *My Name is Red*, by Turkish author, winner of the 2003 International IMPAC Dublin Literary Award, announced on May 19, 2003 at Dublin Castle. "This book is particularly important in terms of visual narration because it highlights the critical concept of "point of view" (POV)". At the present internationally famous novel, Pamuk's anachronistically produced characters face each other on ways of considering and visual narration in the context of sixteenth-century Istanbul, when it was the capital of the Ottoman Empire. In the same study we see that the visual narratives of miniature painting are explained which are drawn in comparison to the contemporary Renaissance art which of course unfolds the dissimilarities in the depiction of certain faces and facts. That particular style in visual narration is treated in the novel as a manifestation of seeing and imaging the faces in their refined uniqueness and is contrasted with the tradition of Islamic book enlightenment where all faces appear to be the similar. Moreover the author says "Western concerns with individuality and the uniqueness of the POV as revealed in one-point-perspective, suggest it is an indispensable aspect of style. In that sense, *My Name is Red* highlights portraiture in the visual arts as a reflection of character in visual narration; reflecting both the subject and the artist whose individuality is represented in the style of painting" (Cicekoglu 124). We also see that Pamuk's novel, constructed as a masterpiece of many different voices in one cohesive whole, is well-suited in its appearance to its theme topic since it explains the idea of POV in fictional narrative structure which makes the readers go deep down to understand the

philosophy of the novel.

The characters of the novel are also important to know as we see that there are a number of facts which they indicate through the course of the novel and we observe that the reader would enter into a world of *Renaissance perspectivism*, which the critics call a domain of vision. And through his characters the author calls and confronts the ultimate vision of blindness which can be represented as in the novel as a self imposed fate of miniaturists at the peak of their particular careers. Almost by the end of the study we see that there are a number of themes related to the novel and there are deep meanings associated with it and the writer calls it a worry about the point of view which is contrasted and makes it opposite and there are a number of themes associated with it as well and we can pose a question here as the absence of vision as utmost accomplishment within the Islamic-Turkish belief. This is interesting to know the hidden meanings of the novel; there are a lot of observations that the author draws our attention to. The critics have discussed the leading themes of the novel, *My Name is Red* and we observe that the linguistic side of the novel has not been explored to a good degree which may need a sincere effort to proceed. The literary treasure of the novel has been remarkably researched by the critics but it was difficult to find further relevant study; no further study, relevant to our domain of study, was found.

The purpose of the study is to make the reader understand of the preferences of the writer's use of color words. This will make us know the use and frequency of color words in the novel. The color words may be red, blue, green and yellow. The study attempts to find the particular contexts in which the color words appear. Finally the study also intends to know the combination of the natural and artificial color words.

To this end the following research questions were established:

1. What is the frequency of color words in the novel, 'My Name is Red'?
2. Which color words are used to a greater degree in the novel?
3. In which linguistic contexts do the color words appear?
4. What is the combination of natural and artificial color words?

2.0 Method

The novel, “My Name is Red” by Orhan Pamuk was the corpus of the present study. This corpus was established to analyze the questions 1, 2, 3 and 4. It required quantitative analysis of the questions. The colors black, white, red, green, yellow, blue, brown, purple, pink, orange and grey were analyzed.

“What is the frequency of color words in the novel, ‘My Name is Red’?” was the first and foremost idea to go further in the study and for this we used *Wordsmith Tools* (Scott), and took a quantitative analysis. The same tool, *Wordsmith Tools*, was used to see the greater degree of the color words in the novel. Moreover the linguistic contexts, the question 3, were also analyzed through this software.

Both quantitative and qualitative analyses were applied to the study. *Wordsmith Tools* produced results including the frequency of the use of color words in the novel.

This software is an integrated suite of programs. Computer engineers believe that this tool can make us look at “how words behave in texts”. People can also use these tools to find out how words are used in their own texts (Scott). For the current study, to conduct the quantitative analysis, these tools played a central role.

3.0 Results

3.1 Frequency of color words

Table 3.1

The frequency of color words

Color	Occurrences	Frequency per 1000 words
Black*	540	2.92
White	32	0.17
Red	131	0.71
Green	25	0.14
Yellow	13	0.07

Blue	28	0.15
Brown	2	0.01
Purple	19	0.10
Pink	18	0.10
Orange	6	0.03
Gray	11	0.06

* *Black* is also used as a proper name by the writer in the novel.

Table 3.2

The frequency of color words

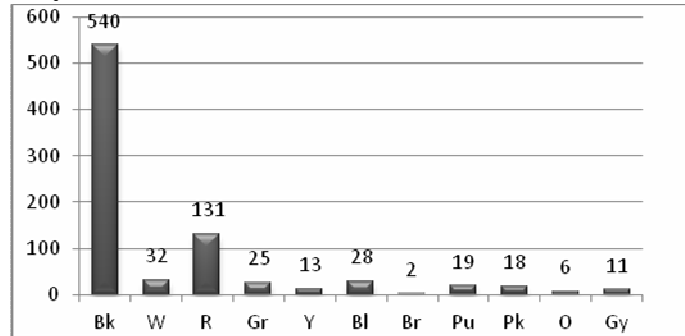
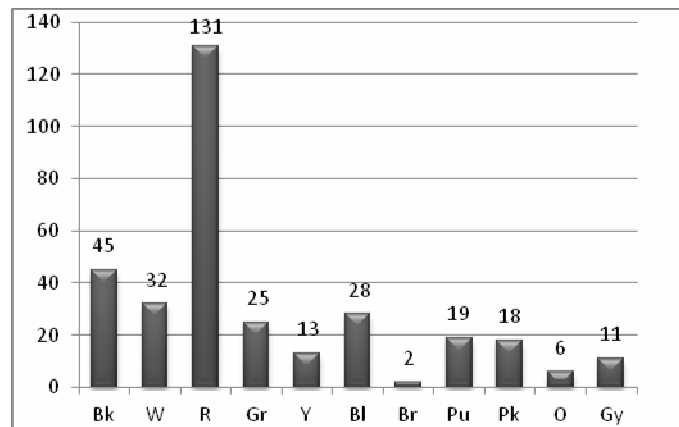


Table 3.3

Frequency of color words: excluding the '*Black*' as proper Name



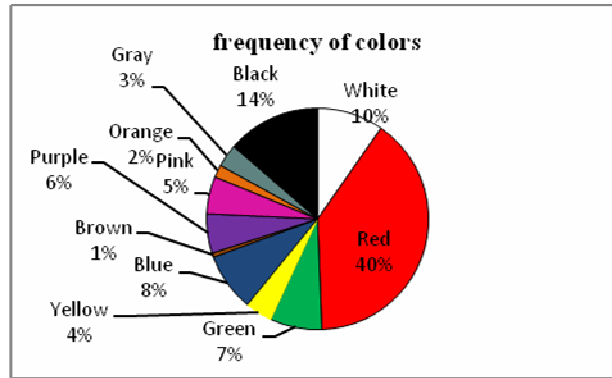


Fig 3.1
Frequency of color words

3.2 The most frequent color word in the novel

Table 3.4

Color	Occurrences	Frequency
Red	131	0.71

3.3 Linguistic contexts

Linguistic contexts of color words

Table 3.5

Black

N	Cluster
1	I am called
2	am called black
3	of black s
4	black and i
5	to black s
6	black and the
7	it was black

Table 3.6**White**

N	Cluster	Freq.
1	WHITE	32
2	THE	21
3	AND	18
4	A	16

Table 3.7**Red**

N	Cluster	Freq.
1	TOO SOME RED INK HAD	2
2	TONES TO DEPICT THE RED	2
3	RED TOO SOME RED INK	2
4	WITH RED TOO SOME RED	2
5	WHAT IS THE MEANING OF	2
6	WAS WITH RED TOO SOME	2
7	RED TONES TO DEPICT THE	2
8	APPROACHING ME THE OMNIPRESENT RED	2
9	A VARIETY OF RED TONES	2
10	251 WITHIN A SHORT PERIOD	2
11	RED APPROACHING ME THE OMNIPRESENT	2
12	NAME IS RED ORHAN PAMUK	2
13	MY NAME IS RED ORHAN	2

Table 3.8**Blue**

N	Cluster	Freq.
1	ROOM WITH THE BLUE DOOR	9
2	THE ROOM WITH THE BLUE	7
3	WITH THE BLUE DOOR WHEN	2
4	INTO THE ROOM WITH THE	2
5	ENTERED THE ROOM WITH THE	2

Table 3.9**Green**

N	Cluster	Freq.
1	THE GREEN	5
2	GREEN EYED	4
3	AT THE	3
4	ON THE	2
5	OF THE	2
6	PISTACHIO GREEN	2
7	SILK SHIRT	2
8	S APPRENTICE	2
9	HIS GREEN	2
10	CALLIGRAPHER S APPRENTICE	2
11	CALLIGRAPHER S	2
12	AND HIS	2
13	GREEN SILK SHIRT	2
14	GREEN SILK	2
15	GREEN EYES	2

Table 3.10**Yellow**

N	Cluster	Freq.
1	GREENISH YELLOW	2
2	A YELLOW	2

Table 3.11**Brown**

N	Cluster	Freq.
1	AND	3
2	BROWN	2

Table 3.12**Purple**

N	Cluster	Freq.
1	AND PURPLE	5
2	PURPLE BLOUSE	4
3	PURPLE FLOWERS	2

4	PURPLE BLOUSE I	2
5	WEARING A PURPLE	2
6	WEARING A	2
7	PURPLE FROM	2
8	BLOUSE I	2
9	A PURPLE	2
10	BRUISED PURPLE	2
11	MY PURPLE	2
12	MY MOTHER	2

Table 3.13**Pink**

N	Cluster	Freq.
1	IN PINK	3
2	THE PINK	3
3	A PINK	2
4	PINK AND	2
5	GREEN EYED	2

Table 3.14**Orange**

N	Cluster	Freq.
1	ORANGE JAM	3
2	OF ORANGE JAM	3
3	OF ORANGE	3
4	REDDISH ORANGE LIGHT	2
5	REDDISH ORANGE	2
6	ORANGE LIGHT	2

Table 3.15**Gray**

N	Cluster	Freq.
1	THE GRAY	3
2	GRAY MULLET	3
3	THE GRAY MULLET	2
4	A GRAY	2

3.4 The combination of natural and artificial color words

The following tables are given:

Table 3.16

BLACK		
N	Concordance	Class
1	ushing Oxus River aided by his black charger and Allah, the	A
2	uined building, or hiding in a black well along with a jinn.	A
3	-breasted maidens drawn in the black-ink style of Tabriz , be	A
4	tches sight of a black-haired, black-eyed , silver-skinned, t	N
5	window, he catches sight of a black-haired , black-eyed, sil	N
6	he said, opening her beautiful black eyes wide, "I beg of yo	N
7	ssed through fire mounted on a black horse whose nostrils bo	N
8	miniaturists, He 258 wants the black-hearted devil found. He	N
9	by candlelight, hoping that my black-eyed beauty would come	N
10	same time, forget that I'm the black sheep of the crowd. I l	N
11	er, and at mounds of brown and black cumin . 304 Sometimes I	N
12	magnificent when he worked in black ink , when he rendered,	A
13	egant-eared chestnut palomino; black and golden horses ; pink	N
14	and hunt scurrying red-tailed black greyhounds , gazelle faw	N
15	o be made without color in the black-ink style . Why no color	A
16	long, as they fled from him; a black horse that caused Maste	N
17	ly, I walked through the pitch- black rooms of the lodge, oil	A
18	dowy trees, shuttered windows, black chimneys , ghosts and ha	A
19	red blood, soon to flow, makes black dust rise from the dry	A
20	ed, opening wide her beautiful black eyes . "As you've reques	N
21	your names would be circled in black . Only Allah has knowled	A
22	re approaching that suspicious black spot on the wall. When	A
23	and shuddered. The room was so black now that we could no lo	A
24	. Suddenly, suspecting another black spot , and to 128 determ	A
25	the paper, began to study the black and white horses in the	N
26	life that I didn't notice the black dog staring at me from	N
27	s: The horror of waking in the black of night to realize the	N
28	ed. I wiped my nose. I saw the black dog wagging its tail in	N
29	e a buyer, some simply draw in black ink on nonsized, unfini	A
30	whose droopy eyelids and large black eyes gave him a perpetu	N
31	utlar neighborhood to find the black-bearded , radiant-faced	N
32	good," objected an ill-omened black cat licking himself on	N
33	Illness, power and vigor to the black and white of a well-exe	N
34	med and spread secretly like a black flower . "All right, chi	N
35	of the tailless jackal and the black jinn ." "But you told Ha	N
36	till this hour?" "We saw some black beggars ," said Shevket.	N

37	ket is mocking me.” I left the black corner of the closet, q	A
38	is may indeed be the case. “My black-eyed girl , my dark-fort	N
39	st on the wall, was equally as black and frightening. Despit	A
40	hat they’re your children.” My black-eyed beloved smiled sli	N
41	ings we’ve made?” The room was black now , I couldn’t see for	A
42	style. Working in the Chinese black-ink style —brought to us	A
43	order to see within the pitch- black room , I hastened back o	A
44	es, doodle in the margins with black ink . And religious cens	A
45	ublime gardens and the soaring black kites that you still de	A

A= 20, N= 25

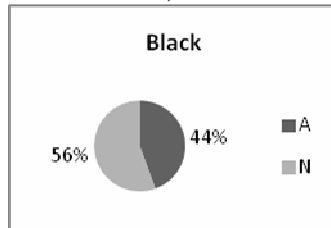


Fig 3.2

Table 3.17

WHITE		
N	Concordance	Class
1	Mecca. Shekure spread a clean white sheet over her father.	A
2	om where my Enishte lay in his white nightgown , as the Imam	A
3	ined the chestnut horse with a white blaze , the gazelle-eyed	N
4	spirited Arabian horses with a white blaze on its nose and a	N
5	e and haircut. Mounted upon my white horse , which I’d been r	N
6	odded as she wept. Mounting my white horse , I said I’d secur	N
7	d the parade astride my fickle white fairy-tale horse , and a	N
8	nd gracefully mounted a second white horse which we’d brough	N
9	n. They were lovely women with white skin and slanting almon	N
10	dark-skinned, six-armed, long- white-bearded old man symboli	N
11	other along with a lock of her white hair , and my best pens	N
12	he backside of whose armor was white with flour , was courage	N
13	e beast with stirrups, added a white blaze to his forehead a	N
14	ltan’s chestnut horse with the white blaze nor the horses up	N
15	see him, only the edge of his white mattress which lay like	A
16	render the black, chestnut and white horses —so tenderly care	N
17	s white outfit and in the snow- white light falling through t	N
18	re Bihzad himself; now, in his white outfit and in the snow-	A
19	e said. They were removing the white shroud , and they must’v	A

20	strangely the nostrils of the white horse belonging to the	N
21	breeze began to stir. I led my white horse by the bridle ove	N
22	, began to study the black and white horses in the faint moo	N
23	of Black making ground on his white horse , and I shuddered.	N
24	just when Black rode by on his white steed ? Why did I open t	N
25	t. My recollections were stark white , like the snow outside.	N
26	lovelorn Mejnun befriending a white tiger and a mountain go	N
27	wer and vigor to the black and white of a well-executed illu	N
28	ile you were out, a completely white man who'd died and lost	N
29	glanced up to see Shekure in a white gown looking like a gho	A
30	and pale gondolier dressed in white , who'd taken me by the	A
31	subtlety; Rüstem's wrestling a white demon to death at the b	A
32	ed with a finish made from egg white and starch . Greedy, sha	N

A = 8, N = 24

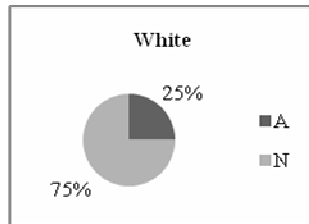


Fig 3.3

Table 3.18

RED		
N	Concordance	Class
1	ple flowers at the base of the red war tent of Our Sultan's	A
2	ho did such careless work?"; a red horse who politely turned	N
3	ATAN I am fond of the smell of red peppers frying in olive o	N
4	ed it off with handfuls of hot red pepper flakes before taki	N
5	r master's body covered with a red cloth , all stood with the	A
6	red; there was a faint hint of red in its coat as well. It w	A
7	g a leopard lying in a pool of red blood , its spots blooming	N
8	üskün river and hunt scurrying red-tailed black greyhounds ,	N
9	them. Long afterward, once the red light of the Treasury had	N
10	how Behram Gür withdrew to the red room with his Russian pri	A
11	begin to explain: " This color red belongs to the great mast	A
12	sury room suffused with a dark red that I'd never seen befor	A
13	den walkways. This chamber was red , tinged with the color of	A
14	merciless, that one. He has a red sword , take care to guard	A

15	d corpses, daggers drenched in red blood , sorrowful soldiers	N
16	ing everything that dimmed the red color reigning in the col	A
17	, and turquoise on a swatch of red velvet and one of the Gov	A
18	nto labor; the location of the red belt I'd lost over forty	A
19	rial Guard themselves in their red uniforms . The Head Treasu	A
20	nish-yellow chrysoberyl, and a red velvet saddle embellished	A
21	breathe out of excitement. The red approaching me —the omnipr	A
22	ed. Within a short period, red imbued all. The beauty of	A
23	d from my grandmother's lap at red shirts while my mother hu	A
24	approaching me— the omnipresent red within which all the imag	A
25	y the same artist who made the red ones on dark-blue earth a	N
26	ng tray in the illustration of Red in Enishte's book : doubtl	A
27	s if staring at three wondrous red roses in a garden. I lean	N
28	g soldiers in the depiction of Red : also the work of Butterf	A
29	dentify had applied a peculiar red to the painting under the	A
30	as terrified by the passion of red in one bustling picture ,	A
31	as he sat off to one side on a red carpet ; this man held the	A
32	r of the furrier's guild, in a red caftan and purple sash, h	A
33	r the edges of the carpet, the red of Alevi allegiance on th	A
34	ks, my drawstring trousers, my red underwear , the nicest of	A
35	underwear, the thick shirt of red broadcloth worn under arm	A
36	es downstairs and claimed that red ink applied to the forehe	A
37	t) the slow spread of a deadly red seeping from a bronze ink	A
38	So it was with Red, too: Some red ink had splattered onto a	A
39	story as well. So it was with Red , too: Some red ink had sp	A
40	ketched the image of something red in a corner and told the	A
41	e of it. We dribbled some more red ink onto the page, then e	A
42	ounterling Olive, had drawn his red sword and cut off Olive's	A
43	k. His shirt had turned bright red from the blood . Like the	A
44	I. Orhan Pamuk MY NAME IS RED Orhan Pamuk is the author	A
45	iniaturists. Thus withered the red rose of the joy of painti	N
46	ed—despite the splendor of the red that ruled the painting,	A
47	ir brows before death, dabbing red onto their necks , making	N
48	mmered brightly with a strange red and indicated that he had	A
49	flesh, the spot bloomed a pure red . What I'd done both frigh	A
50	light of the sun fell over the red and oxblood cloth of the	A
51	was curled up fast asleep on a red Ushak carpet , with his we	A
52	used to blind himself. By the red daylight filtering inside	N
53	e so accustomed to the velvety red aura of the Treasury room	A
54	strive to find this variety of red that is only visible to t	A
55	er directly revealed this fine red except when He let the bl	A
56	of collected pictures I saw a red-lipped , thin-waisted Pers	N
57	until our cheeks turned bright red , or with marble polishing	A

58	r scissors, and beneath a soft red cushion and a carpet befo	A
59	s. “Be afraid of Hasan and his red sword ,” said the father-i	A
60	hair and cuts his throat. Your red blood , soon to flow, make	N
61	that he was still circling the red cushion , dagger in hand.	A
62	with an envious finger in her red mouth . Despite its being	N
63	coitus or to apply a devilish red to the open mouths of the	N
64	crazy. And if he takes up that red sword of his, there’s no	A
65	other likes, and your favorite red shirt cloth?” I said, lea	A
66	nce of an absolutely matchless red . 251 Within a short perio	A
67	?” “Mama, why did you put that red vest on?” Shevket asked.	A
68	the hall, where I removed the red broadcloth vest from the	A
69	see my whole body. My vest of red broadcloth suited me, but	A
70	hevket hit me with our uncle’s red sword .” “It’s bruised,” I	A
71	lackcat had ordered purple and red quilting from the town of	A
72	st wander.” “Uncle Hasan has a red sword . It’s so sharp it’l	A
73	sion—each a different shade of red —fully expressing our joys	A
74	my thoughts and that terrible red sword the boys talked abo	A
75	your ghostlike cypresses, your red-tinted pictures of love a	A
76	hadn’t brought the secrets of red paint —which they’d learne	A
77	hat I thought was my blood was red ink ; what I thought was i	A
78	zed that all colors had become red . What I thought was my bl	A
79	the way from Tabriz. It’s for red .” At that very moment, it	A
80	robe and put on the fur-lined red one : It was tight around	A
81	reed pens and the mysteries of red ink , whose consistency he	A
82	that large inkpot reserved for red , but I didn’t turn to fac	A
83	lder of fine cloth?” “Nay.” “A red sash of Atlas silk?” “Nay	A
84	turban nailed to the wall, the red velvet pillow whose smoot	A
85	hile his assistant, dressed in red , held a mirror and a silv	A
86	olor: I all in blue, he all in red . And if this weren’t indi	A
87	bitch is so spoiled she has a red silk dress as well. One o	A
88	My Name is Red Orhan Pamuk You slew a m	A
89	example, he said, “ Purely for red ,” when he presented me wi	A
90	es and circular designs in the red rug , the color of the sil	A
91	g waters of the Tigris, turned red from the ink bleeding out	A
92	rts and, over there, my wife’s red sash caught like a sin in	A
93	well.” Next, I placed a faded red carnation petal , which I’	N
94	uld you propose to depict this red carnation , for example, o	N
95	y, and I sat beside him on the red cushion whose warmth remi	A
96	d most likely been caught with red ink powder in their pocke	A
97	him about the hidden logic of red within the picture; I was	A
98	the lute players in shades of red with beatific faces as th	A
99	entire body had become bright red from the ink splattering	A
100	ward Usküdar in the four-oared red longboat we’d boarded in	A

101	d we see it," said the other. " Red cannot be explained to he	A
102	ing the walls of the courtroom red , nor by situating the pic	A
103	lent. "Instead of turning beet red , give me an answer, young	N
104	ety of red tones to depict the red of a caftan , they claimed	A
105	aturist would use a variety of red tones to depict the red o	A
106	e red. "What is the meaning of red ?" the blind miniaturist w	A
107	esides, we believe in only one red . "What is the meaning of	A
108	innocent, if my hands weren't red with my father's blood, h	N
109	the horse or the uniqueness of Red , by the misery of the tre	A
110	e of the Minister of Accounts, Red Melek Pasha , who, at the	A
111	ngdom's rivers flowed a somber red . But Exalted Allah did no	A
112	pole bearers to hold aloft the red silk canopy that ordinari	A
113	. Shekure, dressed in a bright-red wedding gown with pink br	A
114	ing at that odd and suspicious Red . As occasionally happened	A
115	th her pink bride's tinsel and red veil , far from being sadd	A
116	prepared five drachmas of the red powder , one drachma of so	A
117	nded the best variety of dried red beetle from the hottest c	N
118	I was ready to become genuine red , but the issue of my cons	A
119	es of a jinn. He sprinkled the red powder into the kettle an	A
120	hat yet lay in store. I AM RED I appeared in Ghazni when	N
121	nished. 2. When I saw that the red velvet cushion my father	A
122	I developed such a magnificent red tone . A master miniaturis	A
123	lances. I'm so fortunate to be red! I'm fiery. I'm strong. I	A
124	o somebody who has never known red ." "If we touched it with	A
125	elt." "My dear master, explain red to somebody who has never	A
126	n method of using a variety of red tones for every ordinary	A
127	ould smell like a daisy, not a red rose ." One hundred and te	N
128	tated upon what it meant to be red . Once, in a Persian city,	A
129	Oh, how exquisite it is to be red! I gracefully painted tha	A
130	truly able to comprehend this red that our handsome apprent	A
131	who have now gone blind, know red and remember what kind of	A

A= 108, N= 23

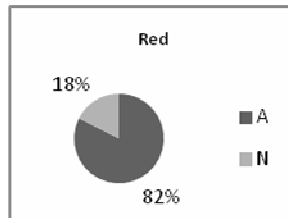


Fig 3.4

Table 3.19

GREEN		
N	Concordance	Class
1	apher's apprentice focused his green eyes onto mine and was	N
2	pale-skinned, pink-complected, green-eyed calligrapher's app	N
3	r knee with the other over her green cloak , as the man turne	A
4	depicted in pink—made a poison green pill strong enough to f	A
5	ophet at the mosque before the green prayer niche seated tog	A
6	for by the groom in a heavenly green pasture covered with fl	A
7	crying. As if to pay back the green-eyed father-in-law for	N
8	re skin of my aunt's pistachio- green silk shirt , which she c	A
9	were again looking at the lush green leaves of the springtim	N
10	saw two deer at the edge of a green copse enamored of each	N
11	ath piles of various shades of green watered silk and drew i	N
12	pling him on the shores of the green lake whose restorative	N
13	reddish-chestnut and pistachio-green horses , one of which ha	N
14	each scene. Rose pink, Indian green, saffron yellow or the	A
15	e into a bundle. I removed the green Chinese silk that had r	N
16	ed to be Shekure's elegant green pair among the others,	A
17	blouse. I pulled on the faded green one that I usually wear	A
18	s a dark-haired, fair-skinned, green-eyed man 49 with strong	N
19	life, and his brother, who had green eyes as well. My father	N
20	nge-hued skies, beautiful leaf-green bodies , brown eggs and	N
21	couldn't determine from their green and purple uniforms , re	A
22	vens to make blue pitchers and green bottles ; he saw the lea	A
23	ch clean undergarments and his green silk shirt , unable to r	A
24	ink-complexioned, full-lipped, green-eyed boy -apprentice—who	N
25	orses scrounge for and eat the green grass at our feet when	N

A= 11, N= 14

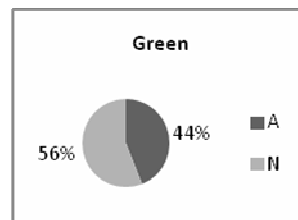
**Fig 3.5**

Table 3.20

YELLOW		
N	Concordance	Class
1	s facing each other on a dusty yellow steppe holding the tip	N
2	ee in the Hippodrome. I dabbed yellow upon the caftan-button	A
3	stirrups of pearl and greenish- yellow chrysoberyl , and a red	N
4	e, there was an eerie greenish- yellow light above us, but it	N
5	er, woolen socks, the boots of yellow leather , and over them	N
6	lothes." I donned the pink and yellow garments that I wear w	A
7	ed in my pain and faded to yellow . A large portion of my	A
8	ors, ceramic bowls filled with yellow pigment , bowls of pain	A
9	se pink, Indian green, saffron yellow or the color of goose	N
10	om your clamped throat and the yellow and purple flowers emb	N
11	the fish, buy Orhan some dried yellow figs and cherries on t	N
12	beyond these houses there's a yellow one . They say that Mos	A
13	entered through the door of a yellow house , which stood bef	A

A= 6, N= 7

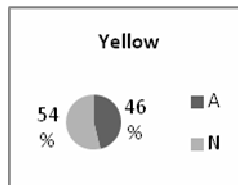


Fig 3.6

Table 3.21

BROWN		
N	Concordance	Class
1	the counter, and at mounds of brown and black cumin . 304 So	N
2	, beautiful leaf-green bodies, brown eggs and legendary sky-	N

A= 1, N= 1

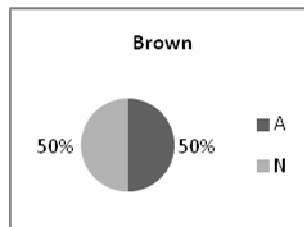


Fig 3.7

Table 3.22

PURPLE		
N	Concordance	Class
1	determine from their green and purple uniforms , relieved the	A
2	r's guild, in a red caftan and purple sash , held on his lap	A
3	various apprentices. I applied purple to some of the leaves	A
4	ust now accented with tones of purple . Strolling through the	A
5	man with bare calves wearing a purple vest , who played a tam	A
6	s face was swollen and bruised purple from fighting . His nos	A
7	fingers of his left hand were purple from being bitten . The	A
8	once, pointing out the little purple flowers at the base of	N
9	wants to go," I said. With my purple handkerchief I wiped m	A
10	er's shoes, quilted turban and purple cloak , then explained	A
11	er, why did you wear your fine purple blouse? " Shevket said.	A
12	the other room and removed my purple blouse . I pulled on th	A
13	mped throat and the yellow and purple flowers embroidered wi	N
14	myself. My fingers are bruised purple. " "Hayriye, my mother	N
15	ng cleavers, wearing rose- and purple-colored uniforms and s	A
16	also wanted to don my mother's purple blouse which had been	A
17	s I was trying it on under the purple blouse , I felt a chill	A
18	d included his wife, wearing a purple dress in the wretchedn	A
19	naret and Blackcat had ordered purple and red quilting from	A

A= 16, N= 3

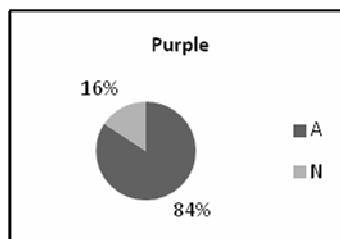


Fig 3.8

Table 3.23

PINK		
N	Concordance	Class
1	Itan—the one often depicted in pink —made a poison green pill	A
2	taking his turn, he plucked a pink rose from the garden, an	N
3	accompanying the cart stood on pink earth resting their stew	N
4	valrymen, as they crossed over pink hilltops in an orderly a	N
5	poem so agitated the doctor in pink that upon bringing the f	A
6	s of sultans, swords, the huge pink candles , the wound turba	A

7	change clothes." I donned the pink and yellow garments that	A
8	on out of the broadshouldered, pink-lipped, pretty boy who'd	N
9	he hired a tall, pale-skinned, pink-complexioned , green-eyed c	N
10	g Islam, chase away a gray-and-pink pig , symbolizing the cun	N
11	ifferently in each scene. Rose pink, Indian green, saffron y	N
12	woman, a Jewess dressed all in pink and carrying a bundle, a	A
13	ed uniforms and smiling at the pink carcasses of skinned she	A
14	Esther was all atwitter in the pink dress she was forced to	A
15	a bright-red wedding gown with pink bridal streamers flowing	A
16	was relieved that beneath her pink bride's tinsel and red v	N
17	hen I saw that he'd opened his pink mouth as a child would h	N
18	to drinking and had taken on a pink-complexioned , full-lippe	N

A= 8, N= 10

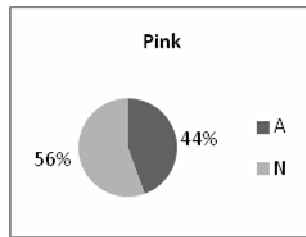


Fig 3.9

Table 3.24

ORANGE		
N	Concordance	Class
1	and I was placing a portion of orange jam in the middle of i	N
2	d bound me to the world. I saw orange-hued skies , beautiful	N
3	hand even closer, the reddish- orange light of the candle st	N
4	t the garden bathed in reddish- orange light , until I felt th	N
5	e stairs, the house smelled of orange jam . My father was in	N
6	mebody knocked over the pot of orange jam ," said Hayriye. "T	N

A= 0, N= 6

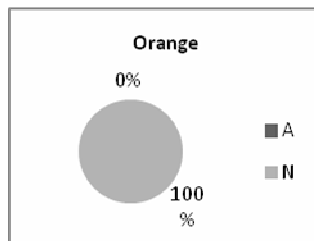


Fig 3.10

Table 3.25

GRAY	Concordance	Class
N		
1	tan Süleyman the Magnificent’s gray thoroughbred with the sm	N
2	and golden horses; pinkish and gray-colored horses whose hea	N
3	Osman suddenly turned an ashen gray . When one wing of the he	N
4	ournfully. “She’s mounted on a gray horse with its nostrils	N
5	ission to do so; not among the gray horses sorrowfully watch	N
6	white blaze, the gazelle-eyed gray pulling the funeral carr	N
7	to Galleon Harbor and buy some gray mullet suitable for soup	N
8	presenting Islam, chase away a gray-and-pink pig , symbolizin	N
9	the downstairs brazier for the gray mullet soup . I entered t	N
10	brought him the most beautiful gray steed in the palace, but	N
11	we waited for Kosta. After the gray mullet arrived, without	N

A= 0, N= 11

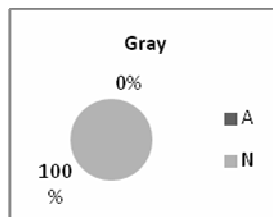


Fig 3.11

3.5 Frequency of color words

Out of all the explored colors in the novel we see that red is most frequent. After red it is black and then comes white. In the light of the following pie chart we see that there are certain themes associated with the different colors.

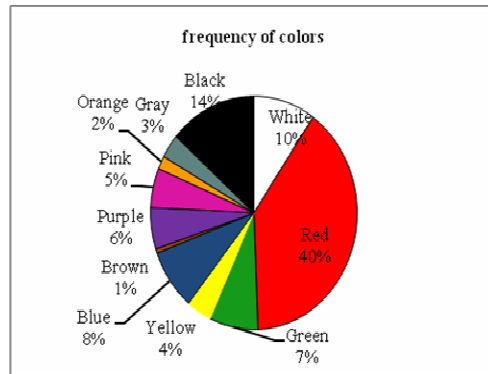


Fig 3.12

3.6 Symbolism

The redness of red in *My Name is Red* informs us of different symbolic patterns often used in literature. Red is the symbol of love on one side and on the other side it symbolizes a range of things like rose, passion, etc. In this novel, mostly, the color red symbolizes sturdy emotions, or certain things of strong emotions more willingly than intellectual ideas which can be of philosophical interest. Red also, for example, symbolizes a certain degree of excitement, energy, a kind of speed, strength, passion, threat and even violence. In the course of the reading of the novel we see that the author uses this particular word/ image with certain things/ words, like:

Table 3.26

red shirt
red sword
red blood
red-lipped
red and oxblood cloth
the red that ruled the painting
strange red
deadly red seeping from a bronze ink
red caftan
peculiar red to the painting
soldiers in the depiction of Red
red roses
swatch of red velvet
red color reigning
red room
red light
red-tailed black greyhounds

In the phrases mentioned above we see certain uses of the word red with some specific expressions where we find an imaginative picture of a certain thing which takes us from an existing world to an imaginative world. We can see the very phrase '*red and oxblood cloth*' which identifies the red and oxblood itself. What might be the comparison of red and oxblood? And why does the novelist create and make the use of

both of the words? There appears a set of reasons although philosophy centered. It is quite probable to use the word red in place of oxblood and vice versa but we see the uniqueness of the writer in his creation of the text which symbolizes and creates a big range of the images in the mind of the readers. Moreover, we see another example phrase '*the red that ruled the painting*' here we see the power of the color red which is ruling whole of the painting in any perspective that makes us know of a certain range of the meanings of the life associated with the word and color of red. One more phrase is interesting to note that is '*red color reigning*' which gives a message of power and authority among all the colors in the state of mind of colors in philosophical sense.

Moreover, we see a new observation of an author, Henry Dreyfus (1993), who says "it is popularly felt that red, the color of blood and fire, represents life and vitality. Red also signifies the color of the sun: a symbol of energy, radiating its vitalizing life-force into human beings. Red is also looked upon as a sensual color, and can be associated with man's most profound urges and impulses". In the light of these lines we see that there are certain images associated with the color red in the novel, My Name is Red.

3.7 Linguistic contexts

There are certain contexts which encircle the color words. All the colors have different linguistic contexts. We can start from the leading one, that is to say red.

3.7.1 Red

The color red is found as the most frequent in the novel which has a big deal of symbolic references in the text and makes the reader's mind full of imaginations.

The linguistic contexts of red are many as we see that it appears with certain contexts like:

Table 3.27

N	Cluster	Freq.
1	TOO SOME RED INK HAD	2
2	TONES TO DEPICT THE RED	2
3	RED TOO SOME RED INK	2

4	WITH RED TOO SOME RED	2
5	WHAT IS THE MEANING OF	2
6	WAS WITH RED TOO SOME	2
7	RED TONES TO DEPICT THE	2
8	APPROACHING ME THE OMNIPRESENT RED	2
9	A VARIETY OF RED TONES	2
10	251 WITHIN A SHORT PERIOD	2
11	RED APPROACHING ME THE OMNIPRESENT	2
12	NAME IS RED ORHAN PAMUK	2
13	MY NAME IS RED ORHAN	2

We see that there are certain expressions which appear frequently with red.

3.7.2 Black and other colors

There are certain expressions which appear with black and other color words, as we see they are: blue door, green eyed, green silk shirt, green silk, green eyes, greenish yellow, purple blouse, purple flowers, in pink, orange jam, orange light, reddish orange and grey mullet.

3.8 Artificial and natural color words

The overall result appears as:

Total:

A¹= 419

N= 581

To make it further clear we draw the following pie chart:

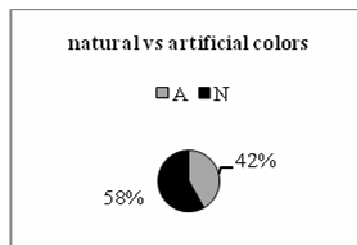


Fig 3.13

We see all the interesting findings in the study in the perspective of

¹ A stands for Artificial color and N for Natural color

natural and artificial color words. The context tells us of the variation where we see that the natural colors are quite frequent in the novel as 58% and on the other hand the artificial colors are low as 42%. The creativity of the author is impressive as we see his use of the color words as natural and artificial. His particular inclination is towards the natural side of the use of colors though he talks a lot about certain other colors as well.

4.0 Discussion

In the course of the study we analyzed a number of features of color words which are really of great interest. The study of colors and imaginations of colors is intensive and extensive; many scholars have talked about this particular area of language and literature. This kind of study has been undertaken not only in literature but also in other disciplines like anthropology, etc since its scope is very broad. The basic color terms have been defined and analyzed by a number of scholars around the world, there we see the anthropologists Berlin and Kay who have talked about the appearance of “basic color terms” in different languages. There was a strict hierarchy in those unique color terms which essentially obey a single set of rules. Further we see that if a language has two color terms they are black and white and if the third is added it is always red, and accordingly the fourth and fifth will always be green and yellow but that particular order may be different in different languages. Then we see that the sixth term will be blue and the seventh will be brown. The purpose of the study was to make the reader understand of the preferences of the writer’s use of color words. This made us know of the use and frequency of color words in the novel. The color words might be red, blue, green and yellow. The study also desired to find the particular contexts in which the color words appear. It found out the frequency of color words. Moreover it explored the themes associated with colors.

The following research questions were established:

1. What is the frequency of color words in the novel, ‘My Name is Red’?
2. Which color words are used to a greater degree in the novel?
3. In which linguistic contexts do the color words appear?
4. What is the combination of natural and artificial color words?

To analyze the questions both quantitative and qualitative methods were applied according to the type of the questions. We established the two corpora for our study: Corpus A: the corpus A of the study was whole of the text of the novel, 'My Name is Red' by Orhan Pamuk. This corpus was established specifically to analyze the questions 1, 2 and 3. This corpus required quantitative analysis of the four questions mentioned above. Corpus B: for corpus B first five chapters were selected from the novel which required a qualitative analysis for this a careful reading was undertaken. The following colors were analyzed: Black, White, Red, Green, Yellow, Blue, Brown, Purple, Pink, Orange, and Grey. 'What is the frequency of color words in the novel, 'My Name is Red'?' was the first question to proceed the study and for this we used *Wordsmith Tools* (Scott, 1999), and we took a quantitative analysis. The same tool was used to see the greater degree of the color words in the novel. Moreover, the linguistic contexts were also analyzed through this software.

We observed that red was the most frequent one among all the colors. After red it was black and then came white. The redness of red informs us of different symbolic patterns often used in the novel. Red was the symbol of love on one side and on the other side it could symbolize a range of things like rose, passion, etc. In this novel, mostly, the color red symbolized sturdy emotions or things of strong emotions more willingly than intellectual ideas which could be of philosophical interest. Red also, for example, symbolized a certain degree of excitement, energy, a kind of speed, strength, passion, threat and even violence. In the course of the reading of novel we see that the author used this particular word/ image with certain things/ words. In the lines and phrases explored in the study we see certain uses of the word red with some specific terms and expressions where we find an imaginative picture of a certain thing which takes us from an existing world to a non-existing or imaginative world. We can see the very phrase "*red and oxblood cloth*" which identifies the red and oxblood itself. What might be the comparison of red and oxblood? And why does the novelist create and make use of both of the words? There appears a set of reasons although philosophy centered. It is quite probable to use the word red in place of oxblood and vice versa but we see the uniqueness of the writer in his creation of the text which symbolizes and creates a big range of the images in the mind of the readers. Moreover, we see another example phrase "*the red that*

ruled the painting” there we see the power of the color red which is ruling whole of the painting in any perspective that makes us know of a certain whole of meanings of life associated with the word and color of red. One more phrase is interesting to note that is ‘*red color reigning*’ which gives the message of power and authority among all the colors in the state of mind of colors in philosophical sense. Furthermore we see a new observation of an author, Henry Dreyfus, who says “it is popularly felt that red, the color of blood and fire, represents life and vitality. Red also signifies the color of the sun: a symbol of energy, radiating its vitalizing life-force into human beings. Red is also looked upon as a sensual color, and can be associated with man's most profound urges and impulses”. In the light of these lines we see that there are certain images associated with the color red in the novel *My Name is Red*, we need to be honest to justify this fact.

There were certain contexts which encircled the color words. All the colors had different linguistic contexts. We started from the leading one, that was *red*. The color red was found as the most frequent in the novel which had a big deal of symbolic references in the text and made the reader's mind full of imaginations. There were certain expressions which appeared with the black and other color words, as we saw they were: blue door, green eyed, green silk shirt, green silk, green eyes, greenish yellow, purple blouse, purple flowers, in pink, orange jam, orange light, reddish orange and grey mullet.

The overall result, of artificial and natural colors, appeared like this:

A= 419

N= 581

We observed that there were interesting findings in the study in the perspective of natural and artificial color words. The context tells of the variation where we see that the natural color is quite frequent in the novel which is as 58% and on the other hand the artificial is quite low as 42%. His particular inclination is towards the natural side of the use of colors though he talks a lot about other colors as well.

Conclusion

The color words in the novel, *My Name is Red*, both by its theme and its text, point to the most significant features of symbolism, where the subconscious of our existing obsession is captivated by a variety of color blends in the canvas of novel. Pamuk, by choosing imagery as his theme and by setting his story in the turmoil of the sixteenth century, presents a universal color exhibition in the use of words which takes us to a construction for a profound comprehension of the power of images which are painted through color words. We analyzed that the most frequent color is red which appears as 40%, of all the mentioned colors. After red we see black and white are frequent as 14% and 10% respectively. We analyzed different symbolic patterns of red in the novel. We see that red is the symbol of love on one side and on the other side it can symbolize a range of things like rose, passion, etc. In this novel, mostly, the color red symbolizes sturdy emotions which may be certain things of strong emotions more willingly than intellectual ideas which can be of philosophical interest. Red also symbolizes a certain degree of excitement, energy, a kind of speed, strength, passion, threat and even violence. We also conclude that there is not one particular linguistic context of color words rather the color words appear in different linguistic contexts as highlighted in the study. In the perspective of natural and artificial color words, the context tells of the variation where we see that the natural color is quite frequent in the novel which is 58% and on the other hand the artificial is quite low as 42%.

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