

THE ARTISTIC CONCEPT OF THE ARTIST IN ORHAN PAMUK'S *MY NAME IS RED* AND IRVING STONE'S *LUST FOR LIFE*: A COMPARATIVE PERSPECTIVE

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Received September 27, 2024. Revised November 25, 2024. Accepted November 28, 2024.

Abstract. The artistic conception of the artist figure in Orhan Pamuk's novel *My Name is Red* and Irving Stone's novel *Lust for Life* reveals numerous points of convergence. Based on the identification of common characteristics of artists, both authors uncover the exceptional prominence of these qualities, reflected in their portrayal of the artist as possessing extraordinary attributes, experiencing moments of transcendence during the creative process, and embodying the dual tragedy of the individual and their era. Beyond these similarities, the two authors also exhibit distinctive and unique approaches in employing artistic techniques to convey their conception of the artist. This is evident in their handling of spatial construction, temporal structuring, and narrative techniques. This article will focus on elucidating the parallels and distinctions in the two authors' perspectives on the artist as expressed in their works, which belong to two distinct literary traditions.

Keywords: artistic conception of man, artist, Orhan Pamuk, Irving Stone, comparison.

1. Introduction

Humans are the central subject of study in many fields of life. Philosophy concerns itself with the essence of humanity, explaining that humans are the sum of their social relationships. History addresses the origins and developmental processes of humankind. Meanwhile, literature, with humans as its focal point, aims to analyze and interpret the complex inner world of individuals as they face the upheavals of their times. In this process, writers often convey an artistic concept of humanity.

The artistic concept of humanity is “the perception, interpretation, and analysis of humans through artistic means” [1; 87]. This concept answers the reader’s question: “Why does the writer portray humans in this way, why do they choose these particular details?” [1; 89]. On one hand, the artistic concept of humanity is shaped by history, society, and culture. Because “every page of writing reflects the era in which it was born” (To Hoai). On the other hand, it also “bears the creative mark of the artist's individuality, tied to the artist's unique aesthetic vision” [1; 93]. The artistic concept of humanity in literature is not a static product but one that constantly shifts and evolves. Though this concept carries the personal imprint of the artist, any interpretation of humanity offered by a writer must be “universal, philosophical in nature, representing the utmost limits in depicting humans” [1; 94].

In the *Dictionary of Literary Terms*, an artist is defined as “one who creates or performs art” [2; 199]. Throughout history, many critics have distinguished the artists by their special qualities, working in a field that demands a blend of talent and sensitive soul, with their lives often marked

by continuous highs and lows. Speaking of the artist, Le Ngoc Tra affirms, "It is the same in any era. Artists are neither better nor worse than others, but perhaps their glories and their sorrows are more than the average person's" [3; 71]. The artist is not only a creator of beauty but also becomes a subject of reflection in many literary works. In these creations, along with building the figure of the artist, writers often reveal their artistic concept of the artist and their own self-awareness of their profession.

The novel *My Name is Red* is one of Orhan Pamuk's seminal works, contributing to his global literary reputation. This novel has become the subject of numerous literary studies in Vietnam and around the world. In Vietnam, *My Name is Red* has garnered significant attention from researchers. Dinh Hoai Bao's work *Painting as a Technique in My Name is Red by Orhan Pamuk* (2015) systematically examines the manifestations of painting in the novel, considering these elements as artistic techniques that contribute to the work's theme [4]. In the article *East-West Dialogue in Orhan Pamuk's novel My Name is Red*, Pham Tuan Anh delves into East-West dialogue and discusses various techniques that enhance the dialogue effect within the novel [5]. Internationally, notable works include Ayaz Abdullah's *Use of Color Words in Pamuk's My Name is Red* (2012), which analyzes the novel from a semiotic perspective [6], and V. Keerthi Rajalakshmi's "A Comparison of Amitav Ghosh's *The Glass Palace*" and Orhan Pamuk's *My Name is Red* (2023), which compares the expressions of multiculturalism in both works [7]. Research on *My Name is Red* domestically and internationally demonstrates that scholars have examined the work through various theoretical lenses, compared it with other literary works, and paid attention to the incorporation of painting into the novel. However, no study has yet focused on the artistic concept of the artist in *My Name is Red*. Therefore, researching the artistic concept of the artist in this novel offers a new direction, contributing to the interpretation and evaluation of Pamuk's continuity and innovation in his artistic conception of the artist, as well as the techniques used to express that concept.

In *Lust for Life*, there is a lack of in-depth studies in Vietnam, with most writings primarily introducing the work. Internationally, through our survey, we found two contributions of significance. First, Anna Kwiatkowska's article *The Treatment of Impressionism in the Narration in Lust for Life by Irving Stone* (2001) examines the influence of Impressionist painting techniques on the narrative art of Irving Stone's *Lust for Life*, including narration style, narrative language, and the structure of the work [8]. Second, the study "Aesthetics and Ethics: A Critical Reading of *Guernica* and *Lust for Life*" by Harsita Pandey and Ashutosh Mohan (2022) addresses two key issues: ethics, aesthetics, and the relationship between them in the two novels *Guernica* by Dave Boling and *Lust for Life* by Irving Stone [9]. In *Lust for Life*, Irving Stone constructs the figure of the artist based on the real-life example of Vincent Van Gogh, through which he conveys his artistic views. However, we find that there are still no studies that examine the artistic concept of the artist portrayed in the work, nor the techniques used by the author to express this concept.

Through our literature review, we recognized that studying the artistic concept of the artist in Orhan Pamuk's *My Name is Red* and *Lust for Life* from a comparative perspective is a new approach. This approach will contribute to uncovering the similarities in the artistic concept of the artist between the two authors and explain the unique differences in how they use artistic means to express that concept.

The research is based on the juxtapositional model of comparative literature, focusing on cases with incidental similarities. Additionally, the study also employs comparative methods, the psychology of creativity, and approaches from poetics in literature. Among these, the comparative method and the approach from poetics are the two primary methods used. The comparative method is applied to illuminate and identify the similarities and differences in the artistic concept of the artist and the artistic means used to express that concept between the authors and their works. The poetics approach is used to explain the artistic elements employed by the writers in

expressing their artistic concept of humanity. The psychology of creativity method is used to analyze the mental and emotional states of the artist's characters during their creative processes in the works.

Using the aforementioned research methods, this article will highlight the similarities and differences in the artistic conception of the artist as portrayed in *My Name is Red* by Orhan Pamuk and *Lust for Life* by Irving Stone. Regarding similarities, both authors' conceptions of the artist build upon prior notions of common characteristics attributed to artists, albeit with a distinctive emphasis on extraordinary and almost otherworldly qualities. The artistic creation process is depicted as a state of creative ecstasy, while the life of the artist is portrayed as a dual tragedy - one that intertwines personal suffering with the tribulations of the era. As for differences, although both authors employ artistic techniques involving the construction of space, time, and narrative strategies to express their conceptions, their methods of organization diverge significantly. This divergence underscores the unique artistic thinking and individual mastery of these two authors, who hail from distinct literary traditions. The aforementioned similarities and differences will be analyzed in detail to substantiate and elucidate these observations in the sections below.

2. Content

2.1. The similarities in the artistic concept of the artist in *My Name is Red* and *Lust for Life*

2.1.1. The artist and their extraordinary qualities

When portraying the figure of the artist in *My Name is Red* and *Lust for Life*, both Orhan Pamuk and Irving Stone converge on the notion that the artist embodies extraordinary qualities and must meet essential, foundational demands of their art to truly become an artist. By adopting this perspective, the two authors position the figure of the artist within the traditional discourse on understanding and interpreting the artist's role. The table below provides a systematic overview of the qualities attributed to the artist as highlighted in the works of these two authors.

**Table 1. Special qualities of the artist
appearing in the characters in *My Name is Red* and *Lust for Life***

Work Quality	<i>My Name is Red</i>	<i>Lust for Life</i>
Pecial Sensitivity	Zeytin is sensitive to life and the changing times. This sensitivity deeply affects him; he kills Zarif and feels sorrowful when reflecting on the fate of the master miniaturists.	Van Gogh is sensitive to the misfortunes of others, as well as to light, color, and nature's movement. This sensitivity is one of the causes of his epilepsy.
Vivid Imagination	The miniaturists use their imagination to envision everything through Allah's perspective. Imagination is the tool that brings them closer to Allah's world during the creative process.	The Impressionist painters used their imagination to create a unique and novel world on their canvases. Their imagination helps them break free from traditional art and revolutionize painting.
Profound Knowledge	Knowledge of related fields: Ottoman religion and culture. Expertise: miniature painting techniques.	Knowledge of related fields: literature, psychology, anatomy. Expertise: Impressionist painting techniques.
Creative Individuality	Enishte blends traditional painting styles with Western techniques. To achieve this, he must struggle against the strict rules of Islamic painting, leading to his murder.	Van Gogh and the Impressionists face strong criticism for defying contemporary art norms; they are not accepted by their contemporaries and live in isolation, poverty, and illness.

Sacrifice for Art	<p>Sacrificing health: The master miniaturists work tirelessly until they go blind, which they see as a reward from Allah.</p> <p>Sacrificing wealth and status: Many miniaturists accept a humble, impoverished life to pursue traditional artistic values.</p>	<p>Sacrificing health: The Impressionists (especially Van Gogh) created art while enduring hunger and cold, and using absinthe to maintain clarity and inspiration.</p> <p>Sacrificing status, wealth, love, family, and religious faith: The Impressionists are willing to abandon all basic values to pursue their new artistic path.</p>
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Moreover, a noteworthy point of convergence between the two authors lies in their portrayal of certain artist traits at their highest level of expression. Coincidentally, the artist characters in *My Name is Red* and *Lust for Life* are depicted as individuals with extraordinary sensitivity to art and an unwavering dedication to their craft. The sensitivity and self-sacrifice of these artists in both works reach an absolute and exceptional degree, bordering on the extreme, if not imbued with a sense of radical intensity.

In *Art and the Creative Consciousness*, Graham Collier cites a statement by the painter and sculptor Naum Gabo, “The mind of the artist is a stormy sea full of impressions, reactions, and experiences as well as emotions and feelings. [...] For the artist, these emotions and reactions are in a heightened state. He is more deeply engaged with them, and the urge to express these experiences is far stronger than in ordinary people. This, I believe, is why the artist's mind is not only stormy but, alas, often deeply troubled and tormented as well...” [10; 35–36]. Naum Gabo highlights the extraordinary sensitivity inherent in an artist's soul. Through their depictions of artists, Orhan Pamuk and Irving Stone similarly converge in their perspective on the role and impact of this heightened sensitivity on the artist's being.

In *My Name is Red*, the miniature painter Zeytin is described by Master Osman as “the most sensitive and silent” [11; 356]. Observing his surroundings, Zeytin is profoundly affected by the scenes he sees, compelling him to recreate them on paper, “Sometimes I want to cram everything into my mouth; at other times I want to fill the page with a painting of every creature I see” [11; 388]. This extraordinary sensitivity enables Zeytin to reflect the beauty of life with unparalleled depth and authenticity, seen through the lens of Allah. Notably, as Venetian art begins to infiltrate the traditional Ottoman artistic tradition, Zeytin's acute intuition makes him vividly aware of its impact. He foresees the inevitable decline of traditional Islamic art. Unlike Leylek, Kelebek, or any other artist whose sensitivity is “adequate” for their craft, Zeytin experiences an intense inner turmoil as he grapples with defining his artistic vision - a struggle that equates to affirming faith and a way of life.

Whenever Zeytin narrates in *My Name is Red*, the reader encounters his profound anxiety, a reflection of his soul as turbulent as “a stormy sea” [10; 35], “Blending our ancient traditions with those of the infidels will strip us of our purity and relegate us to their servitude” [11; 225], “There is no longer any place in Istanbul for our master miniaturists, who simply wish to live by their skills and honor” [11; 552]. Zeytin's sensitivity reaches an extraordinary level, as evidenced by his willingness to murder Zarif, his fellow artist, believing that Zarif's death would protect the workshop and its miniaturists from impending danger, “This man has slandered us, those of us working on the book secretly commissioned by the Sultan. If I do not silence him, he will denounce the beloved Enishte, all the miniaturists, and Master Osman as heretics, leaving them to the wrath of Hoja of Erzurum's fanatical disciples” [11; 173–174]. Zeytin's sensitivity becomes so extreme that it borders on radicalism, taking him far beyond the scope of his artistic endeavors. His reflections on art transcend the boundaries of what is being created, “Whenever a masterpiece is made, whenever a magnificent painting brings tears of joy or sends shivers down your spine, you can be certain of this: two styles, never before combined, have come together to create something new and wondrous” [11; 225–226]. This extraordinary sensitivity ultimately becomes one of the key factors driving Zeytin's life into tragedy.

In *Lust for Life*, Van Gogh is depicted as an artist with a profound sensitivity to life. This heightened sensitivity prevents him from remaining indifferent to the suffering of those around him. His time in Borinage, aiding coal miners, and his period in The Hague, where he provided for a destitute prostitute, exemplify Van Gogh's capacity for deep empathy toward the struggles of others. Later, as a painter, Van Gogh continued to demonstrate his acute perception of light, color, and movement. When observing natural objects, he always perceived them as being in constant motion and yearned to capture that dynamic state in his art, "When I paint the sun, I want the viewer to feel it spinning at an incredible speed, radiating light and waves of scorching heat with immense power! When I paint a wheat field, I want people to feel that every atom in the ears of wheat is reaching outward, striving to sprout anew, to reveal itself" [12; 447]. This extraordinary sensitivity brought both advantages and challenges to Van Gogh's life, "He was too sensitive to life and nature. That is why he had the ability to interpret life and nature for others. But if he did not take care of himself, this excessive sensitivity would harm him" [12; 465]. Such sensitivity is a crucial condition for the creative process, but if the artist fails to control it, it can come at the cost of their health or even their life.

Thus, the artists in both *My Name is Red* and *Lust for Life* are portrayed as individuals with exceptional sensitivity to life and artistic creation. However, this sensitivity extends far beyond the ordinary, elevated to an absolute degree, even reaching critical extremes. With artistic passion coursing through their veins and influenced by their unique psychological and physiological traits, controlling and moderating their inner impulses seems nearly impossible for these artists. This is precisely the reason behind the creation of their masterpieces, accompanied by their tragic destinies.

In both *My Name is Red* and *Lust for Life*, Orhan Pamuk, and Irving Stone portray the characters of artists as embodying a level of sacrifice for their craft that borders on absurdity. While it is understood that pursuing art demands sacrifices - such as wealth, health, and relationships - the sacrifices made by the characters in these works are pushed to their limits, becoming acts of self-destruction.

In *My Name is Red*, a successful miniature painter is one who goes blind in old age - a testament to having devoted their life to recreating Allah's memories of the world. Blindness is regarded as the pinnacle of the illustrator's craft, and many artists pray for the "divine darkness" bestowed by Allah. This belief is intrinsic to Islamic miniature painting. However, some artists in the novel go as far as to blind themselves intentionally to demonstrate their unwavering loyalty to their style, refusing to compromise as a betrayal of everything they have pursued.

When Master Bihzad foresaw the fall of Herat, he blinded himself. Similarly, Master Osman, upon realizing that the Sultan desired his portrait to be painted in the European style and feeling betrayed by his beloved disciples, replicated Bihzad's act, "After Master Osman understood that the Sultan wanted his portrait painted in the style of European masters and that all of you, whom he loved more than his own children, had betrayed him, he imitated Bihzad by plunging this needle into both of his eyes on the final night in the Treasury" [11; 536]. The love, sacrifice, and loyalty to art depicted in these actions appear extreme. While these artists' dedication to their craft is admirable, the act of blinding themselves - justified as finding divine happiness - is ultimately an act of despair, a desperate attempt to preserve their artistic integrity at the cost of their lives and talents.

In *Lust for Life*, Vincent Van Gogh sacrifices his entire life for painting. Beyond common sacrifices like wealth or love, Van Gogh sacrifices the remaining time of his life. Upon arriving in Arles to find inspiration, he was told, "I think Arles is like an epileptic; it excites itself to such an extent that it will convulse, writhe, and foam at the mouth" [12; 407]. The scorching sunlight of Arles invigorated Van Gogh, fueling his creative passion, "The intense sunlight created a powerful, fierce energy within him" [12; 437].

During this period, Van Gogh's mental health deteriorated, leaving him on the brink of madness. He knew that continued exposure to the relentless Arles sun and his ceaseless painting would lead to his death. Yet, like a martyr, he willingly embraced this fate to produce masterpieces for humanity. Irving Stone poignantly reminds readers of the grim reality that the paintings celebrated today as Van Gogh's masterpieces - displayed in prestigious museums - are the result of relentless labor akin to penal servitude for the "crime" of being an artist, "Vincent knew that to capture the ultimate shade of yellow dominating his paintings in Arles, he had to teeter on the brink of insanity, constantly push his senses to their limits, and expose every nerve. [...] He began working in the fields without a hat, absorbing the immense power of the sun. [...] Each day, he painted a new canvas, and each day, he became more agitated" [12; 465].

Through this labor, Van Gogh's paintings emerged as testaments to his boundless love for art and creativity. Despite knowing that his continued efforts would drive him to madness and death, he persisted, pouring his soul into his work to illuminate the beauty of life. Stone suggests that such extraordinary dedication can only be explained by the artist's unparalleled capacity for sacrifice.

In this way, Irving Stone coincidentally aligns with Orhan Pamuk in presenting a concept of immense and noble sacrifice, taken to extremes that verge on distortion. This distinguishes the two authors' portrayals of artists from the broader depiction of artists in world literature.

By presenting the concept of the artist as possessing extraordinary creative qualities, both Orhan Pamuk and Irving Stone reflect on their own professions through their works. Like the painters they depict, these authors also bear the burden of the artist's existence. Thus, their artistic conceptions reveal their thoughts, evaluations, and anxieties about the life and destiny of the artist. By defining the artist as one endowed with exceptional qualities, the authors implicitly acknowledge the effort required to cultivate these traits in their own creative processes. Indeed, the creation of *My Name is Red* and *Lust for Life* itself represents the culmination of years of dedicated refinement of their craft.

2.1.2. The Artist in a state of creative ecstasy

Throughout the evolution of art, the creative journey of artists across generations has always required moments of heightened inspiration. The maturation of emotions and a "*state of heightened mental excitation*" [13; 307] are crucial elements that enable them to produce masterpieces. Building on these ideas, Orhan Pamuk and Irving Stone situate their artist characters within the context of creative inspiration. However, the distinctive aspect of their perspectives lies in their belief that the artist's creative transcendence extends beyond an intense surge of emotion, delving into the mysterious and profound state of creative ecstasy.

In this extraordinary state, the artist often loses all awareness of the surrounding world's turmoil. They experience a sensation where "the contours of the external world gradually fade away" [10; 99], becoming immersed in a realm entirely detached from reality. The miniaturists Zeytin, Kelebek, and Leylek in *My Name is Red* all experience such states during the creative process. While painting the perfect horse at the Sultan's request, Zeytin feels that at that moment, it is only him and his desire to paint the image dominating his mind, "The whole world faded away, as if I suddenly forgot myself, forgot that I was sitting here, and even forgot that I was about to paint" [11; 379–380]. The ecstasy of inspiration creates an unconscious state in which the artist's mind "feels empty, all connection to the external world halts. In this vacuum, the act of drawing, sculpting [...] becomes like an aimless trance" [10; 57–58]. Zeytin, Kelebek, and Leylek all fall into this "aimless trance", "My hand automatically dipped the brush into the ink pot, drawing just the right amount" (Zeytin) [11; 380]; "I stared at my hand in horror as it moved as if it belonged to someone else" (Kelebek) [11; 382]; "My hand suddenly and furiously sprang

into action as if it wanted to break free from those troubling thoughts” (Leylek) [11; 384]. The miniature painters in *My Name is Red* not only lose their awareness of reality but also lose control over their own actions. Orhan Pamuk does not portray the artist creating in a simple state of inspiration but rather elevates this state to its most extreme level.

In *Lust for Life*, the character Van Gogh similarly experiences multiple instances of “ecstasy” during his creative process. While painting *The Potato Eaters* in Nuenen, Van Gogh’s mental state became intensely strained. His intense focus on the painting led him to lose awareness of his actions, “Vincent no longer understood what he was painting. He smeared paint onto the canvas, thoughtlessly, without correcting what his hands produced” [12; 310]. Particularly during his time in Arles, the overwhelming surge of inspiration transformed Van Gogh into something akin to an automatic machine, “Every morning, he consumed food and coffee, eagerly grabbed his paints, and by the afternoon, he returned with a finished painting” [12; 411]. In this state of “ecstasy”, the artist fully inhabits a different world - a self-created artistic realm entirely isolated from reality.

Through *My Name is Red* and *Lust for Life*, Orhan Pamuk, and Irving Stone emphatically underscore the unique nature of artistic creativity. Both authors push the concept of creative inspiration to its limits, portraying it as a state of mystical creative ecstasy. By depicting the artist in this state, they delve deeply into the complex psychological dynamics of artists as they engage in their creative labor.

2.1.3. The artist amid the transformations of their era

Throughout history, the artist has often been associated with a life marked by tragedy. In the perspectives of Orhan Pamuk and Irving Stone, the lives of artists are intertwined with personal tragedy. However, through the lens of individual suffering, both authors also reflect on the broader tragedy of their respective eras.

The tragedies of the artists in *My Name is Red* and *Lust for Life* represent the plight of extraordinarily gifted individuals who are misplaced in time - born in the wrong era and forced to endure the collisions between personal genius and the tumult of historical change. These artists become living embodiments of the traumas of their age.

In *My Name is Red* and *Lust for Life*, Pamuk and Stone depict artists who are intertwined with tragedy - individuals of great talent born in the wrong era, caught in the turmoil of their time, bearing the weight and trauma of their historical context.

In *My Name is Red*, the characters are master illustrators and inheritors of a rich tradition, representing the pinnacle of Istanbul’s miniature painting. They carry the legacy of past generations, helping to affirm Ottoman miniature painting’s intrinsic value in the world of art. With their extraordinary talent, they should have been recognized and immortalized in the grand history of art, alongside the great masters who came before them. However, they face a great upheaval in the late 16th century when Western art, particularly Venetian painting, invades their world. Western art, with its distinctive characteristics, clashes with the traditional values of these miniaturists. This exposure awakens in them a new awareness of an art form unlike their own, leading to internal conflict. Faced with the threat of Western culture, each artist is torn in different directions, none of which offer hope or resolution.

One representative of Ottoman miniature art is Master Osman, who has dedicated his life to preserving traditional art. In his despair, he stabs his own eyes to avoid witnessing the degradation and eventual demise of his workshop and the style of the old masters. In contrast, Enishte embraces Western techniques in his illustration projects. In the end, he is murdered, and the book he was working on remains unfinished, all because of his decision to create it. Younger artists like Leylek, Kelebek, Zeytin, and Zarif secretly work on this book with Enishte while also laboring in the Sultan’s workshop under Osman’s guidance. They know they are defying their

faith but cannot escape the influence of Venetian art. The result of their efforts is a series of paintings that are half-Ottoman, half-Venetian - grotesque hybrids that reveal their inadequacy in imitating Western painters. Once masters, they regress to being clumsy apprentices, losing not only their professional standing but also their humanity. Zeytin, the murderer, is willing to betray his brothers, even forsaking his own humanity in the hope of changing the situation, killing both Zarif and Enishte. Each action of these characters symbolizes the dying breaths of Islamic miniature painting. Regardless of their choices, they are unable to resolve the tragedy of their lives, as the root of their suffering lies inherently within the era in which they live. Under the pressure of historical and social circumstances, the artists in *My Name is Red* not only lose their talents but also lose themselves.

The notion that an artist's life is synonymous with the tragedy of the era is also reflected in Irving Stone's *Lust for Life*, in his portrayal of Vincent Van Gogh and other painters. These are artists with groundbreaking ideas about art, yet they find no harmony with their contemporaries. Too fragile in the face of societal prejudice and classical conventions, they meet tragic ends: Van Gogh dies impoverished, lonely, mad, and consumed by his passionate fire; his fellow painters are similarly victims of fate. "You want to say goodbye to the world [...] to Lautrec, who has been locked in an asylum, this time for the rest of his life; to Georges Seurat, who died at thirty-one from exhaustion; to Paul Gauguin, who lives in poverty in Brittany; to Rousseau, nearly buried alive in his filthy shack near the Bastille" [12; 521-522]. Only after they have passed does society begin to recognize their innovation, their contributions, and declare them artistic geniuses. But this recognition cannot erase the suffering they endured in life, nor can it diminish the image of Van Gogh toiling in the blazing sun to paint in the fields.

Both authors not only depict the tragedy of the artist's life but also offer explanations for these tragedies. They agree that the first cause is the era itself. The twilight or dawn of an artistic movement brings challenges that are often insurmountable. The twilight or dawn of an artistic movement invariably presents challenges of profound adversity. The miniature painters in *My Name is Red*, born during the twilight of the miniature art tradition, find themselves powerless to resist the growing dominance of new artistic trends, despite their exceptional talent. Similarly, Van Gogh and the Impressionist painters in *Lust for Life*, as pioneers of a new artistic movement, inevitably face rejection and ostracism. Secondly, both writers suggest that the nature of the artist's labor is a source of their suffering. Their work cannot be programmed according to a set time or formula. Moments of artistic brilliance require the artist to deny their life as an ordinary person in order to reach the realm of creativity. Furthermore, both Pamuk and Stone believe that the tragic lives of artists stem from their unique qualities. These artistic traits are what set them apart but also what pushed them into tragedy. If the miniaturists had found a way to harmonize their national culture with global culture to create art that blended East and West, perhaps their fate would have been different. If Van Gogh and his fellow painters had created works that both previous and future generations could accept, perhaps their lives would not have ended as they did. However, this is merely the view of outsiders - those who are not artists, who do not create art with all their passion. Standing outside their world, we have no right to judge them, for their actions reveal a deep and genuine love for art, a willingness to sacrifice everything for it. This is the unique quality of true artists, but it is also what drives them toward despair and tragedy.

Writing about the tragedy of artists amidst the transformative shifts of their era, Pamuk and Stone express admiration and reverence, while also showing profound sympathy and sorrow. They treat the artist's desires with care and respect, recognizing their efforts to create beauty. In their view, artists must accept the sacrifices required to create art, for without these sacrifices, art would cease to exist, replaced by hollow, uninspired products. Here, both authors also reflect on the fate of their own art and the paths they are following. This understanding comes from the

empathy and insight of those who share the same journey, like moths drawn to the flame of art, despite knowing the challenges ahead.

2.2. The difference in the artistic representation of the concept of the artist in *My Name is Red* and *Lust for Life*

2.2.1. Artistic space

In literature, artistic space is defined as “the creative product of the writer, reflecting the human perception of space, carrying symbolic meaning, and holding aesthetic value” [1; 127]. Artistic space is where the writer unfolds events and incidents, where characters act and reveal their personalities. Unlike physical space, artistic space is “a space that conveys meaning, embodying a particular concept” [1; 128]. Therefore, artistic space is a key element that helps readers grasp the internal structure of a work as well as the author’s attitudes and ideas. In the novels *My Name is Red* and *Lust for Life*, both authors create artistic spaces that contribute to expressing their artistic views on the role of the artist.

Artistic space can be divided into various types. Point space (specific location) is “a space defined by its limits and functional properties, and its oppositions” [1; 140]. In *My Name is Red*, Orhan Pamuk constructs several spaces with the cultural identity of Istanbul, most notably the Treasury - a location closely linked to the artistic concept of the artist. The Treasury serves the function of preserving treasures, particularly legendary works of art from various eras. By creating the Treasury space, Pamuk provides a setting for Master Osman to display his unique artistic qualities through his appreciation and critique of these paintings. This process reveals his profound emotional response to beauty and his vast knowledge, “My heart pounded when I realized the perfection of the hand-painted in this picture. My heart knew before I did; only he could have drawn such a wonderful hand: This is the work of Bihzad” [11; 438]. Additionally, the Treasury holds remnants that evoke the great lives of the master miniaturists, creating a dialogue between a person of the present and the artists of history - all of whom share the artist’s fate, “When I opened other books and turned their pages, I felt the deep sorrow of thousands of illustrators from hundreds of cities, each with different temperaments, each painting under the patronage of a different king, chief, or brutal khan, each displaying their talent, and all eventually falling into blindness” [11; 434]. Standing in the Treasury, with the knowledge that everything is nearing its end, the pain and bitterness within Master Osman’s soul are depicted even more vividly. It is in this space that Osman stabs his eyes with a needle to blind himself permanently, following in the footsteps of the old masters. The tragic fate of the character is hauntingly portrayed as readers imagine the image of the old master tenderly handling ancient artworks, secretly wiping away tears and suppressing the overwhelming pain creeping into his heart. Through the construction of this artistic space, Pamuk subtly and profoundly conveys his concept of the artist’s qualities and fate.

In contrast to Pamuk's creation of point space in *My Name is Red*, Irving Stone employs linear space in *Lust for Life* to express his artistic view of the artist. Linear space is defined as “a series of successive changing spaces corresponding to the character's life” [1; 141]. Following Van Gogh’s journey through life and career, *Lust for Life* spans various spaces across Europe: London (England); Borinage (Belgium); Etten, Den Haag, and Nuenen (Netherlands); Paris, Arles, St. Rémy, and Auvers (France). Each of these spaces is tied to a phase of Van Gogh’s life and his development as an artist. From Borinage to Den Haag, Van Gogh refines his use of line and form in his paintings. In Paris, under the influence of the Impressionists, Van Gogh infuses his work with vibrant, light-filled colors. This series of expansive spaces emphasizes the arduous and challenging journey of self-definition that every artist undergoes. Moreover, despite being in various spaces across different countries, Van Gogh is consistently shunned and rejected. This highlights the tragedy of his life. In Den Haag, the locals see him as “a vagrant, slovenly, ragged,

filthy, sickly, exhausted, and disheveled man” [12; 214]. The artistic community and critics believe that “he was not born to be a painter” [12; 216]. In Arles, the townspeople give him the nickname Fou Rou (the crazy redhead), and to them, he is a madman: “We, the undersigned residents of Arles, firmly believe that Van Gogh, residing at 2 Place Lamartine, is a dangerous lunatic who cannot be allowed to live freely” [12; 469]. In *Lust for Life*, the construction of a series of spaces corresponding to Van Gogh’s life is an essential artistic technique that allows the author to convey his views on the artist’s creative journey and tragic fate.

2.2.2. Artistic time

Artistic time is “a special form of representing time” [1; 166]. It can be seen as “a free form of creativity” [1; 168] within a literary work. According to Tran Dinh Su, artistic time can be regarded as “a symbol, a metaphor, representing the author's view of life and humanity” [1; 167]. Typically, when reading a literary work, readers often consider the era or period in which the events of the work are set to better understand the social context of that time. The time in which the events of the story occur is known as the narrated time. In the two novels, *My Name is Red* and *Lust for Life*, while both convey an artistic concept of the artist, Orhan Pamuk and Irving Stone differ in their choice of narrated time (event time).

In *My Name is Red*, Orhan Pamuk sets the narrated time in late 16th-century Turkey, during the decline of Turkish miniature painting. At this time, Western art had also begun to infiltrate the Islamic world. This led to a fierce conflict between traditional Ottoman (Eastern) painting and Venetian (Western) painting. This period serves as the backdrop for the tragic fate of the master miniaturists. The artists were torn between two choices: to adopt the Western style, even though it violated religious law, or to continue following tradition, knowing that it was nearing its end. They faced agonizing internal struggles with their differing choices, but every choice led to tragedy. Pamuk’s choice of narrated time demonstrates his keen artistic vision in conveying the tragic fate of the artist. In the development of an artistic movement, artists working during its decline often find themselves trapped in tragedy. At that moment, the new is too unfamiliar and uncertain for the artist, while the old is deeply ingrained and firmly rooted in their consciousness.

In the novel *Lust for Life*, Irving Stone chose the narrated time to be the late 19th to early 20th century. During this period, Impressionism and Post-Impressionism emerged in a context where “architecture and the arts ventured into an extreme domain, seeking to discard “bourgeois values”” [14; 5]. Although the Impressionist painters introduced innovative techniques in their creative methods, they were not accepted by contemporary critics and the public. In the novel, Irving Stone has the Impressionist painter characters repeatedly acknowledge this reality, “Do you know what Mercure de France accuses us of? The crime of worshiping ugliness” [12; 367]. By choosing the narrated time during the dawn of an artistic movement, the author can vividly depict the tragedy of those who were pioneers in art. In a context where the new was still too unfamiliar and strange to the public, it was inevitable that the innovations and creativity of these young artists would be rejected.

While both Orhan Pamuk and Irving Stone share the view that the artist's life is one filled with pain and tragedy, they differ in their choice of narrated time to express this idea. Their differing choices, however, inadvertently create a resonance, revealing a pattern in the development of art. In the history of art, those who create during the dawn or decline of an artistic movement often suffer a tragic fate due to the unique nature of the era in which they live.

2.2.3. Narrative art

According to *Literary Theory - Volume 2: The Literary Work and Genre*, the narration is “a linguistic act aimed at recounting, describing, and providing information about events and characters, following a certain order in space, time, and meaning” [15; 100]. Narration is one of the most important structural aspects of a narrative work. Basic narrative elements such as

narrative point of view, perspective, and tone contribute to expressing the subject and theme of the work, helping the reader decode the author's attitude and ideas.

In a narrative work, the author creates a stand-in to perform the storytelling task, known as the narrator. The narrator may either reveal themselves or intentionally remain hidden. This act of revealing or hiding reflects the position the narrator assumes to fulfill their role, also referred to as the narrative point of view. In *My Name is Red*, Orhan Pamuk allows twenty different characters to take turns using the first-person perspective, alternating to tell the story across fifty-nine chapters. The narrators in the work are not only the living but also include corpses, souls of the dead, and even entities depicted in the illustrations, such as a dog, a tree, the color red, Satan, etc. Rejecting the notion of a singular narrative voice, Pamuk decentralizes the narrator's role, giving equal storytelling power to various characters in the novel. In contrast, Irving Stone uses the third-person narrative perspective in *Lust for Life* to deliver a clear and authentic account of the life of painter Vincent Van Gogh. All events and occurrences related to Van Gogh are recorded through the omniscient view of a hidden narrator. The third-person perspective makes the story more objective, comprehensive, and reliable, while also allowing readers to easily grasp the author's attitude and ideas regarding the world being described.

The term “point of view” refers not only to a physical or optical perspective but also to the author's thoughts, emotions, and judgments: the point of view “is not merely an optical point of view like the negative concept of focus, but also carries ideological content and a stance” [1; 327]. Point of view is typically divided into two main types: external and internal. While an external point of view allows for observing things from outside the character, an internal point of view enables the narrator to delve into the character's inner world and freely expose it. In *My Name is Red* and *Lust for Life*, both authors use various and flexible points of view, though each work has its own distinctive features that serve the author's intent. Specifically, the primary success of *My Name is Red* lies in the construction of an internal point of view linked to the limited perspective of the characters. These perspectives intertwine and shift subtly, allowing reality in the novel to be “seen” from multiple angles. All revolving around the creation of a secret book in the Venetian style, while Zarif is terrified and fanatical, “It's heresy, a blasphemy that no decent man would dare commit” [11; 33], Master Osman considers it an act of foolishness, and Enishte is full of hope and optimism, “Two styles that have never before been combined have come together to create something new and wonderful” [11; 225–226].

In contrast, the story in *Lust for Life* is primarily told from an external point of view. This perspective appears in both the character's point of view and the narrator's point of view, providing readers with a broad view of the events in the novel. For example, in the first part, Borinage, the external point of view is used to describe the mining area where Van Gogh lives, “At Wasmes, the train stopped. Vincent jumped down from the step. The town stretched out in a dull valley. Under the weak rays of slanted sunlight, Vincent saw a thick veil of dust suspended in the air. Two rows of brick houses, covered in coal dust, stretched up the hillside, ending only at the top of the hill” [12; 60]. As mentioned, the author also skillfully combines this with an internal point of view to depict the character's thoughts and judgments.

Tone is an element that reflects the author's emotions and evaluations, closely linked to their artistic view of humanity in the work. The Dictionary of Literary Terms defines tone as: “the attitude, emotions, ideological and moral stance of the author towards the phenomena being described, which is reflected in the language, determining the way of addressing, naming, word choice, emotional nuances, the proximity or distance in perception, whether it is respectful or casual, laudatory or satirical” [2; 135]. In *Lust for Life*, Irving Stone uses two main tones - sympathy and praise - to portray the life and creative journey of Van Gogh, along with other Impressionist and Post-Impressionist painters. These tones align perfectly with the central inspiration of the work, which is to celebrate Van Gogh's strength of will and passionate desire

for creativity. Meanwhile, in *My Name is Red*, Orhan Pamuk gives each character their own distinctive tone: sarcastic, philosophical, threatening, challenging, sorrowful, mournful, laudatory, admiring, and more. Through this, the author creates a dialogic effect in the novel, allowing for interaction and equal participation among the voices, providing readers with a polyphonic, multi-voiced work.

Overall, the organization of narrative point of view, perspective, and tone in both works is well-suited for expressing the artistic concept of the artist. This organization reveals the difference in artistic thinking between the two authors, each from a different literary era. The artistic view of the artist in *Lust for Life* is heavily shaped by the author, with an overarching influence that somewhat guides the reader's approach to the work. However, this approach is fitting for expressing the enthusiasm, passion, admiration, and absolute devotion of the author to Van Gogh's life and creativity. In contrast, *My Name is Red* is highly open-ended, giving readers more freedom to engage in dialogue with the author. Through this, Pamuk conveys his artistic views more subtly, avoiding the imposition of his own subjectivity onto the reader. This difference can be explained by two distinct literary perspectives: Irving Stone's *Lust for Life* is written using traditional poetics, while *My Name is Red* exemplifies postmodernism with a strong spirit of innovation. It is precisely the unique narrative techniques that bring distinct brilliance to both works, while also affirming the individuality and style of each author.

3. Conclusions

In examining the artistic conception of the artist in Orhan Pamuk's *My Name is Red* and Irving Stone's *Lust for Life*, we observe a shared understanding between the two authors regarding the artist. Beyond aligning with traditional views of the artist, both authors introduce novel perspectives. For Pamuk and Stone, the artist not only embodies exceptional qualities but also possesses these traits to an extraordinary, almost otherworldly degree. These exceptional attributes form the foundation of their remarkable talent while simultaneously condemning them to lives of immense struggle and suffering.

Additionally, the artists in the works of both authors create in a state of inspiration elevated to its highest intensity. In this state, readers perceive the artists as entering a "boundless creative trance", devoid of conscious awareness. Regarding the tragic fate of the artist, both authors situate this tragedy within a dual context: as personal suffering and as a reflection of the larger tragedy of their time. Historical circumstances emerge as a critical factor that drives the lives of these artists into tragedy. Yet, the personal tragedies of these individuals also serve as mirrors reflecting the collective plight of an entire generation of artists during that era.

However, despite their similarities in artistic views on the artist, Orhan Pamuk and Irving Stone diverge in their choice and construction of artistic tools to convey these ideas. Regarding the depiction of space, while Orhan Pamuk chooses to highlight specific locations - most notably the Treasury - Irving Stone creates a sequence of spaces that stretch across various parts of Europe. In terms of time, Pamuk sets his story in the 16th century, a period marked by fierce conflict between traditional Ottoman painting and Venetian painting, whereas Stone situates his narrative at the end of the 19th and early 20th centuries, when Impressionism and Post-Impressionism were just emerging and facing strong opposition from critics and the public alike. The narrative techniques in the two works also reveal significant differences in the artistic thinking of the two authors: *Lust for Life* employs traditional narrative techniques, while *My Name is Red* exhibits features of postmodernism. These differences highlight the unique artistic styles of two authors from distinct literary traditions.

The comparative approach to the artistic concept of the artist in this study highlights the intriguing convergence and intersection of the artistic perspectives from two literary traditions: Turkey (the East) and the United States (the West). At the same time, it emphasizes the

distinctiveness and uniqueness in each author's artistic thinking. Continuing this line of research promises to bring new discoveries about the differences in how writers from various cultural backgrounds perceive and interpret humanity.

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