

Narsisme sebagai wujud eksistensi diri dalam novel My Name is Red karya Orhan Pamuk = Narcissism as a form and act of self manifestation in Orhan Pamuk's My Name is Red

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Abstrak

[ABSTRAK
Makalah ini membahas dimensi sosio-psikologis dalam seni lukis yang digambarkan dalam novel 'My Name is Red' karya Orhan Pamuk. Penulis melalui makalah ini berpendapat bahwa dalam kontes antara liberalisme dan religiusitas seni lukis di era Sultan Murat III, sebagaimana digambarkan dalam novel tersebut, elemen psikologis mewujud dalam narsisme. Ide ini termanifestasi dalam bentuk perilaku Velijan Effendi yang di satu sisi memegang teguh prinsip-prinsip Timur namun secara estetika tidak dapat menolak keunggulan prinsip-prinsip Barat. Hal ini mencerminkan bagaimana dua budaya bertemu dan menghasilkan gejolak psikologis pada diri individu terkait isu pembuktian diri. Makalah ini juga menyorot potensi ketidaksesuaian gambaran narsisme yang dipaparkan Orhan Pamuk dengan pemahaman masa kini terkait narsisme. Hasil analisis menunjukkan kalau gambaran Velijan atau Olive dalam novel My Name Is Red tetap sejalan dengan gambaran individu narsisme dalam literatur ilmiah. Velijan Effendi menjadi sosok narsis karena hasil dari kebutuhannya untuk diakui, untuk eksis dalam hidupnya yang tertekan dan menggunakan lukisan-lukisannya sebagai media untuk menyalurkan kebutuhannya tersebut.<hr>

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This paper discuss about socio-psychological dimension in paintings pictured in Orhan Pamuk's novel 'My Name is Red'. The novel shows us fine examples about how paintings can be a media of painters who lived in a repressive era of Sultan Murat III which established rigid rules adopted from Islamic principles of how a painting should be done. This idea manifested in the characters' behaviour, especially Velijan Effendi, who hold the Islamic or East principles but dilemmatically fond of Western principles as an aesthetic way of painting. This kind of dilemma born from the presence of East and West principles intertwined in Turkey at the era pictured in the novel. Results determined that Velijan Effendi is narcissistic as a result of his needs to be acknowledged and to express his self-manifestation; to be existent in his repressed life. He uses his paintings as the media of expressing his needs.;This paper discuss about socio-psychological dimension in paintings pictured in Orhan Pamuk's novel 'My Name is Red'. The novel shows us fine examples about how paintings can be a media of painters who lived in a repressive era of Sultan Murat III which established rigid rules adopted from Islamic principles of how a painting should be done. This idea manifested in the characters' behaviour, especially Velijan Effendi, who hold the Islamic or East

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