

The White Castle: Colorful Life in the Mysterious Narrative Space

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Abstract. The construction of space is one of the important tasks of literary works. O. Pamuk wields the power of producing magic words to build a narrative space in his works "The White Castle".The novel shows the colorful life by using the mysterious narrative space.The phantom in the bedroom and the relationship between the real and the virtual geospatial space show multi-prism life. The transformation of space also provides writing possibilities for the writer's inner monologue.

Introduction

Literary geography is a subjective ideology structure discovered and invented by the author in the process of writing. However, in the field of aesthetics and art of the author, geospatial space has transcended the meaning of physics space, and society, morality, aesthetic factors and other unique artistic spaces have always become the visual product and space of social and cultural life. Literary activities in this complex cyberspace, after incorporating the creator's subjective efforts, will form different literary styles and different literary spaces.

I.Space writing with emotional differences

Eric Bulson's view on spatial restoration and spatial construction in literary works is that "I think about novels, maps, modernity and spatial imagination mainly influenced by scholars who try to explain space production from the perspective of humanities and social sciences. the Reappearance space is ideology, they are subject to cultural, historical influences a particular time and space, economic and political, and therefore reflects the view of the world of fashion, also reflects the reality of life during and individuals still living in between " ^[1], already living in it and still living in it, more is a life course and acceptance habits. For the interpretation of space, the author and the reader have different understandings, and the space created in the literary works is also different.Urban geographer Clark (Clark, 2013) believes that urban spatial form is the projection of human social and economic activities in space. Urban space is not a plane existence, but a product of multidimensional three-dimensional interpersonal society and cultural interaction.

A.Phantom in the bedroom: mysterious narration of confined space

The phantom in the bedroom can represent O. Pamuk 's interpretation and imagination of the enclosed space. For those buildings, such as houses and streets, many times they do not give the city a positive, upward imagination. The closed space formed by the building affects the writer's creation. It can lead the readers' illusion in emotional and inner feelings. The bedroom is an absolutely safe and private space, but in the rational analysis of O. Pamuk , it is used. Come as a place to neutralize emotions, thereby giving space to humanity and color, giving emotion and temperature.

At the beginning of *The White Castle*, O. Pamuk wrote a space that was different from the library of Borges - the "archive room." Compared with the library, the "archive room" is an independent space that carries more credit history in a more credible space for archival materials. When O. Pamuk cites the words of royal decrees, title deeds, court records, and tax files, he is undoubtedly reminding readers that his story is credible, well documented, and has absolute, unquestionable accuracy. . At the same time, the authors continue to intensify investigations and studies on libraries in Istanbul, involving the library of Topkapi Palace, public and private libraries in the city, Gebze, and Ninet Hisar. The specific geographical location, such as the Skudar cemetery, provides a powerful space for the serious narrative of O. Pamuk's novels, and also allows readers to take this novel to the truth.

Even if it is a hidden space like a bedroom, O. Pamuk also has a clear understanding of the sense of space, suitable for writing bedroom and living room. In an interview with a reporter from the Paris Review, O. Pamuk refines his understanding of the perception of bedroom space to an unparalleled level. If there is still a different attribute in the space of the bedroom, then the larger space will accommodate more attributes and classifications; this difference in spatial perception has become a very important part of the writer's atmosphere in creating literary works.

B. Real and virtual geographical spaces

In the writing process of O. Pamuk, he systematically thought about the structure, plot, and content and expression of the novel. He believed that life has no meaning, only expression. Life is not similar to the book itself, just like its form of expression. Because this book will not let any story end, and this is in fact impossible^{[2]P153}, the structural expression is an important medium for the acceptance of the novel. When he studied Dostoevsky's "Basement Notes," he believed that the joy of depravity and the hardships of struggle are opposite. This kind of laissez-faire and depravity that cannot be realized in real life can be achieved during the writing process. This is also an extension of multi-space life.

In the 10-day journey to Edirne, I have become a completely different person. This split of personality is also the author's commitment to constructing in the novel, about people's character, destiny and life. Diversification; the real world undoubtedly provides the basic material for the novel world, but while fleeing the world around it, it must also give the writer an engraved or hidden or emotional brand. Many excellent literary works are not devoted to preaching, but merely present events and create an atmosphere, but they are enough to let readers appreciate different life realms. Works with too much engraving marks show stupid stereotypes everywhere.

The requirements for ordinary readers are different. O. Pamuk hopes that readers can view the text from a higher spatial perspective. A building is undoubtedly a giant space that captures history, geography, culture and story material. Derived from this space, it can promote a broader historical space and real space.

C. Deep interpretation of urban space

O. Pamuk appreciates the literary critic and theorist Wolfgang Iser (Wolfgang Iser) theoretical principles "that guide readers to" put forward, and put forward the basic concept of "implied reader", he believes that the significance of both fiction Not in the text, not in the context, but between the two. He suggested that the meaning of the novel can only emerge after reading. Therefore, when he talks about hidden readers, he assigns an indispensable task to the implicit reader. This task guides the reader to the author's inner emotional changes and the implicit thinking of rewriting the writing space. All creations for this non-specific implied reader can lead the explicit readers to read and parse the text. Even in the seven novels that O. Pamuk has published, there are seven implied authors. Those who are implicit in the fine text are the only reliability of text implementation. All the stories are presented in text form. At the time, there is only one possible material existence pattern. Of course, there are several kinds of interpretation styles.

Writing is to show the world to a greater extent, as well as what happened and the inner world of people, but in different writers, in the process of excavating details, it is the microscopic inner world and the grand outer world. The channel of communication, understanding and mastering the laws of the two worlds, and showing the colorfulness of its space are the directions for different types of writers to work together.

The image of the urban space of Istanbul, in the mind of O. Pamuk, is undoubtedly changeable and multi-dimensional; it is like an observation in a journey, and it looks like a peak on the side of the ridge. However, under the observation of different time slots and different space stations, the ancient city of Istanbul is far and near different. In the writer's pen, the re-creation of urban space, the so-called digging well with needles, reflects the expression of O. Pamuk. The writing of urban space is nothing more than describing one tiny part.

II. The refraction of multi-prism life by space narration

With regard to the study of coexistence and seriality, spatiality and historical context in literary works, it is generally believed that clear spatial narrative is helpful for text understanding and textual dissemination, so in the process of text creation, space will be As an important support of narrative, factors can effectively improve the reading and understanding of the literature and the conception and writing in the creative process.

Chen Xilin believes that "with the deepening of the study of thought and ideology by human beings in the twentieth century, the expression of the inner world and the subconscious of the individual has become an important part of literature. The pure intuition of the moment of the moment makes the objective time become nothingness, the spatial form as An important literary form that reflects the value scale of human beings has been highly praised by people."^[3] The existence of space provides the basis for the development of various narratives, and also provides the possibility of emotional catharsis and the advancement of the inner world, in other words. The existence of space is the external presentation of the inner world and the subconscious. The specific content of the work to be presented appears in a spatial manner. It is impossible to eliminate the existence and influence of the time factor. It is necessary to respect and understand the space and time as the premise of the simultaneous existence, and to show the spatial factor in the cross section at the same time. By discussing the space in such a way that you put down the time and temporarily put the time on, you can maximize the space.

A. The superposition of spatial scenes and the deepening of narrative content

O. Pamuk makes it easy to mix earthquakes and nightmares because of the frequent earthquakes and the enormous psychological trauma caused by the catastrophe. This is reflected in many of his works. This kind of nightmare caused by witnessing the earthquake is a nightmare similar to many people. It is also a common nightmare for human beings. He even wrote "To Chinese Readers" to analyze this problem before his Chinese version of the preface. This kind of real, or

half-awake, or nightmare feeling makes the parties and readers feel terrified. However, when writing the cause of the earthquake, O. Pamuk carried out the spatial expansion and spatial diffusion of the space of the rapid discussion. The superposition of these spatial scenes allows the spatial extension of one thing to spread, enough to show its skillful space application skills.

After completing "*My name is Red*", O. Pamuk began to conceive the novel "Snow". When accepting the reporter's question about "Why do the novels (necessarily) happen in the town of Kars?" Because of the natural environment, political climate, religious differences, frequent wars, etc., it is concentrated and prominent in the border town of Kars. It is a rare choice for the fierce conflict of novels. O. Pamuk thinks that Karlstown is One of the few cold towns in Turkey, one of the poorest towns. In such a small-scale geography space, it is convenient for writers to take advantage of the novel structure and storyline. In the early 1980s, the propaganda of the headlines of major newspapers in the early 1980s also made readers feel the poverty of Kars. There is a preconceived understanding of geospatial space, which is convenient for novelists to build a story structure. The choice of the geography space of the novel does have a very important space for the success or failure of the work.

B. The combination of space and the expansion of philosophical space

The book is a story about two men's exchange of life, a sentence slowly said in order: "We are sailing from Venice to Naples, the Turkish fleet intercepted our way." He stretched out the child-like fat hand, Pointing at a city on the map, after reading the name in a syllable and a syllable, carefully wrote down the fantasy I described. Moreover, he also wants to hear the strange stories of each city. In this way, from north to south, in the thirteen nights of thirteen cities, we passed the country that I saw for the first time in my life. After finishing the whole thing in the morning, he returned to Istanbul from Sicily. He is very satisfied with what I have told and decided to return me with the same joy. He told me about the magicians who disappeared in the air in the Yake (the northwestern port of Israel, the battlefield of the Crusades), the Konya women who gave birth to elephants, the blue-winged cows on the Nile, the pink cats, Vienna. The bell tower, smiling and revealing the incisors of his presence there, also tells about the talking caves on the coast of the Azov Sea, the red ants of the Americas. Somehow, these stories provoked a strange sorrow that made me cry ^{[4]P151}. Because of their day and night, and *Hoja* consciously imitating the Venetian, when he was having dinner with Pasha, when *Hoja* tried to talk about astronomy and his invention again, Pasha was concerned with the Venetian. The inseparable life of double-sided life is also a true portrayal of one person's double-sided and multi-faceted. It will undoubtedly increase the division and coupling of human nature in literary works.

After discussing the celestial movement in *Hoja*'s house, after discussing that the earth might turn around an axis like the sun, they quickly got tired of these pure theories, so they changed the space scene of the novel to Boss. The Rus Strait, let it study the causes of the trend in the Straits, so that in addition to the Bosphorus and the town of Gebze, the book has added places with rich Islamic flavors such as Mecca and Kelba. The name of the cultural connotation attracted readers to construct a space scene about the Islamic atmosphere in their minds.

C. The mapping of space and the mystery of the story

After every great novel, there is a writer hidden. Who is that "other"? The substitution and entry of identity is a compulsory course for writers. Only a calm perspective with a third party, coupled with the repeated simulation and testing of the first person, will make a literary work express vividly.

The expansion of the city is always disturbing, and O. Pamuk doesn't like the look of the city: in the afternoon of the spring, the city's squeezing and congestion is unpleasant, and the reinforced concrete buildings are breathless, and the writers even I don't know if I am dead or alive, and I don't know if the end of the world is coming. In short, the urban experience is a very bad experience.

When *Hoja* got the Venetian as a slave, he asked him to pass on everything he learned in the social school and religious school in Venice to *Hoja* without any reservations. All known astronomy and medicine, engineering, science, theology. all about rivers, bridges, lakes, caves, clouds, seas, earthquakes and the causes of lightning. all about the stars and planets, the moon and the earth. Then they sat down to start the study, just like two good brothers. In the process of this knowledge transfer, *Hoja* has already lurked the idea of going to Italy, which is the mystery of the repeated cover of the story in *The White Castle*.

In cultural conflicts and cultural asphyxiation, people living in the cracks of cultural space undoubtedly do not feel a complex of multiple emotions. In the process of self-salvation, this emotional conflict is actually a conflict of cultural space values. It offers the possibility of rich storylines. "All the people in the world are similar to each other." ^{[2]P482} O. Pamuk said more about the resume of life, in many cases coincidence and reproduction.

III. Diversified emotional space and colorful life writing

The combination of psychological space is a special form of spatial connection. It is centered on consciousness activities, not only can not follow the chronological and causal relationship, but also can be combined with the real space for sequence combination. This kind of mental time and space is generated from ideology. The fusion can penetrate into

the literary and artistic works to achieve interaction with readers and audiences, which will create spatial and emotional resonance.

Edwin Muir of the United Kingdom made an incisive exposition of the chronological and spatial structure and its relationship in his works: when we say that the plot of a novel is constructed in space, it is not to say that it has nothing to do with time. Similarly, when we say that a plot belongs to time, it is not that the story background is not constructed in space. In the end, it depends on which space and time occupy the dominant position.^[5] Muir regards the chronological order and spatial structure as two parallel factors, and at the same time does not bias the relationship between the two, and believes that the sense of time and space that complement each other is an important prerequisite for writing excellent works, which is another aspect. It shows that writers should use a mixture of time and space techniques according to the needs of the text.

A. The transformation of space can be realized in literary creation

The psychological meticulous description makes it easy for readers to see their own stories and experiences of childhood and youth. This kind of writing with strong sense of substitution is to quickly complete the transition of time in the same space, and then realize the fusion of emotions. It is a very important time and space conversion writing skill. This transposition of identity increases the temptation of readers' reading and increases the fear of being unable to control the human life.

Geospatial has obvious boundaries and regional sense, while the literary space has a large degree of relaxation, which is also prominent in O. Pamuk's works. His mystery, immortal mythology and nightmare whispers Both reflect the overall influence of the geography of the Mediterranean entity on the literary space of O. Pamuk's writing. So in the Ottoman Turks who participated in the war, they regarded the Mediterranean as an encyclopedia, a silhouette on the map, a sightseeing spot, a very practical geography with food support and castle battles. This has nothing to do with the mystery of stories, legends, monsters, and unknown worlds in the literary space, so in the " *The White Castle*," the 17th-century Turks and Italians who appeared in the short-lived and captured prisoners appeared. the O. Pamuk on cognitive geospatial Mediterranean, and then reflected in the literary space of an inevitable result of; but because most of the people, "the Mediterranean as a single concept, the same view is artificial, and this corresponds to. The single characteristics of the Mediterranean, before being empirically, are only the fictional features that people have carefully crafted. This Mediterranean dream is all from the north, and it is largely a literary fantasy.^{[2] P227}, which reflects literature. The virtuality of space.

B. Childhood memory and identity conversion

In the process of writing " *The White Castle* ", O. Pamuk did not name *The White Castle* formally. *The White Castle* is the first novel, "Mr. Geoff Dwight" follow-up and by-products, in the " *In The White Castle* ", the astrologer *Hoja* is often summoned to the palace to use the Venetian captive as a substitute, to free himself.

O. Pamuk went to the room of Ismail Pasha when he was a child. She only visited once but left a deep impression on this space, whether it was the nostalgic meeting 45 years ago or the furnishings in the room. It radiates the scent of decay and depression, which also provides a typical spatial sample for the underdevelopment of urban space over the years. While describing the space, O. Pamuk reorganized and rewrote the time. This kind of writing made time stagnate, and the space could be fully and leisurely transferred from the Balkans to Istanbul and then to the home, thus realizing the space. Transposed. The imprint of childhood and the imprint of the father often appear in O. Pamuk's works. The continuation of life is the continuation of the story, but the story can expand the space of life and the thickness of life in the writer's pen.

In analyzing the elegant and arrogant stunts used in Nabokov's literary creation, O. Pamuk believes that transferring his childhood to old age is not just a transposition of time, but a psychological analysis with Freud. Similarly, through words and plots, very cautiously revealing a truth, that is, the social taboos that expelled us from the childhood paradise; therefore, "we are not seeing an elderly writer collecting "Children's memory" is not the old man who writes novels in the tone of youth. After all, "Nabokov's childhood is a paradise away from sin"^{[2] P182}, the time and space memory of childhood provides literary works a broader imagination and space for thinking.

In the eyes of O. Pamuk, literary creation is a door or a window of " seeing the world in words," not just describing the world.

C. Inner writing

Hoja is also often invited to the palace to explain some natural phenomena and spiritual phenomena to the Sudan. In fact, this boy is not a *Hoja* or Venetian himself, in a period of adolescence or past. *Hoja* and the Venetian are essentially two sides of a person, or a person in the mirror, that is, the twin concept in O. Pamuk's writing, the high similarity of the twin brothers, making *Hoja* and the Venetians follow each other and always use each other as their own. The reference, in order to finally be able to escape and change identity in the chaos. This can also be seen in the influence of Dostoevsky's "Double Personality" on O. Pamuk, so if O. Pamuk encounters an amateur psychologist who needs to exchange identity, he might say: "In fact, What all writers crave is to become another person." In addition, Robert Louis Stevenson, Hoffman, etc. have

adopted the method of "becoming another person" in the narrative. It also makes the contradictory unity of dual personality unfold under a story space.

Compared with the library of Borges, O. Pamuk prefers the space of the archives. As in the mirror, the two exchanged protagonists, their confusing life, are also exchanged, thus establishing a maze of loneliness, confusion, and unbreakable. The captured young Venetian, in his later life, played the role of the Turkish *Hoja*, becoming the object of Sudan's confession and emotional dependence; while the Turk *Hoja* was condescending to live with his slave Venetian. After learning together and working together, after being promoted to the astrologer of the Imperial Palace, they chose to flee and rush to his ideal city of Venice. Of course, before this, the two of them, like the people in the mirror, gradually integrated into the work and life of another person, so that they will continue to live in Istanbul as a substitute and become a *Hoja*. . This kind of paper-cut mashup has completely distorted and replaced the lives of two people, resulting in a huge reset in spatial interpretation.

O. Pamuk studied architecture at the Istanbul University of Technology. Although he did not become an urban planning architect, the professional deep knowledge and skills training made O. Pamuk have a very strong sense of space. For example, when O. Pamuk enters a building, the observation angle is still the architectural space and the practical space. This professional perspective allows the space to speak and express a special style of words and intentions.

IV.Summary

Pamuk is undoubtedly admiring Nabokov's claims and writing techniques, so he also has Lolita's narcissistic and inward tendencies in his writing. Just like facing the shadow, or writing in the mirror, all the dialogues are inner monolog. This kind of inner writing makes it easier for the author and the reader to resonate, and then dig deeply into the inner truth. According to O. Pamuk's interpretation, it is also the thought of his own brother and his brother in the process of growing up. It is a record of the inner heart in process of growth. Therefore, the construction of literary space is a systematic project. It uses text as a medium, organizes text through design, uses text symbols as concrete implementation, and opens up literary space through text context.

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