#### JEAN BAUDRILLARD'S CONCEPT OF "MUSEUMIFICATION" AS REVEALED IN JULIAN BARNES' "FLAUBERT'S PARROT" AND ORHAN PAMUK'S " MUSEUM OF INNOCENCE"

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Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Anabilim Dalı

Danışman: Doç. Dr. Tatiana Golban

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# T.C. TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI YÜKSEK LİSANS TEZİ

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Bu calışma, Fransız kuramcı Jean Baudrillard'ın Simulacra and Simulations kitabında yer alan 'Museumification' kavramını açıklar. Museumification, bir geleneğin, bir inancın ve bir alışkanlığın- aşk, saygı, dostluk ve vefa- artık pratik edilememesi, hükmünün kalmaması ve onların müzeleştirilmesidir. Julian Barnes'ın Flaubert's Parrot'ını ve Orhan Pamuk 'un Masumiyet Müzesi'ni bu kavram doğrultusunda inceler. Çalışmanın amacı, bu iki romanın Baudrillard'ın 'museumification' kavramını barındıran ögelerini ortaya koymak ve her iki romanı bu bağlamda ayrı ayrı incelemek, bu kavramın adı geçen romanlarda nasıl yer aldığını, benzerliklerini ve farklılıklarını göstermektir. 'Museumification' kavramını başka kaynaklarla açıklamaya ve müzelerle olan ilişkisine odaklanır. Flaubert's Parrot, Barnes'ın, Gustave Flaubert'in kitaplarında ve yaşamında yer alan hayvan 'papağan'ın peşine düşmesini, birinci tekil şahıs olan G. Braithwaithe'in Flaubert'in yaşamının geçtiği Fransa'nın Rouen şehrinde yazarın izini sürerken, yazarın müzesini ziyaret edişini anlatmasını konu alır. Müzedeki papağının gerçek olup olmadığını sorgular. Orhan Pamuk'un 2008 tarihinde yayımlanan Masumiyet Müzesi, ana karakterlerinin aşkını, Kemal karakterinin ağzından birinci tekil şahıs olarak anlatır. Gerçek bir aşktan esinlenerek kurgulanan bu eserde bazı karakterlerin isimleri de kurgusaldır. Kemal karakterinin -aşkı olan- Füsun'un eşyalarını toplaması takıntısına odaklanan roman, dönemin İstanbul'unu ve sosyetesinin yaşamlarını detaylı bir şekilde bizlere sunar. Romanda yer yer anlatıcı Kemal, anlatısını yazar Pamuk'a bırakır. Roman, gerçek aşk hikayesinin kahramanının topladığı ve Pamuk'un, kahramanın anlattıklarıyla oluşturulan ve dönemi yansıtan nesneleri bir araya getirmesiyle bir müzeye dönüştürülür.

Anahtar kelimeler: Jean Baudrillard, Museumification, Postmodernizm, Julian Barnes, *Flaubert's Parrot*, Orhan Pamuk, *Masumiyet Müzesi* 

#### ABSTRACT

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This study investigates the concept of 'Museumification' by Jean Baudrillard in terms of postmodernism. Museumification is a term which was theorized by Baudrillard to emphasize a belief or a habit that could not be practised any more. The purpose of this study is to analyse an English novel Flaubert's Parrot by Julian Barnes and a Turkish Novel Museum of Innocence by Orhan Pamuk in terms of Jean Baudrillard's concept of 'museumification' which is mentioned in his own book Simulacra and Simulation. Published in 1984 the third book of the novelist Julian Barnes, Flaubert's Parrot is about being in search of his favourite French writer Gustave Flaubert and the parrot which is taken place in Flaubert's works and his life. Barnes tells the story from a fictional character's George Braithwaite's omniscient point of view with first person narration. Published in 2008 the twelfth book of the novelist Orhan Pamuk, Museum of Innocence is about the love among the characters Kemal Basmacı and Füsun Keskin from the fictional character's Kemal's omniscient point of view with first person narration. Kemal's obsession of collecting his lover Füsun's objects and Pamuk's collecting the objects that represents the time of Istanbul and society. Pamuk's collecting objects which represent the time of İstanbul and Kemal's real objects, which are belong to Füsun, are exhibited in the museum. So the novel becomes a museum. These arguments are analysed both according to Baudrillard's concept of 'museumification' and other sources about the concept of 'museumification'.

Keywords: Jean Baudrillard, Museumification, Postmodernism, Julian Barnes, *Flaubert's Parrot*, Orhan Pamuk, *Museum of Innocence* 

#### ACKNOWLEDGEMENT

I aim to be a part of postmodern literature studies to bring all my studies and ideas together about postmodern theoretician Baudrillard's concept of 'museumification' with this study. I have had difficulties to find academic paper about the concept of museumification. I hope this study will guide other researches about this subject.

This study is a process and it takes an important place in my academic life. And throughout this process, I would like to give special thanks to my advisor Associate Professor Tatiana GOLBAN for her great support and guidance in the whole process of my master graduate studies. She has always sincerely helped me during writing my thesis. Similarly, I would love to thank all my instructors and professors who helped me like and understand literature and criticism during my graduate and undergraduate studies. Above all, I would like to thank my dear boyfriend Ferhat ÇAKMAK for his moral support. He provides efforts to encourage me all the time. He is always with me to support me to build a career in the field of literature by sharing his valuable knowledge. And I want to thank my dear family for their understanding and patience in order to complete my master thesis.

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#### **INTRODUCTION**

*Flaubert's Parrot* started as an idea for an academic article. And so, it ended up as a very idiosyncratic novel which has caused much discussion among the critics. Then it has become a set text for the postmodern poetics of fiction in less than a decade. The novel is a multi-layered that tells three main stories at the same time. One is the story of Gustave Flaubert, the second is the famous parrot 'Loulou' and third is the narrator of the novel Geoffrey Braithwaite.

*Flaubert's Parrot* starts with Geoffrey Braithwaite's trip to Rouen where Gustave Flaubert spent his most of life. While visiting places which associated with Flaubert, the narrator, is just like his creator, comes across two different stuffed parrots are individually claimed by two different museums which are Hotel Dieu and Museum of Flaubert and the History of Medicine to be the original parrot Flaubert used as a model while writing the short story *Un Coeur Simple*. In the rest of the novel, narrator Braithwaite tries to solve the mystery about the real parrot. He also tries to find out which of the two is the real 119 parrot. It starts out as a traditional detective narrative in which the observer narrator is trying to figure out a mystery. The mystery is half solved only at the end of the novel in the last chapter. Yet, he still questions the real one at the end of the book. He questions which one is the real parrot with the narratees. Consequently, the first and the last chapters are blatantly written in the detective fiction genre.

In the first chapter we are told that he is married, in the second it is implied that she died and in the others the reader is kept thinking about her and her death. Ellen's story normally looks independent of Flaubert and the parrot but Barnes skilfully weaves the three stories together through teasers and leitmotif up to this chapter. In this chapter he implicitly identifies himself with Flaubert and explicitly compares Ellen to Madam Bovary. In addition, he makes frequent use of Flaubert's lines or refers to events from Flaubert's life while telling the story.

With the mystery assigned to him until Brathwaite finished the novel, he addressed an extraordinary final discourse: the novel becomes an exam in a chapter entitled "Examination Paper." This exam paper, which is to be written in three hours as instructed, contains various questions about Flaubert in relation to literary criticism, economics, geography, logic, history, biography and psychology. That Flaubert's parrot is a text of multiple forms or better words, it

uses multiple speeches and the answer is not a modern novel and Wayne Booth in his article says:

almost all serious studies on Barnes indicate these two points. Because the existence of multiple discourses resides in the idea of postmodernity, poetics of the postmodern fiction is the key to understand Barnes's fiction in general and his use of narrator in particular. Even at the outset of discussions evolving around the narrator, it is to be stressed that a simple formal analysis of the narrator does not mean much. Booth, for example stresses that it is not precise and meaningful enough to say a narrator is first 127 or third-person (Booth,1987, p149).

A much more meticulous discussion which includes the implications of the choice of narrator must be preferred since each choice brings along some possibilities and limitations. Besides, as we have seen in the third chapter, the choice of narrators may not simply be a result of aesthetic or artistic concerns. The need for a complex analysis method is felt particularly for the first person narratives as Dorit Cohn indicates. She logically states that in Ian Watt's article '' all formal elements in first-person narration contribute to the characterization of the narrator, and therefore call for more than merely formal interpretation" (Watt,1987, p.160).

As for, Orhan Pamuk, he becomes an Istanbul writer. His novels backgrounds and settings are mostly in Istanbul. Whether you look at the child with the eyes, or the storyteller looking for something every day, the city is an integral part of the Pamuk novels. At the same time, the novelist's personal life is based on his own life story, arguing that it is connected with the historical flow of the city around him. Modern city museums, contrary to Pamuk's stories, connect the personal history of visitors with broader social history - and may in some way become the true owner of the city. This is where Pamuk designed a project that explores the assets of the museum and the novel.

In a way that may be the first time in the history of museology, it is a matter of writing from a museum. First, by drawing more material for Pamuk, so he starts the book and then place it in the museum. The result is a kind of archaeological narration about objects, images and words from the fifties in Istanbul.

This book talks about a tale of Kemal's love, the son of a wealthy family and his close relative, Füsun from 1970s to present of Istanbul. The novel explores East and West issues such as sex, love and life, and compares the issues as this boy's having a modern family and a conservative girl.

The Museum of Innocence is the house used in the novel as the home furnishings of the Füsun family. The house, located in Cukurcuma, near Tophane, a district of traditional streets of the early 20th century, becomes part of its own museum collection. During the restoration, the writer collaborated with renowned Turkish architects after a brief study of architecture. However, the final signature is Pamuk's.

The Museum of Innocence can be introduced as part of a future museum. In addition, through his bold narrative genres and techniques, museum professionals around the world must try to use personal drama that can bring a great author into the history of a large city.

#### **CHAPTER I**

#### POSTMODERNISM AND POSTMODERN THINKING

#### 1.1 Postmodernism

Postmodernism is an umbrella term for the cultural, social and theoretical dimensions of our period. Postmodernity is history which is of literature, art, period and the conditions of people that period come after Modern period. Modern period was highly successful period in terms of literature, art and conditions of people. The works of this period were quite artistic in their fields. Thus, that following period is named as 'Postmodern' period. People expected that this period will be much better than Modern period. Postmodern period brought along postmodernism and this movement is seen as a brighter future of humanity.

In contrast to that belief, postmodernists believe that there is no originality in Postmodern period. Originality of this period comes with the mixture of genres, trends and movements. That can be an obstacle for Postmodern writers because their imagination is limited. They cannot create something original. It can be just a mixture of past origins.

However, Postmodernists pushed to the limits of their imagination. They create new works which combined the features of past and present. That leads them to be more chaotic, complicated and difficult to be understood. With different artistic features postmodernist created their postmodern works as highly qualified, respected and worth to read, be read and be analysed. For instance, we can look 'pop art' Andy Warhol's Marilyn Monroe diptych. It is all about reproduction. This is a silkscreen copy of a photograph of somebody else's artwork. Taking somebody else's work and twisting, manipulating it or something different.

Postmodernism is quite questionable movement and it has effects on us who live in postmodern period. It has not any clear definition yet. It is related to many fields and people should evaluate that term according to many different aspects. Several new trends and movements occurred in Postmodern Period. Postmodernism cannot be thought as only literature. It also comes with philosophical, linguistics and anthropological theories of the twentieth century. Now this issue became a main subject of critics.

In literature, the effects of postmodernism are seen divergent. Modern age has lost the enlightenment so literary identities are search for the truth. Globalization has narrowed time and space. We recreate the past and blend with the present. Traditional labels and categories

lose relevance. Cultures and structures are fragmented that makes it less predictable. People are less likely to follow rigid ideology.

Postmodernism is much more interested in greater pluralism is modern life. There is no absolute in life. It is an emphasis on the centrality of style and at the expense of substance. Postmodernism is recycling past cultures and style for example pastiche and playful use of "useless" decoration in literature. As another effect is celebration of complexity and contradiction. We clearly see the clash and mixture of high and low culture. It affected literature with sensitivity to subtleties of image, language and signs; by intermixing, different styles, making collages and accepting the collapse of distinction and difference. Postmodernism is a rejection of monolithic definitions of culture and celebrate pluralism and diversity and it is scepticism towards metanarratives and absolutism. Postmodernists received it as a decline of the idea of only on source of meaning and truth.

According to postmodern way of thinking, truth is relative. Consumerism is all. All people are busy with that issue. It occurs that the transformation of the self. There was disillusionment with the idea of progress. The main issue is 'uncertainty' in postmodernism. Besides, it seen that the effects of the fragmentation of social life, globalization and the impact of information and communication technologies on social life. Postmodern society feeds upon itself. It is recreating the past and entwining it with the present with some self-mocking humour. Each cultural identity can coexist. Science and progress always undermined faith. People think about the acceptance of alternative spiritual.

The subject of criticism about postmodernism and its effects come with the wrong attitudes of people, the politics of authorities and technological advancements, the conditions of people became worse day by day. People unfortunately became a member of 'consumerism'. They started to consume what is produced for them. People reach the production without making an effort. They don't produce anything just consume. All they want to follow the technological advancement. They also reach knowledge without making an effort. They just care about their appearances, however, people are afraid of being ordinary. They make an endeavour for being extraordinary. That situation brings 'marginality' with it. All these factors reflected in literature, philosophy, architecture and all kinds of intellectuality.

Postmodernism put on many new terms. In literature, there are some examples such as intertextuality, transtextuality, paratextuality, heteroglossia and so forth. Postmodernism also put on numerous genres in many fields and in literature; there are other examples such as

metafiction, historiographic metafiction, postmodern bildungsroman, postcolonial novel and so forth. To the postmodern writers, language is another construct, a device which is created by human beings. It is a way without having any necessity for the purpose of describing the outside phenomena. Yet again it is a way that signifier does not refer to the signified but what we have is the constant way of signifiers. In general, postmodernism is associated with deconstruction and poststructuralism. These two terms are quite popular in postmodern period.

French theoretician Jean François Lyotard famously defines the postmodern as an incredulity towards metanarratives, (Lyotard, 1984) where metanarratives are understood as totalling stories about history and the goals of the human race that ground and legitimise knowledge and cultural practises. The two metanarratives that Lyotard sees as having been most important in the past which are; history as progressing towards social enlightenment and emancipation, and knowledge as progressing towards totalisation. Postmodernity is that metanarratives have become bankrupt. Through his theory of the end of metanarratives, Lyotard develops his own version of what tends to be a consensus among theorists of the postmodernity as an age of fragmentation and pluralism.

Brian McHale's postmodernism, 'with its ontological 'dominant' in reaction to the epistemological 'dominant' of modernism claims that all are 'finally fictions.' (Hutcheon,1989) but it can be also included that Fredric Jameson's postmodernism, the cultural logic of late capitalism; Jean Baudrillard's postmodernism, in which the simulacrum gloats over the body of the deceased referent; Kroker and Cook's (related) hyperreal dark side of postmodernism; Sloterdijk's postmodernism of cynicism or 'enlightened false consciousness'; and Alan Wilde's literary 'middle grounds' of the postmodern.

The sum and the substance of it, Postmodernism is still not one measurable reality. There are only realities in postmodernism. It is stated that art imitates reality and life. There is nothing which contains objective truth and objective reality in postmodernity. So that relativity comes to our mind and relativity is another typical postmodernist trait. Postmodernists asserted that consciousness was rooted in language. That language described that nothing special but itself. And again there is no clear definitions and solutions for postmodernism and postmodern mentality.

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As a negative result of postmodernism, all reasons affected postmodernism in a bad way. So to them, the quality of works decreased. The works are created rapid and effortless. And Humanity also consumes them rapid and effortless.

As a positive result of postmodernism, with the reasons of rapid developments in people's life took them much further. The idea of being extraordinary made people be in search of creativeness. Marginality lets them be much more imaginative. That situation reflects on art, literature, architecture and so forth. Therefore, according to the critics, postmodernism does not consume on the way round it leads people to create much more artistic, much more imaginative and much more successful works.

#### 1.2 Baudrillard as a Postmodern Philosopher

Baudrillard as a postmodern philosopher, spoke of the future of postmodernism and the postmodern terms. In his book Simulacra and Simulation, we see the answers to a postmodern world's questions. Simulacra is the plural form of simulacrum. The first term language for ideas after routine, simulacrum is not the same, but many negative connotations, like "simulacrum" in the Oxford English Dictionary definition " the simulacrum is something having merely the form or appearance of a certain thing without possessing its substance or proper qualities". No product or good is with some illustrations or concepts are original. The idea of a complete simulacrum went into our intellectual history a long time ago.

Sophist Plato claims that there are two types of images in the world. One is true and true and the other is transformed or modified to make the viewer more realistic. When you look at the image, it is a realistic or clear image. This image can be complex, but it is threedimensional. Plato sees the second form of simulation as a kind of sophism, in other words, a form of argument that deals more with gaze and sound than accessing any truth, in fact sophism. In Plato's mind is a simulacrum of true knowledge and philosophy, Baudrillard's philosophy intervenes at this point in simulacra and simulation.

Baudrillard argues that in fact it's having four of representation. His first two points are alike with Plato's points. In the third stage, nevertheless, a simulacrum goes after profound reality to incorporate a pretence of reality the simulacrum. It pretends to be a reliable copy even though, there is no original to which it corresponds in the final stage that what Baudrillard yells for a pure simulation or pure simulacra images and representations are any longer in which a simulacrum play the part that there is an original in the fourth, images and representations are any longer concerned with any sense of reality. The image or copy exists people experience a simulated sense of reality of representations of reality rather than reality itself. They are concerned with the disconnection from reality in fact in the postmodern condition any longer. Baudrillard discusses the simulation surpasses the real and society begins to produce images of images copies of copies.

Baudrillard argues at this point, in the postmodern state that the original has disappeared and that people are moving away from reality rather than proving themselves to be hyperrealists. Baudrillard discusses examples of simulacrum and how they work in our culture. One of the first things brings up is exchange value. Almost all of us live in an exchange value market. We do not live in a time where barter like services or times for things for instance, a fancy little bill is worth ten liras.

Why is it? Because it is particularly egregious in Turkish system. Ten liras are just ten liras not because it is worth ten liras. It is just a paper with a 10 on it. It is worth ten liras because the government say so. It becomes weirder when we think about credit. Global capitalism complicates it even more. When you buy a thing with ten liras, you do not know about the processes, people, time or products that go into making it. Our money, we pay for it goes through where we buy it to a bigger corporation where it becomes a part of huge profit margins. Nobody cares in that company cares about our ten liras. And the company pays people to make a thing but they do not pay anybody to make it. It is made by someone who got paid a salary or an hourly wage for somebody to do a job. Probably, not to make anything but to do a part of it. The people who sell a thing and who make it do not particularly know who it goes to or where it goes. In short, even though we know the thing is real, we are really disconnected from the reality of it.

As an another example, we can think about 'television'. For example, we can think about a family sitcom. For example, ''Modern Family''. This family is not based on a real family. Because it is a creation of our expectation, creation of a family as we think families should be. If this family did not act like that we expect, a family to act did not live in a house like we expect a family to live in-they do not fight or cry over the sort of things we expect families to have feelings over- we would not buy it as a family. We think of television as a representation of reality. Even when it is a story, we expect certain kind of shows to be a certain kind of real. It is really insidious and tricky though is that this imaginary family that supposed to somehow represents a reality one that does not really exist. Then, that situation begins to shape the way we actually understand real life families. We start to judge how families should look, where they should live, what kinds of clothes they should wear, what kinds of values they should have based on our shared media. Thus, we begin to judge the real in terms of the fake. In fact, Baudrillard argues that in postmodern condition the image is becoming more valuable to society that the original as it.

Andrew Butler summarizes it as " we no longer experience life from where we are, but from the intersections between us and other 'individuals' who are also under attack. With multi-channel TV, the internet, dozens of different permutations to choose from at a local coffee bar, the individual is bombarded with the rest of the universe" (Butler, 2003, p143). Because we have lost any sense of the real this experience of the universe can be very troubling resulting in a sort of societal schizophrenia.

Butler argues that science fiction and postmodernism are sort of perfect for each other and this is in no small part due to the generic tropes of science fiction things like artificial intelligence, cybernetics, time travel and its consequences, robots, the end of the world and encountering the alien other. In addition to these major postmodern thinkers in this case especially Frederic Jameson and Baudrillard we are both fans of science-fiction reading it and using it as a part of their theories.

Another thing worth noting is that the nature of depression is the theory of postmodern literature. There are things that are scary and scary, but I also want to emphasize that there is hope and freedom in postmodern situations. By researching our own truths and asking great stories, we prefer to speak together and speak for voices that were abusive. Another thing worth noting is that the nature of depression is the theory of postmodern literature. There are things that are scary and scary, but I also want to emphasize that there is hope and freedom in postmodern situations. By researching our own truths and asking great stories, we prefer to speak together and speak for voices that were abusive. It also allows us to without shame explore theories and literatures of popular culture like science fiction. Though many critics believe we have moved beyond postmodern literary theory and philosophy is still very influential on many fields including history, philosophy, sociology, cultural studies even science and maths.

Postmodernism rejects the whole idea of truth. It is rightly said that there is no true truth. There is no reality, the truth is just a matter of vision. In the classical representation there were two sexes, a man and a woman. In the postmodern world, gender combinations are completely misleading. Now that you go to Facebook and look at the drop down menu for gender. And there is something like seventy-five different options that you can pick from. Thus, the idea of truth of gender binaries has been shattered by postmodernism. Judith Butler who is very deeply influenced by postmodern literary theory and philosophy. She uses its theories and concepts to question one of the most fundamental aspects of our identity gender.

#### **1.3 Simulacra and Simulation**

It is primarily concerned with the role that images play in contemporary society and the way that reality is mediated by these images. Baudrillard introduces the concept of 'hyperreal' illustrating and through the references to a wide range of cultural products from advertising in architecture to cinema and universities. This is a series of notes and reflections of the book. Baudrillard opens with a supposed quote '' the simulacrum is never what hides the truth. It is truth that hides the fact that there is none. The simulacrum is truth.'' (*Simulacra and Simulations*, 2003, p11). Then he proceeds to describe a great empire which as its territory expanded, devised a map which was so precise in scale and detail that it eventually becomes confused for the actual geography. It was only meant to represent in other words the map became the Empire.

Baudrillard argues that today such simulations have escalated to a point where they now compose our understanding of reality. He calls this the 'hyperreal'- a representation so realistic that it cannot be distinguished- as a representation but is treated as reality in order to illustrate the difficulty of determining the real from the simulated. He offers the example of illness a truly ill person may simply lie in bed, not exhibiting any symptoms while a pretender made purposefully exhibit the symptoms by which the doctors would diagnose or treat the illness what can we make of a person who truly believes themselves to be ill or has been convinced of their illness or the person whose symptoms vanish after being given a placebo.

He expands his observation with cases from theology and ethnology. For instance, can divinity be represented in an image? This concept was resisted by 'iconoclasts'. Because it threatened to limit and substitute the divine and ultimately imply there is no God that only the image itself exists with nothing behind it.

He then addresses the imaginary popular theme parks such as 'Disneyland'. He claims that this example of heightened simulation that works to distract society from the imperceptions simulations which constitute the world beyond the parts colourful glassy walls. Baudrillard delineates the order of symbols into four successive phases:

- 1) Reflection
- 2) Mask
- 3) Illusion
- 4) Pure Simulacra
- (Simulacra and Simulations, 2003, p19)

First order so reflection is a symbol is a good appearance or faithful copy. The second order as a symbol is a perverted appearance or faithful copy. The third order is a cover-up which is pretending to be faithful copy. The fourth and the last order has no relation to reality whatsoever.

Baudrillard then turns to the simulations of television citing 1971 series, the loud family which documented the daily life of an American family for a national audience of twenty million viewers. He refers to the series as 'Télé-vérité' which is French for truth or reality. It was an early example of reality television. The 21<sup>st</sup> century viewers are now saturated with he is quick to label. The shows claim to reality as absurd since the presence of cameras undoubtedly shaped family member's behaviours and actions. He argues that television should not be thought of simply as a cause that affects us since we affect it. Thus, television and viewers for part of the same DNA structure. We model ourselves after it and it models itself after us and gradually forming a hyperreality.

Baudrillard discusses the Cold War arguing that the treat of total destruction excludes conflict and revolution and installs in its place an implacable system of regulations. Deterrence the space and nuclear arms races are not leading anywhere. He claims but instead the indefinite honing of operations and security. It was not walking on the moon that inspired or but the awesome level of control exhibited by the system.

He describes 'deterrence' not as a strategy but a circulation like capital floating free of production. He further argues that victory and defeat no longer mean anything except in the simulatory narrative of the media. This is demonstration in the fact that North Vietnam triumphed in its war and was still able to enter into a stable coexistence with America and China.

He dedicates another chapter to the film 'China Syndrom' a thriller which tells the story of a television reporter who discovers a safety cover-up at a nuclear power plant. Baudrillard locates the film in the historical context of Watergate which was an illicit government cover-up which preceded the film. The release of network which was a satirical film about amoral quest for ratings and the fabrication of truth in a television network and Harrisburg which was an incident at an American nuclear power plant which occurred shortly after the film. It is unclear to what extent a simulation proceeds the real and thus, where the history has already been written.

Baudrillard groups these events into what he calls 'the China Syndrom Trilogy' and evaluates them as the hot nuclear spectacle being distilled and dispersed through the Cold War system of information networks. People are kept in a state of alertness for an event which is never supposed to occur but which must be deterred through omnipotent control and security. He concludes it with a critique of terrorism being an attempt to force the event to rupture or make hot the system and this free people or force a confrontation with the real. Baudrillard also offers some thoughts on the film *Apocalypse*.

Now arguing the film that it did not merely depict the Vietnam War but it was mode of the Vietnam War. The director Francis Ford Coppola plunged his cast and crew into a notoriously nightmarish production which threatened the lives and sanity of all involved and produced images which aspire to the excess and immoderation of American intervention. Mass media replaces the memories and history which is sought to represent affectively becoming reality. Baudrillard quotes "film becomes war the two united by their shared overflowing of technology." (Baudrillard, 2003, p.85)

Baudrillard turns into his attention to French architecture specifically 'the Beaubourg Centre' in Paris which was constructed in the 1970s and houses. The largest museum of modern art in Europe as well as other research institutions. He labels this building with a quote '' monument of cultural deterrence which functions as an incinerator absorbing all the cultural energy and devouring it.'' (Baudrillard, 2003, p.90). It was not quite sure why building in particular was so offensive to Baudrillard, but it may have something to do with its attempt to meditate culture into consumerist model, its failure to resist the hyperreality. Its potential to indoctrinate the masses with a simulation of authorized culture which replaces

actual culture or which prolongs the death of culture possibly. In any event, he argues that we are in the midst of an implosion which we are only gradually becoming aware of a collapse of structures. He calls the student protests of 1968 as the first episode of this implosion he quotes '' our first violent reaction to the saturation of the social, a retraction, a challenge to the hegemony of the social.'' (Baudrillard, 203, p.103). He makes it clear that this implosion is not necessarily negative but that is incalculable to the current system of reasoning.

Baudrillard debates the impact of mass media on people particularly advertising which he argues that manipulates and tests its audience. Products no longer possessed function no longer serve us but rather we serve them. He equates billboards with surveillance cameras in that they watch us but also reflects a commercially idealized version of us which we have yet to achieve that he makes reference to something called 'the hypermarket' which signals the end of modernity. In the global neoliberal economy modern institutions dissolve and society is decentralized that is urban populations spread outwards indefinitely into new cities subject to shopping centres rather than the city itself.

Perhaps hypermarket simply refers to supermarkets and transportation systems that feed in and out of them. Baudrillard ponders why meaning is being lost with the increase of information. He considers three possibilities the flow of information has become too quick for meaning to be attached to it. Information is purely technical and operates outside of meaning. Information directly destroys meaning and signification. He favours the third option. Baudrillard is very pessimistic of the media arguing that the coverage of social movements by the media actually neutralizes them. This is because it creates a simplified representation which lack the ability to transform or evolve it, degrade the event into a simulation of revolution facilitates an artificial solidarity, which we- the sympathetic spectator-, mistake is real.

Baudrillard breaks the simulacra down to three orders:

- 1) Natural / Operatic
- 2) Productive / Operative
- 3) Simulation / Operational

One is as in based on image imitation and counterfeiting with aims to optimistic ideals. Two is productive as in based on energy and forced materialized by machine with aims to expand. Three is simulation as in based on information the model cybernetic play with aims to total control. He claims that the second order is expressed through traditional science fiction. For example, exploratory narratives by Jules Verne, H.G Wells and perhaps even series like *Star Trek* but the third order has yet to develop a corresponding literary form. He ever cites the 1973 novel in 1996 film crash as potentially embodying a simulation science fiction. This assertion confused me since there does not seem to be anything particularly speculative or futuristic about crashes narrative. It is wondered if perhaps the novel or film depicted a sort of dystopian vision of contemporary society in which human consciousness was violently merged with machine. Human form reduced to and fetishized as parts human sexuality mechanized, deconstructed and rebuilt. Thus, the text may share themes with posthuman science fiction such a reading coheres. With Baudrillard's implosive critique of 20<sup>th</sup> century society, subverts the expansive/explosive model of traditional science fiction.

Baudrillard assumes that science fiction is an extension of reality but argues that in blurring the line between reality and imagination. Globalisation restricts the scope of imagination that is if everything has been explored, described or systematized. Science fiction has nowhere else to go but the question is 'does this assumption bear out after *Simulacra and Simulations*' publication?'. The cyberpunk fiction of William Gibson which Baudrillard may not have even counted is probably a more evocative example of the third order. As it depicts what Patrick Nagle depicts '' vast global networks of information, exchange, and control, creates a postmodern pastiche of different cultures and beliefs, and constantly questions the shifting nature of identity'' (Nagle, 2006)

Arguably, turn of the century films like *the Truman Show*, *the Matrix* and *the Minority Report* combined the second and third orders of simulacra. Baudrillard acknowledges the possibility of this contamination, for instance, the information model of the computer may very well function through the productive power of the machine a notion dramatized through the sinister artificial intelligence of films like 2001 *A Space Odyssey* and *the Terminator*. These depict systems that revolt against themselves. He concludes that the operatic qualities of the first order, the operative qualities of the second order and the operational qualities of the third order may produce all kinds of interferences.

Baudrillard addresses the question of animals claiming that we respect the inhuman less than ever before. Our tendency to sentimentalize animals denies the reality of the natural world and reduces them to commodities to be used as comfort items anthropomorphise objects of charity or pre-processed mean. He claims that the ritual sacrifice and archaic butchery practiced by past civilisations were more respectful of animals. Because they at least acknowledged the animal had been and worth outside of human interest and that this worth was being deliberately repurposed or transformed. It is a questionable claim but, acknowledged that there was a conceptual difference between an animal killed to fill the plate of its killer or the killer's family/community. A thousand animals killed by a factory to fill refrigerators and supermarkets' shelves. Essentially, Baudrillard seems to object to the human tendency to speak on behalf of animals since it forces them to assimilate into human systems of meaning and hegemony. He reflects that this dynamic is comparable to colonial powers as insistence that indigenous people, non-European ethnicities, the physically and mentally disabled. And children be made to speak on their terms or the presumption of these powers that they knew how best to take care of them.

Baudrillard brings up the 1993 film *King Kong* as an example of the animal rejecting its status as a commodity and reclaiming its mythological status as monstrous other. The great ape is brought to the modern world in chains evidence of the subjugation of nature or the infantilization of the native only for it to break free and sack the industrial metropolis that denied to liberate the viewer from our modernist age. Baudrillard notes the relationship between King Kong and the heroine that implies the possibility of animal-human seduction. The meaning of it is inverted as the human characters behave inhumanely and the beast is humanized first by its betrayal and then by its righteous anger towards the end of the book.

Baudrillard delves into the psychoanalytic quote '' animals have no unconscious since they lost the territory'' (Baudrillard ,2003, p.181). That is to say even at our most primitive humanity was nomadic exploring without a natural environment in contrast animals have an environment that they shaped for and that is shaped for them. So that, lack an internal interruption even if they have to endure the ceaseless external interruptions of humans. The suggested binary between territory and unconscious echoes, Baudrillard's opening binary of the imperial territory and the map that eclipses it. Then it indicates that the unconscious is a simulacra of the territory we have lost and have never been able to regain.

Baudrillard disputes the conventional wisdom that when everything is taken away nothing is left. Because theory cannot accept the existence of a remainder as in meaningless and insignificant by-products. It cannot be subtracted from the whole this claim a little confusing and Baudrillard spends several pages trying to explain the concept of remainder by using various analogies. One thing he maintains is that unlike other concepts such as left and right majority and minority, the remainder has no binary opposition. It is wondered if this might refer to things that are unexplained, unincorporated or denied by modern systems such as the unconscious or primordial. Regressed these things gained power outside the limits of the system eventually growing into the dark mirror of the social. So that, the remainder is in excess and infinite production of leftovers-leftovers rather than a lack. Within the framework of the simulacra, one cannot help but wonder where the society is the original or the by-product. To put it another way does our shadow fall from us or did we emerge from it?

Baudrillard obviously does not give a clear answer instead he mounts a scathing assessment of higher education as non-functional lacking in cultural substance and having no purpose of knowledge. He claims that the May 1968 protests featured students tearing apart the architecture of French academic centres in order to expose academia to its own rotting corpse. He likens these social ruptures to the American riots in Watts and Detroit in which African-Americans brandished the ruins of their neighbourhood to highlight its neglect.

Baudrillard seems to stem from higher education role in perpetuating the simulation rather than confronting it in providing diplomas in return for currency rather than work. It is akin to paper being traded for paper floating together in a Mobius strip. The arrangement is maintained because it is beneficial for the institutions, the teachers and the students. However, it is in a state of perpetual entropy of cooling down the more people who have academic credentials the less meaning academia will have. It is especially disappointing because as Michael Payne points out decades prior universities seem like '' laboratories for new social and political values'' (Payne and Barbera, 2010). According to Baudrillard, they have been subsumed by the indifference and empty values of the culture.

Baudrillard ends his book by offering a postmodern viewpoint on 'nihilism'. He describes the third wave of nihilism in terms of transparency and irresolution. Contrasting it with the political dimensions of romantic nihilism and the aesthetic dimensions of surrealist nihilism. Contemporary nihilism he claims is politically and aesthetically neutral engendering not examination but indifference existing not through destruction but simulation. Baudrillard admits that he cannot find meaning in the world that he too has been made in nerd by the overdose of images and so that considers himself a nihilist even if the divine does not exist it is surely rendered inaccessible behind the labyrinth of divine images. He claims that hyperreality is immune to critical theory because it is itself nihilistic completely indifferent and without ideology.

Baudrillard seems to end by abandoning academia in favour of something more radical. He writes '' theoretical violence is not truth, is the only recourse left us'' (Baudrillard, 2003, p.205). Yet, he even regards this call to arms as utopian for we no longer have a real stage to act out the struggle.

#### **1.4 Baudrillard's Concept of Museumification**

Baudrillard dedicates a chapter to the 1970s mini-series 'holocaust' arguing that the trauma of extermination is not merely forgotten but was replaced with artificial mediated memories of history. He claims that the series is an example of reheating a past event not so that it may be remembered and understood. Yet, thus, it can be used as another aspect of deterrence, transmitted through the called 'medium' of television. He describes cinema, the phantasm, the Mara, the spectacle is being gradually contaminated by television, the magnetic tape, the endless feedback loop, the pervasive drone of mass media through it is disputed the claim that cinema was ever truly divorced from the commercial and systematized modes of television or the television has not matured as an art form since 1970s both in aesthetic and discourse.

Baudrillard's work consisted of a book which is called *Simulacra and Simulations*. Simulation is meaning that it is simulating a process, display or imitating something real and simulacra meaning the representation of another thing, object, person and any static object. Baudrillard uses these meanings to explain that today's reality is not real and that all of us live in something which is called a hyperreality. Today, reality has been replaced by sign systems that recodify and supplant the real. Mass media shapes all the symbols as agents of representation, not communication. Mass media creates a new culture of signs, images and codes without referential simulations, replications of reality value are exchangeable. Contemporary society consumes these empty signs of status and identity which have lost his ability to make sense of the distinction of between the natural and simulation. Baudrillard's definition of hyperreality is the simulation of something that never really existed.

Hyperreality is taking something real that has an original and natural quality, then exaggerating it to make it look so perfect, it can become a fantasy of the imagination. In today's post-modern culture for example, we have a pine tree at Christmas but no one wants one from the forest that has been weathered over the years. Yet, a plastic one has perfectly spread branches and comes in any colour to suit you interior at home. Another example has become a large issue today is what we are exposed to in magazines, posters and pictures of what an "ideal woman" is supposed to look like. A woman has been touched up with a computer to make her look like ultimate man's fantasy. Hyperreality is detaching us from any real emotions and we are choosing to make ourselves feel happier with the simulation of today's simulacrum. The media presents simulation of the world that is artificial and hyper real. Some readers read the hyperreal representation as reality - hypersexuality. The representation of hyperreality is mediated through the media such as war reporting.

Baudrillard explains in the book a connection of simulation with the Borges story. Jorge Louis Borges wrote a fictional story about the uses of a map which showed the reality of a city, however, it slowly became decayed and ruined by simulation and the hyper real.

Baudrillard uses this story to support his idea by the representation of the map which is reality to perfection and represents the original, anyhow, it has slowly been made redundant because of simulation, hyperreality and simulacrum of today. Baudrillard's main arguments are fore phases:

> it is the reflection of a profound reality; it masks and denatures a profound reality; it masks the absence of a profound reality;

it has no relation to any reality whatsoever: it is its own pure simulacrum. (Baudrillard, 2003, p.6)

One of the key components to postmodernism is technology. Baudrillard analyses technology and discovers the emerging consumer society. Technology has become like non-functional, non-utilitarian and designed according to fantasy and desire. Objects become representational of fetishism and fashion. Hypermarkets come in the new experiential spaces of technology and consumption, the new spaces of everyday life. There has been a growth of objects, an ever-accelerating procession of generations of product, appliances, and gadgets. This instability can be contrasted by the stability of mankind as a species. As civilizations are need in multiply, everyday objects proliferate and production speeds up the life span of these objects. In ordinary life we are practically unconscious of the technological reality of objects although it is their most concrete as aspect. Technological development is synonymous with structural development even though technological is essential whereas the aesthetic is technologically not. How can there be a classification system for this amount of objects?

There are almost as many criteria of classification as objects themselves. As an example, size and degree of functionality, objects relationship with its own function, degree of exclusiveness and so on. Nowhere is any system of meanings touched on. His book is interested in the process whereby people relate to objects and the systems of human behaviour and relationship result there from, the thesis of a consumer society. Consumption has become like the chief basis of social order where consumer objects structure behaviour through a linguistic sign function. Now advertising takes over any moral responsibility for society creating and almost hypercivilization that gives freedoms by the commodity system: Free to be oneself now means free to project one's desires onto produced goods.

The purchasing of commodities is a preconditioned activity that brings account 2 systems. The first is that of the individual, the disconnected system and the second it that in relation of products, this is a codified, integrated system. 'Needs' are created by objects of consumption. Categories of object induce categories of person. Objects assume social meanings and their significations are checked. In a consumer society objects replace all other means of hierarchical societal division, for example race, class gender. People are ranked by the commodities they own. For example, a universal code of recognition tells us the person with the Rolex watch is higher in terms of hierarchy. Consumption is a systematic act of the manipulation signs that signifies social status through difference.

Symbolic exchange is one of Baudrillard's key concepts and is come into existence in his accounts of so called 'primitive' peoples. Symbolic exchange is a process whereby the status of the individuals involved changes as much as the status of the objects.

Baudrillard's work is essentially about the way in which in contemporary society the society the symbol is replaced by the semiotic. Contemporary societies turn all objects into commodities which like signs, circulate endlessly. Objects lose out the inherit value they once had and the types of value gained in the process, for instance, in the gift of a hand-woven blanket. The gift is the instance of symbolic exchange. With the act of giving the object loses out its 'objectiveness' and becomes like instead of part of the relations of exchange or the pact among the two people exchanging. The object does not have an economy of use-value; the gift itself may be totally useless, or exchange value. The gift does however acquire symbolic exchange value.

In his book Simulacra and Simulation, there is a part and in that part he indicates another meaning of museumification with an example:

Ethnology brushed up against its paradoxical death in 1971, the day when the Philippine government decided to return the few dozen Tasaday who had just been discovered in the depths of the jungle, where they had lived for eight centuries without any contact with the rest of species, to their primitive state, out of the reach of colonizers, tourists and ethnologists. This at the suggestion of the anthropologists themselves, who were seeing the indigenous people disintegrate immediately upon contact, like mummies in the open air. (Baudrillard, 2003, p.21)

The concept of death must be set up outside society, denied and repressed instead being an integral part of societies" beliefs. For primitives' death is a social attached and also sometimes birth, though in Western society death is conceived as biological fact, by way of the dead are separate completely from the living. 'The death cease to exist'. The need for Westerners to see the past to compare it with modern society leads to a fascination with the primitive societies. His book is his 'last real book' as it includes empirical analysis of the real world and analysing facts and truth.

Baudrillard speaks of the museumification-prone nature of postmodern culture, but what he gets at goes far beyond the idea of museums as a physical or virtual structure, and to me the idea he develops is far more reminiscent of cages for a zoo, pedestals for hero worship, and pits for stoning. Like the intense preservation of mummies that were doing fine on their own and the duplication of the Lascaux caves for low-impact appreciation, the Flat-line construct is a static duplication of a once dynamic mind, a duplication that is a flawed simulation of the real model. Dixie not only becomes aware of his own artificiality but also realizes his that his existence as such is undesirable. He loathes himself because part of him realizes that he is not the real.

Baudrillard condemns humanity's hoarding, grasping tendency to pile up the relics of the past to serve as visible proof of mankind's origins. Museums of natural and anthropological history meant to awe at the wonder of the ancient, museums of science and technology to justify the current state of the race; by displaying something, its reality is subverted. Our dedication to these relics is incomplete, self-serving and false. Baudrillard describes 'museumification' and its converse, the attempt to replace the material in a real context 'demuseumification' as nothing but another spiral in artificiality.

#### **1.5 The Concept of Museumification in other sources**

In my opinion, museumification is a term which is used to express that it could not be practised a belief and a habit any more. There are some values which become unfashionable such as love, affinity, compassion, and affection. In that sense, according to Baudrillard, the loss of these values or some important figures (it can vary its importance from people to people) and their being mummified at a museum to be exhibited are called 'museumification' in literature. Museumification seems to be used in the critical discourse, usually in a somewhat pejorative sense to describe the kind of reification or com-modification that happens when something is 'museumized.'

We set up the image and decide to immortalize the film moment. It is like a movie that is playing in our mind that day, and every photo is a frozen frame. Photography somehow helps our memory a visual aid, it reinforces. Sometimes we are present in a photograph and we cannot remember the photo's being taken. Then we look at the photo and we remember some memories about that moment when the photo was taken. So we can say memories can come from an object, a photo.

This raises the question of whether the photo represents an 'opposite memory' for the audience. If the memory is not real and actually comes from the photo itself, the photo cannot block the memory. In fact, the photo seems to be a souvenir. Although this memory production in the audience (theme) does not exactly coincide with the memory trigger in viewing (a photographer), Barthes does not show the block in his photographic memory relationship. In Camera Lucida Roland Barthes declares, "Not only is the Photograph never, in essence, a memory (...) but it actually blocks memory, quickly becomes a countermemory" (Barthes, 2010, p.91).

Barthes' statement is logical, because it can be associated with confusion about childhood memories. Growing up with parents and grandparents narrated stories about our youth. They supported their stories with images and planted visual and oral evidence in our minds. It is often wondered how many of my true memories are wrong, but the more we think about it, the more we realize that it would be useless to try to count the number of people in my mind. It is often difficult to detect these incorrect memories. They flow naturally with real memories, only to differentiate when we struggle to remember the trigger. Real memories erupt on the surface when we come across a random object, hear a moving piece of music, or smell the aroma.

One cannot call at will. Memory becomes more vivid as it accelerates to the surface of our brain. False memories, on the other hand, centre on a vague image or story. They float beneath the surface, ready to call and call. I guess Barthes will claim that our erroneous memories are missing what he calls a dyke. It's not an emotional wound, it's simply a lukewarm sense of story.

According to Barthes, when he states that photographs are not memories. For me, memories are composed of images, sounds, and smells. Photographs are only images. They cannot capture sound or smell. But, this does not mean that photographs block memory. In my opinion, they do not become this mysterious 'counter-memory' that Barthes speaks of. This 'counter-memory' effect seems to occur when Barthes surrounds himself with too many photographs and overstimulates his sense of sight, blocking his ability to summon memories. He claims that "the Photograph is violent (...) because on each occasion it fills the sight by force, and because in it nothing can be refused or transformed" (Barthes, 2010, p.91).

So if we dig through our photo archives until we find a photograph, we think that can sufficiently represent each of the realities Barthes describes. We force to consider whether our photographs of objects are truly less valuable than Barthes' beings. Despite Barthes is certainly profound, we cannot imagine why he would suggest only people are sufficient subjects for close analysis. Each of these moments represents an externalization of memory and I think it is a proof as Barthes describes of both our own existence and the objects existence. In many ways we find these images to be more valuable for us, because they represent sight closer to our own eyes. We never see our own selves in images of ourselves. Images that reflect our sight have greater nostalgic value for us, as they remind us of how we felt rather than how we looked.

It is a photograph that revolutionizes memory. Photos multiply and democratize it, give it accuracy and truth, never before achieved in visual memory, and allow us to preserve the memory of time and chronological evolution. Jacques Le Goff gives an example of why he thinks photography is so important, based on the sociology of interior photography, in a large quote by Pentre Bourdieu 'Un art moyen' (translated as Photography: Middle Eyebrow Art), a classic sociological work of 1960 for social use of photos from lovers and family albums. This is a long quote that is worth repeating here because it is important and refers to a much broader argument for photography as a memory device.

Bourdieu's argument is about the memorial function of family photographs which are these also all archives that establish 'the truth of social remembrance' or the 'remembrance of events worthy of presentation that a unifying factor, as monuments of and to the past? Would not that deviate from the aim which is in real life if being museumized or being an exhibition topic at the museum was just to take a lesson? The aim of museology and museumization are terms that save the existing, hand down the next generations and maintain its continuity. Right along with the apocalyptic point of view, with history, social arts leaded to constitute museums and in the 90s they are seen in much of the world thanks to historicity and sociality.

#### **CHAPTER II**

#### **CONCEPT OF MUSEUMIFICATION**

#### 2.1 Flaubert's Parrot as a possible example of Museumification

*Flaubert's Parrot* is a product of postmodern novel which has been revealed in England in the last thirty years, which is featured by the imaginative treatment of the historical material. Braithwaite betakes himself to France to search for the truth about Flaubert; his journey into the nineteen century lets him a certain empirical contact with the past. The question comes in 'hones one can tell a story' and portray Flaubert's *Parrot* a metafictional exploration of the very act of writing and, perhaps more importantly, reading fiction.

Most of the text deals with Flaubert's story (or more accurately Braithwaite's attempts to 'seize Flaubert's story'. In this, Braithwaite's search for the true parrot comes in a metonym for all his scholarly activities. Braithwaite makes an attempt to find, through relics and texts, a version of history that will let him to make absolute, Positivist claims about the past, and Flaubert's life.

*Flaubert's Parrot* is more than just a critique of philosophical or historical Positivism. Braithwaite's enterprises to find the answer to "how do we seize the past?" lead him to other questions such as "why does the writer make us chase the writer? (Flaubert's Parrot,1988, p12) and, ultimately, he considers what if anything can he say with certainty, when he asks "what knowledge is useful, what knowledge is true? (Barnes, 1988, p.97)

*Flaubert's Parrot* makes his way as both an example and a critical exploration of postmodern fiction: it forges a new relationship among the "shock of the new" and "the already said". By reason of, even if Braithwaite cannot speak or the writer cannot speak about his own story, they become like Flaubert's parrot that is mimicking the words of the earlier speaker. Thus, readers question whether Braithwaite should speak at all or not. It also be welded his placing himself within a world of textuality that texts can no longer speak; they simply repeat the already said. It ensures insight into how readers and writers are constructed; and, it demonstrates that "repetition" takes on a new meaning in our hyper textual, postmodern environment.

Reality and truth are the illusions produced when systems of discourse (especially artistic discourse) impinge on human consciousness. In practice, this has guided postmodern novelists to work away underline hermeneutic responses to art by foregrounding the discourse which acquaint with their artefact, thus and so implying not only is the final meaning of a work of art forever unknowable, but also any orthodox truth is actually a discourse-generated fluke. Barnes in this trans-generic prose text evinces conviction which words are empty signifiers never touching a final signified and that the self is a creature of discourse to the question "Which is the real stuffed parrot that sat on Flaubert's desk?" (chapter 1 and 15) for two different museums brag their ownership of contradictory but equally valid answers, but also through the foregrounding of the discursive strains that are at work in his characters and in his readers.

If words are signifiers that can perform a dance with a plurality of signifies, then history becomes like a fictional discourse whose signification consistently reshapes itself like a cloud in the wind " It isn't so different; the way we wander through the past. Lost, disordered, fearful, we follow what signs there remain; we read the street names, but cannot be confident where we are." (Barnes, 1988, p.60)

Barnes supports this idea in his book with a different quote "We can study files for decades, but every so often we are tempted to throw our hands and declare that history is merely another literary genre; the past is autobiographical fiction pretending to be a parliamentary report." (Barnes, 1988, p.90).

But it is only because of the indeterminacy of meaning in formerly used words that "we must look at the past through coloured glass" (Barnes, 1988, p.94). One example is his enthusiasm over the apparent discovery of letters from Flaubert to Juliet Herbert thrilled him for they might help me to imagine more exactly what Flaubert was like: "What happens to the truth that is not recorded?" (Barnes, 1988, p.65).

This fusion in indeterminacy of literary and empirical reality is dinkly showed understanding by the text's structure, in which a jumble of prose genres deconstructs the conventional distinctions between fiction and non-fiction. The unreal writer of the text, Geoffrey Braithwaite, plays a diversity of literary roles-biographer, scholarly essayist, omniscient narrator, existential philosopher-and as such he underscores Barnes's central premise that identity is an outcome of discourse. *The Finders-Keepers* (Barnes, 1988, p.3-38-48), for example, is the most fairly fictional of all the chapters (and could almost stand as a short story about biographers' obsessions), though others, such *Flaubert Bestiary* (Barnes, 1988, p.49-65) offers a careful cataloguing of biographical detail.

What Barnes succeeds by all this is a deconstruction of prose genre taxonomies as a means of signification; the reader is at all times caught amongst the poles of true and not true, thereby, even the conventional signification patterns thus, biography presents facts and fiction presents fancy no longer function. This trans-generic structure, then, leaves the reader in the same rhizome blank as Braithwaite, free from the delusions of fixed meaning. The respond to the question about which is the real parrot, then, is that it is not of significance, stuffed parrots, like words, are indicators of the rhizome structure in which human consciousness finds out itself, and the novel's lack of enclosure is symptomatic of our rhizome reality's lack of ultimate meaning.

*Flaubert's Parrot* proposes apparent lessons concerning how meaning is generated and how repetition can be paradoxically both empowering and entrapping in a postmodern, textual culture. Many postmodern writers introduce historical characters alongside fictional ones to help indicate the fault of any dichotomy among fiction and reality and to blur the line between author and narrator. Braithwaite explains the tale as if he were the author, he unselfconsciously sets forth the text can give "a convincing proof of my existence!" (Barnes,1988, p.86). Or we can say his existence. He starts by quoting Flaubert's modernist answer to Romanticism. "In the ideal I have of Art, I think that one must not show one's own, and that the artist must no more appear in his work than God does in nature. Man is nothing, the work of art is everything". (Barnes, 1998, p.87).

Then, he supports his answer with another quotation:

When he alerts that "Contemporary critics who pompously reclassify all novels and plays and poems as texts – the author to the guillotine! – shouldn't skip lightly over Flaubert. A century before them he was preparing texts and denying the significance of his own personality. (Barnes, 1988, p.88).

Though, the author is not invisible, the author as Foucault indicates, plays an important role in the distribution and interpretation of the texts that resist her or his name, and authorial authority surely plays an important role in the book *Flaubert's Parrot* which has an author's name in the title and touches on author on almost every page of the text.

*Flaubert's Parrot* proposes that we can know nothing, however, we can sometimes construct fictions that make the incertitude tolerable, or even portray it a chance to play and discover. Edward Said might suggest that this is right of all texts, but few so aggressively and self-reflexively address their own lack of resolution as this text. Thus, Barnes's novel prevents interpretation obviously just because it remains above all a radical critique of interpretative strategies. Every interpretation must be viewed as subjective and contingent. The *Flaubert Bestiary* indicate that trying to place the meaning of insinuations in fixed cages like animals in zoos is doomed because of that ultimately the illusions will become falsely. (Barnes, 1998, p.49-65).

*Braithwaite Dictionary of Accepted Ideas* is an ironic parody of Flaubert's ironic work. (Barnes, 1988, p.153-159). In one sense no text is finished, since it perpetually being extended by every additional reader. The complex intertextuality of the book increases this dilemma: intertexts do not 'stabilize meaning' by reason of that the manipulation of antecedent material is solely a way of parroting inherited, not no longer particularly useful, except when use as a reflexive present. For Braithwaite himself, yet, all utterances become empty repetitions and echoes; he reaches silence by drowning in a language that is so allusive to past utterances that it does not appeal to the present. In *Flaubert's Parrot* the boundary amongst fictional utterances and 'reality" has only come in possession of more blurred. Critics have sent in the ferrets (Barnes, 1988, p.17).

Overtly, the critics could send the ferrets to find out the many intertextual allusions to the works of Flaubert contained in *Flaubert's Parrot*. (Barnes, 1988, p.18). Then we could get other literary sources –indubitably the scene in which Ed Winterton sets fire to the long suppressed love letters of Juliette Herbert (Barnes, 1988, p.41-47).

*Flaubert's Parrot* shows that the process of 'seizing the past' consequences in producing one of many alternative versions, as the many alternative parrots that Braithwaite is presented with. (Barnes, 1988, p14, 90).

Who speaks in Flaubert's Parrot: Barnes, Braithwaite or Flaubert? Barnes taste for Flaubert's work is well-known. Geoffrey Braithwaite becomes clear as a mirror-image of the author and his enterprises at writing a biography of the French writer can be interpreted as a fictionalisation of Barnes own want to do so. The figure of the real author remains standing in the respective positions of Braithwaite the narrator as Barnes the author and Flaubert the biography in the text. There is an interaction between these figures and the reader helps to

remark authority, authorship and fiction-writing. The parallel with Frances Steegmuller who translated and edited Flaubert's letters in Britain makes Braithwaite becomes clear as an authentic Flaubert scholar. Julian Barnes signs the note with his beginnings and writes it in the first person. Besides the first element that makes readers understand that the narrator is Braithwaite only appears in Chapter 3 (Barnes, 1988, p.45). So *Flaubert's Parrot* written by Julian Barnes, the empirical author, represents Braithwaite as a fictional character who writes a biography of Flaubert a real author, who becomes like fictional in the process.

But although Braithwaite progressively 'flaubertises" himself, the book is less and less a biography of the French author and more and more becomes like Braithwaite's autobiography (Barnes,1988, p.160-170). Biography refers interpretation: for this reason, the nature of the author-subject relationship is a crucial factor in the study of the form, the choice and treatment of a subject can ferret out as much as about the biographer as the biography may find out of the subject itself. Braithwaite fails to explain both his wife story and Flaubert's story as the heterogeneity of the book seems to propose. The frustrated biographies of Ellen disrupt Flaubert's because the narrator accepts that he has to fictionalise to try to understand ''I have to hypothesise.... Way to truth'' (Barnes, 1988, p.165).

*Flaubert's Parrot* enables Barnes to foreground the paradoxical status of the figure of the author just as Braithwaite can never locate the elusive figure of Flaubert despite the different strategies he devises, the reader can never locate Barnes's figure, hidden as it is behind the narrator and his masks. The novel questions more questions than it answers, and the consequence might be that any writer is more or less a parrot, reiterate older texts mainly, Flaubert's, re-working old genres-the biography, the examination paper, the bestiary, the autobiography, and so forth- while the reader, a kind of parrot as well, always rereads texts, bringing echoes of his/her former readings into them. *Flaubert's Parrot* is therefore more than a novel about Flaubert, the story of Geoffrey Braithwaite is a reflection on historiography and interpretation. The objective of this kind of 'biographical fiction'' is to problematize very biographical genre.

In a normal way, biography is based on several principles: celebrity, authenticity, ethics and empathy. The second of these principles, authenticity is important. Traditionally it is assumed that the task of the biographer is to reconstruct the historical reality with respect to a subject which is researched. However, this criteria, which makes the historiographic genre has been questioned for diverse reasons, but mainly due to the unreliability of biographical

sources. Biography writers base their work on sources which are inherently unreliable. Memory itself is fallible; memoirs are inevitably biased.

Letters are always slanted towards the recipients. Even private diaries and intimate journals have to be recognized as literary forms of self-invention rather than an ultimate truth of private fact or feeling. In *Flaubert's Parrot* this problem is brought up in the Louise Colet's version (Barnes, 1988, p.137-152), where she provides her own version regarding her relationship with Flaubert. Colet expresses her concern with respect to her letters, which may disappear from the historical archive, while the letters that Flaubert wrote to her will be preserved for posterity. And this, according to her, will provide a distorted and unilateral reality. Colet concern is due to the fact that she is a woman (Barnes, 1988, p.152). Thus she brings to the reader's attention the silence that some voices are subject to, particularly the feminine ones which for reasons of power, social status are excluded from the documents pertaining to biographical and historical truth. These observations foreground an additional objection pertaining to the criteria of truth where traditional biography can never desire to be exhaustive due to organizational and economic factors.

What *Flaubert's Parrot* makes evident is that it is impossible to tell the whole life of a given person. Therefore, it is paramount to select those events and points of view which latter are incorporated to the biographical narration, and this selection has important dangers. *Flaubert Parrot* shows these dangers from a parodic, intertextual and metafictional perspective. For instance, the passage where the omniscient narrator summarizes Flaubert's experiences with parrots. (Barnes, 1988, p.18). The humour derives, in this case, from the disproportion between the narration of the vital character of the events pertaining to Flaubert's life and the ceremonious style containing many details, typically of the biographical discourse, but that in this case are refer to the parrot. Thus the whole description is undermined by these details and the tone of the narrative. Thus we face a parodic style used to deconstruct the biographical genre from within.

*Flaubert's Parrot* reveals the importance of the selection of biographical documents with respect to the construction of the 'historical truth'. The reader faces three alternatives with respect to the Chronologies, and is invited to choose one, or the three. The first two ones are written in third person in an impersonal style, which pretends to be objective. The third is written in first person, and belongs to a 'diary' supposedly written by Flaubert. In them, we

discover major discrepancies between the events selected by Flaubert himself in his diary and those presented by his biographers.

More surprisingly is to observe the major differences between the first two chronologies which claimed to be an objective description of Flaubert's life. These discrepancies affect both the selection of the events as well as their interpretation. It does not either denies the existence of an autonomous subject called Flaubert, neither attempts to undermine the notion of identity in which traditional biography is based. What the text attempts to put in evidence is the impossibility to incorporate the objective reality of the historical events into the biographical narrative.

Thus, the conclusion is that the biographical work always has a subjective character. Toward the end of the text the narrator reflects about the manner in which he should narrate the story of his deceased wife: In the book *Flaubert's Parrot*, he mentions the narrator's personal life: "She did this because. Life says: she did this" (Barnes, 1988, p.168).

The fact that Braithwaite devotes part of his efforts to tell his wife's life, introduces, indirectly, the question whether biography should limit themselves only to tell the lives of famous and important people, or should also tell the life of unknown people.

At the beginning of the 'novel' Braithwaite decides to 'investigate' which of the parrots from Rouen or Croisset is the real one. At the end discovers that both parrots have been selected arbitrarily from fifty others, out of which only three remain. Thus the expected climax of the 'biography' becomes an anti-climax. Braithwaite decides to abandon his quest without completely renouncing to the possibility that one of the parrots may be the real one.

Another challenge to 'biographical objectivity' is the dependency relation which is established between the biographer and its subject. I am referring to the principle of empathy, which it is also called in psychoanalysis the transference problem. In its more extreme manifestation, this relation of transference introduces confusion between the life of the biographer and that of his/her biography. Thus the biographer becomes a psycho plagiarist. *In Pure Story* Braithwaite alludes to this problem when explains his relationship with his wife Ellen. Braithwaite is attracted to Flaubert, among other reasons, due to her adulterous behavior, which he compares to Emma Bovary (Barnes, 1988, p.164). *The Case Against*, Braithwaite defends Flaubert from various accusations, particularly regarding his abusive behavior toward women. This topic is expressed in a rather comical manner: the

correspondence between Flaubert and Juliet Herbert, letters burned by Winterton (Barnes, 1988, p.47). Thus *Flaubert's Parrot* the fundamental intention of the text is parodic.

The text provides us with a humorous narration of Flaubert's life through the subversion of the biographical conventions of theme and form. These parodic intentions allow the author, at the same time, the distance necessary in order to analyze some central problems pertaining to the biographical genre at the end of the 20th-century. Barnes does not offer any answers to these problems, but he does challenges the 'objectivity' of the biographical genre, and also makes central that biography is a narration like any other.

Intertextuality: relation of correspondence between two or more texts, such as quotations, allusions, interpretations. Paratextuality: the paratexts constitute the titles, subtitles, prefaces, epigraphs, notes, etc. The titles and subtitles are revealing since the prove a capsule of the content of the narration. Metatextuality: the relation which unites a texts with another text about which we speak, without quoting it. This is fundamentally a critical activity, and becomes an inherent part of Braithwaite's project.

Hypertextuality: it is manifested, particularly through parody. For instance, chapter 12, *Braithwaite's Dictionary of Accepted Ideas*, and this title makes explicit the relation of Flaubert last and unfinished novel, *Bouvard et Pechuchet* and also chapter 14 *Examination Paper*. Architext: this regards the pertinence to a genre, in this case, biography. The devise most used, is the direct citation which covers a large percentage of Barnes" text. Most of them are text from Flaubert, but also from friends or other writers. Barnes writes a book but in fact is Braithwaite the narrator and he is Flaubert's translator. *Flaubert's Parrot* is generated by metafictionality precisely due to its metatextuality. Metafictionality it is literary criticism fictions that describes itself.

*Flaubert's Parrot* is a book about famous French writer Gustave Flaubert. It is full of intertexts from Flaubert's works, diaries, and also invented texts, biographical details and reflections on writing, biography, reality, etc. The whole text revolves around the parrot, since the parrot is the comical anchoring of the real the search for truth, and the response about: "How do we seize the past? Can we ever do so?" (*Flaubert's Parrot*, 1988, p 14)

That amusing novel's British protagonist is Geoffrey Braithwaite. Flaubert-obsessed narrator, Braithwaite is a medical doctor about sixty. He pursues museums, letters, literary works, criticism, and Flaubert the person in a long quest as unofficial biographer and tireless seeker. The critic is the professional misinterpreted, with whose errors you might compare your own more tolerant or modest appreciation of fiction. The narrator likes nothing more than having a critic to differ from.

Barnes passes to his narrator the anti-critical animus. His rhetorical assaults on the follies of academic analysts of Flaubert are academically well-informed. He mocks critics who claim that narratorial omniscience is impossible: Man's knowledge is partial; therefore, the novel itself must be partial. Yet the pretend-errors and hesitations of the modern novelist are just as self-indulgent as the assumed divinity of the 19th-century novelist. He is writing criticism himself. We find in this book a different the writer 'Flaubert'. Barnes is focused on much 'religious themes' and he used a mythical language.

Barnes's novel might itself be seen as a fictional pretext for its author's own literary criticism. The narrative concerns its narrator's pursuit of biographical truth, and his awareness of the impossibility of this pursuit. Braithwaite's quest is, absurdly, to find the 'true' parrot that sat on Flaubert's desk as he wrote *Un Coeur Simple*, the story of a devout servant who invests most of her religious sentiments in her stuffed parrot.

In one knowing section Braithwaite complains that critics like to be dictators of literature, but then composes his own list of sardonic diktats about the writing of fiction. No more novels set in Oxford or Cambridge, no novels which are reworking, sequels or prequels and so on. You are invited to insert your own examples of each of these types and to infer the narrator's irritated critical reasoning.

Braithwaite's search for Loulou, the stuffed bird Flaubert borrowed from a museum and which sat on his desk for several weeks to have a memory that resembles Kemal's stealing or so called borrowing some objects which are belong to his obsession Füsun. It leads to his finding more than one candidate claimed to be the authentic stuffed item itself, plus compiling meticulous records of parrot references in Flaubert's work and his life more generally. For Braithwaite, the bird becomes not merely a possible emblem of the writer's voice with visionary implications, but at the other end of the speculative range a less flattering symbol of human activity.

There is something uneasy about Braithwaite's fixations. With this melange from the life of Flaubert, do we get a sense of Braithwaite doing Flaubert? If so we might imagine Gustave in heaven snorting, "Stupid! Stupid!" In short, Braithwaite is also targeted for satire in this work. Pursuit of Flaubert's Parrot has chastened him. He has sought it amongst other

Flaubert memorabilia, with at first two possibilities in separate museums, both claimed legitimate.

Braithwaite turns away and ends the book with a visit to another museum, which has three parrots on hand: "They gazed at me like three quizzical, sharp-eyed, dandruff-ridden, dishonourable old men." He concludes, "Perhaps it was one of them". (Barnes, 1998, p.190)

This image might suggest Flaubert himself gazing a little scornfully at Braithwaite's behaviour in his sentimental journey amongst the artefacts of the dead writer. The image also provides an emblem of Braithwaite. In Chapter 1, thinking he has found the noble bird, he has raised the question, is a reader wrong-worse, sentimental-to think of that parrot at the Hotel-Dieu as an emblem of the writer's voice? Of course most important is how Flaubert would answer. The final chapter indicates a resounding 'yes'. Braithwaite as candidate for stuffed parrot, eye gleaming but vacuous, an effigy, seems here confirmed. It is very interesting when, Flaubert-like, a searcher and a writer, applied now to both Braithwaite and Barnes, can direct the sting of criticism toward himself.

Flaubert's Parrot is a good example of reading a character's identity which is identified with someone else and that story is retold by an actor who begins to be forgotten. Parrot is museumized as a symbolic icon. Julian Barnes consubstantiates himself with his favourite writer Gustave Flaubert. But he already passed away. Thus, His favourite writer Flaubert becomes a mummified figure. He is trapped into the museum which is devoted to his being a great writer. Julian Barnes does not want to accept that his being a dead body. He is so in search of finding his favourite writer that his search becomes obsession. Because of his obsession, he also con-substantiate Flaubert with the parrot. Why a parrot is chosen as Flaubert? To me, the parrot is chosen because which is another mummified figure at the museum. It also became a symbolic icon in that museum like Flaubert himself.

#### 2.2 Museum of Innocence as an example of Museumification

As far as I am concerned that book is much more related to the museumification theory because there is a process. This process is a passing from a true story to a museum. There are many clues about Baudrillard 's 'museumification' idea. In that book, we also see an obsessed protagonist. He is an ordinary rich man who is forced to work where his family want him to. He is about to engaged with a woman Sibel that he does not know the meaning of love. Then he falls in love with another woman Füsun who is a distant relative of him at first sight. She is younger than his so called fiancée.

As museumification effects in literature, Kemal loses firstly the value of 'fidelity' towards his so called fiancée Sibel. He tries to see Füsun on all occasions though he is about to be engaged and has responsibilities towards his family. Kemal dares to have a sexual relationship with Füsun even though he has sexual intercourse with Sibel as well. Thus, I can say that Kemal and those two women lose the cultural traditions of their time. Again, I can say that all characters' dare to losing such values and making them mummified.

Second loss of him is 'trust' which comes his going on having sexual intercourse with his so called fiancée that caused his breaking the trust of Füsun towards Kemal. Before that Füsun learns that he is about to be engaged with a woman. As a teenager, young girl Füsun remembers that she lost the chance of get into university. She mummified this chance to have sexual intercourses with Kemal.

Last but not least, Kemal loses the possibility of have a relationship with Füsun because she had disappointed when she learned that Kemal was engaged to a woman. She was married a man who is a film producer. Then, Kemal again loses his pride and start to live with Füsun, her mother and her husband all together not to lose Füsun. And there as a result of his obsession, he starts to take the objects of Füsun. With her objects, Füsun also becomes an object in Kemal's world. She becomes mummified to be exhibited at a museum.

Loss of presence is also another factor is to be an example to the 'museumification'. As presence, Kemal loses his father's presence first. Then it becomes nothing to him. Indirectly, he caused Füsun's death. His emotions were quite complex. I could not intuit any sense of sorrow. He mummified his sorrow may be or wanted to mummified his so called love towards Füsun and again be in trapped in his ideal museum.

The book is ended with the idea of opening a museum with the objects of her. Actually his aim is not to open a memory house, his aim is being trapped her into a museum. Indeed, she must be the most important figure of his life and the novel but she loses her importance as a mummified figure that is trapped into a museum. The name of museum is not about the character Füsun; it is about Kemal's self-assertion. He wanted to give the name 'innocence' but nothing was innocent in this story, just Kemal wanted it to stay innocent.

#### 2.2.1 Orhan Pamuk's Museumification in Museum of Innocence

Pamuk starts his museum and novel by feeling an excitement of the museum for the first time when the protagonist of the novel, Kemal tells the museum will be a guide the life of a person and a passion of this life is being an object of the museum. Pamuk wanted to turn time into a place by establishing a museum. Seeing time's turning into a place is a big happiness for the protagonist Kemal. Museum of Innocence was based on the aim of a feeling we have not felt before when the objects come together that calls different memories and a prejudice brings a thought out that we have not thought before.

He has an interview with Ara Güler and he says that Pamuk's liking his photos because of reminding İstanbul when his childhood memories. Paintings, photos and films are for coming out that the new meaning of objects coming together. Actually neither we look at soda bottle, which Kemal keeps it for years just for Füsun's lips were touching it, nor the broken heart.

When Kemal found a cinema ticket, he remembered each details such as the colours, scenes, actors and actress and theme of the film which Kemal never remembers any moment about the film before finding the ticket. When people go to the open summer cinemas to see our story of broken hearts but even if they know what happens, they wonder about the story of the movie. Is it possible to see our memories as if they are a movie by looking at the objects? Museum of Innocence was founded with the intention of that's being possible and believers of the magic of objects. And also Kemal's belief of objects inspired Pamuk to establish the museum. It is not a passion like a collector has, it is totally different. The aim is not being stuck in objects as a fetishist but understand the secret of them. For instance, when the box number 47 (Death of My Dad) was filled with glasses, medicine bottles and photos, Pamuk questioned the reasons why he got pleasure about this box. Is it because of playing with the familiar objects for this time with a different aim.

When our souls focus on the objects, we feel the wholeness of the world with our broken hearts and we accept our sufferings. The possibility of this acceptance is in the looks of cinema crowds. We look at the background of the crowd and the world behind, out of the time, we look at only them- only us-.

He questions whether beauty and memory are different from each other or not. According to Pamuk, a beautiful thing resembles its being familiar and liken to our memories. Beauty is eyes' rediscovering in the world that mind's already knowing. Mind's knowing a city's beauty has two kinds. One is that beautiful landscapes that we related them with feelings that we have in the city. We spend much time at streets and then we have an emotional tie with it. When we tour at street we remember what we did there. Second is that mind's deeply knowing things that have been lived before but without objects, photos and odours we cannot remember them.

Pamuk thinks that writing a novel and establishing a museum give a feeling to be about something with antique objects and images by remembering them. According to the writer, we connect our nowadays life with antique objects and we feel them. Sometimes we live as if remembering our past. And sometimes we live as if remember our nowadays. Our history feelings liken to feel that we feel at the museums. We remember the past sometimes with a photo. If we forget where and how we see a ship which passes from Bosphorus-it happens a lot- that is such as a surprising memory when we always come across it.

In the book *Innocence of Memories*, Pamuk touches on two subjects. Aristoteles and Time and Proust's Remembrance of Things Past. A particle which is called atom is the smallest part of an object and it cannot be partible more. According to Aristoteles, the thing which we call "moment" it is like an atom and it cannot also be partible. As for that time, is a line that reunites the moments. There is an Aristotelian simple logic in the philosophy of Museum of Innocence. In the museum, all the objects correspond a moment that is from Füsun's and Kemal's story. The line-is sometimes zigzag and sometimes parallel- combining these moments which is our story. So Kemal and Füsun's story has convolutions, flatness and good tendencies. So that, all the objects in our lives is a toll that stimulate our memoirs and bringing our losing past back. So by collecting objects, we aim to save our memories and our identities.

Many people qualify -after opening of the museum- that Pamuk's being as 'Proustian'. As Pamuk said he was influenced by Proust but his Proustian approaches were different. In Proust Madeleine story, he expressed an unintended remembrance. For example, the character eats a cake and he is not aware of what he is eating. So he does not intend to remember.

On the contrary, Kemal in *Museum of Innocence* remembers as if he reads Proust. And he takes the cake to remember. To remember Füsun's earring places it into a showcase. He

takes her cigarette butts when they are sitting together on a table and he takes some notes about the day that they have together. Yet, memory happens by itself in Proust's story.

Kemal likens his telling his story to a 'spiral'. When he realizes that Füsun's earring's shape is also spiral, this situation makes him very excited. According to Aristoteles, the line that the moments are connected should not be flat but it should be spiral. That is why, Pamuk puts a spiral shape at the entrance and in the middle of the museum. And so that visitors can see this time's becoming place while visitors are looking down from the attic and the stairs of each floors.

Aristoteles' 'moments' turn in itself thanks to it time comes in sight. Like it, objects come in sight by turning in themselves and they lose their stories. Thus, the innocence of objects fades in. Pamuk establishes the museum with two contrasting claims: the aim both remembers the story of objects and shows the atemporal innocence of objects.

When we think about bad feelings such as anger and grudge into our mind if we see a stroke of lightning into the sea, we associate with our anger and lightning. When the electricity is cut off we daydream into a dark room then suddenly lights on that the thing comes to our mind for example, we were vaccinated in our childhood that associates with our mind-imagination- and light.

Pamuk thinks it is wrong that putting the faces of his novels' characters on the book covers because if the narratees can consubstantiate themselves, they cannot imagine the characters according to themselves. This situation is not available for objects so that Pamuk decided to establish the museum. Like the same idea, the writer intended not to show his characters' faces in the museum but when he saw the photo where a girl stands in front of the Dolmabahçe Palace, the girl in this photo reminds him Füsun.

Kemal, the protagonist and the co-narrator of the novel, says that the interest we feel about objects is the great consolation of life. Nowadays we see a nostalgia to the lost forms life of Istanbul. It is a kind of mourning when we think about it. Is there any great consolation like understanding the whole city's story and by doing it we feel the power of nostalgic music?

#### 2.3 Nostalgia and Retrospective terms relations with Museumification

The temperature of our favourite time of year, the sight of the landscape of the environment we grew up in, the taste of a home cooked meal, the emotion of and old song that once listened to on repeat for a month straight. All of these things elicit a feeling so unique and powerful that it appears to transcend time and space. It brings us into a state of being that cannot be described with anything other than just this one word which is nostalgia.

Nostalgia is one of the most personal and valuable faculties of the human mind. This is the closest we have to travel in time. It gives us the opportunity to relive the moments of our lives, completely free from our usual anxieties and insecurities. Generally, every moment of life involves a series of fears, anxieties and tensions.

We are always worried about the next perfect moment, and we are worried about what may or may not be tomorrow. But nostalgia frees us from that. When we feel at home, we have the opportunity to feel the moment when it was real, without fear or uncertainty. This is because the circumstances of the time were unfolding. So, we are concerned about the uncertainty of what days, months or years will bring, but those days are past. We live times that have taken care of us and we are doing very well here.

Moreover, by returning what we want to experience in the past reminds us of the importance and appreciation of the present. It shows that our desire to be perfect all our lives is stupid and useless. It shows that our fears and anxieties about our future are unimportant and unnecessary. It shows us that we are flexible and adaptable and, despite any difficulties in life, we can still have good times. To quote Susan Sontag, "Photographs promote nostalgia". (Sontag 1979, p. 5). Our sensory memory is offered a signifier, a mental keystone that unlocks a distant memory of past times. In terms of my rephotography and a thirty-five-year-old archive, the affection of childhood is an ever-present emotion steeped in Nostalgia.

Nostalgia provides clarity in that even the moments that may have been stressful and did not seem so good at the time, can still carry a sense of great value and appreciation when viewed through the lens of hindsight. This very moment in time, despite if there are things going on that may seem negative or stressful, will likely still have a feeling of nostalgia attached to it when you are reminded of it in the future. And if it is true, why not we appreciate is right now as well?

Why do memories make us feel the way it does? Why do the specific moments sometimes get stuck in our heads? Why nostalgia has this power actually to unlock a completely dormant memory something that is gone as far as we know. Then it chooses usually a sequence from ten or twenty years ago and there we are, wherever we were at the time sometimes it is positive, sometimes it is negative. When it turns out that nostalgia and feeling emotions because of memories and stimulus then a specific moment is getting stuck in our head all orbit around a common theme.

Nostalgia fondly remembering the past, what we used to do and who used to be might simply a way for our brain to answer that question or at least cool down the anxieties it causes. Because we are always changing. We have different friends, different behaviours, different moods and different tastes all the time.

If we grew up in the 80s and by that I mean 1680s, it would have been possible to have been nostalgic for a before the word nostalgia existed. That is because in 1688, Johannes Hofer coined the term by combining the Greek words for returning home and pain which are nostos and algos. Nostalgia was originally seen as a quite serious medical condition affecting soldiers who missed home so much that they broke down and were unable to fulfil their duties. The only cure as Hofer saw it was to be sent home to our home because nostalgia is really all about us. Our memories, our past, who we used to be and consequently we are now which makes nostalgic. And it is an often healthy way to answer the question 'Who am I?' We are a person who remembers specific events in the past, we existed in the past and are a continuous being.

This idea argues that the psychological effects of nostalgia connecting with our younger self and building a continuous identity are advantageous and so we are naturally selected to be rewarding experiences. We change our habits, our friends, our jobs, we learn and forget things but nostalgia allows us to connect all of those events which is especially helpful during times of major life transitions – like entering adulthood or aging when study showed that nostalgia is at its strongest. But if tucking in and lining up all of your life experiences into a continuous story is so advantageous. Why don't we feel nostalgic for everything in the past?

It is about our autobiographical memories and it is called reminiscence it reveals what it is an average a lot of distinct autobiographical memories. A time between 15-30 years of the age where more memories are encoded. This time in your life both while you are living it and later is thought to be important because it is so linked to the formation of our self-identities. Memories tend to be the ones. We are most nostalgic for and because we want our continuous identities to be positive. We tend to be nostalgic for good memories, not bad ones. Individually and collectively we also tend to be nostalgic and reminiscence on things as if they were better than at the time they really were.

The idea that in our brains there are two different processes going on. One is that consciously controls what we think about and the other unconsciously monitoring what we are thinking about. They share an equal amount of cognitive effort and they are always in balance and so more effort put into monitoring what you are thinking about means that there is less left to actually control what you think about.

Retrospective is being of, relating to or contemplating the past, looking backwards, affecting or influencing past things retroactive. Retro style of style that is consciously derivative or imitative of trends, music, modes, fashions or attitudes of the recent past typically 15-20 years old the retro has been in use since the 1960s to describe on the one hand new artefacts that self-consciously refer to particular modes, motifs, techniques and materials of the past.

But on the other hand, some people incorrectly use the term to categorize styles that have been created in the past. Retro style refers to new things that display characteristics of the past. It is mostly the recent past that retro seeks to recapitulate focusing on the products fashions and artistic styles produced since the Industrial Revolution of modernity the English word retro derives from the Latin prefix retro leaning backwards or in in past times. In France, the word 'retro' is an abbreviation for 'retrospective' gained cultural currency with reevaluations of Charles De Gaulle and France's role in World War II.

The French mode retro of the 1970s reappraised in film and novels and conduct of French civilians during the Nazi occupations the term retro was soon applied to nostalgic French fashions that recalled the same period shortly thereafter it was introduced into English by the fashion and culture press where it suggests a rather cynical revival of older but relatively recent fashions in *Simulacra and Simulation* French theorist Jean Baudrillard describes 'retro" as a team a solicitation of the past distancing the present from the big ideas that drove the modern age.

Most commonly retro is used to describe objects and attitudes from the recent past that no longer seem modern it suggests a fundamental shift in the way we relate to the past different from more traditional forms of revivalism. Retro suggests a half ironic, half long in consideration of the recent past which has been called an unsentimental nostalgia, recalling modern forms that are no longer current. The concept of nostalgia is linked to retro but the bittersweet desire for things, people and situations of the past is an ironic stance in retro style. Retro shows nostalgia with a dose of cynicism and detachment the desire to capture something from the past and evoke nostalgia is fuelled by dissatisfaction with the present.

Retro can be applied to several things and artefact. For example, forms of technological obsolescence such as manual typewriters, cash registers and bulky handheld cell phones and also the resurrection of old computer games and the equipment on which they are played since the 1980s, the implications word 'retro' have expanding in application to different media, several fields adopted the term retro from the design world. Thus, next to design artefacts like objects, graphic design fashion and interior design retro can be used for music, art, video games, architecture, television and food.

Sometimes it can also suggest an entire outlook on life describing especially forms of social conservatives and like home schooling or the embrace of traditional gender roles up until the 1960s interiors were decorated with antiques during the 1960s, in London shops started selling pieces of second hand furniture. These shops were different from the previous antique shops because they sold daily life objects from the recent past. These objects used to be seen as junk Victorian enamel signs stuffed bears old furniture painted with Union's Jack, bowler hats etc. New way of producing and consuming the past emerged and a broader range of objects from the recent past used for new designs. Before the word 'retro" came into use in the 1970s, the practice of adopting old styles for new designs was already common throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries.

Designers borrowed from the past for example, crisis's textile the difference is that since the 1960s, people started to refer to the recent past in the 1980s. Design history merged as a discipline and several histories of design were published the access to these overviews and the ability to experiment with computer design programs has caused an increase of retro designed objects in the last decades. Interior design magazines often show retro style as an interior decoration of mixed styles and objects from the past – second hand and new. For example, 1970s patterned wallpapers combined with second-hand furniture from the 1950s and 1960s.

The value of old artefact has increased because the object used to be considered oldfashioned and every day in this case retro indicates a value and that is also partly why today's retailers produce new optics in an old style. Retro fashion refers to fashion from 1942 to 90, retro fashion is a clothing style which consists in wearing clothes commonly used in the past. This way of clothing often includes garments and accessories that are characteristics of such times and many people used them in an exaggerated way and in combination with current clothing.

Nowadays all of these are called as 'retro art'. It is a genre of pop art which was developed in the 1940s and 1950s in response to a need for bold eye catching graphics that were easy to reproduce on simple presses available at the time in major centres. Retro advertising art has been experienced a resurgence in popularity since its style distinctive for modern computer-generated styling contemporary artists and painters use retro advertising art as a centrepiece for an ongoing commentary on the modern woman specific styling features include analogue machine design vintage television programs etc.

Baudrillard gets in touch nostalgia and retrospective terms with his museumification concept, but according to him, these terms bring our minds together with our memories. These terms are such a bond that help to remind us our past memories with helpers such as objects, smells, music, scenes and so forth.

These reminding moments are satisfying for people. Because people want to remember what they want to remember, which they had best memories in their past. They can be called as an obsession has an emotional bound with a perfect model which is not existed in reality. He claims that these nostalgic moments and feelings are deceptive. This satisfaction is actually never there. According to Baudrillard, these deceptive moments and feelings that we have, are simulations of our moments so that they are called simulacra.

#### 2.4 The Importance of Objects as a Concept of Museumification

They start to collect memories to call back to their mind. For example, when you go to a cinema with your friend and you have the best moments there, you keep the cinema ticket. Or you go abroad for the first time, this has a special significance for you. So that you take photos to remember where you visit and what you did there. Another example for people's way of remembering their memories is keeping diaries or scrapbook. Either people are writing where they visit or what they did or they stick their taken photos where they visit and put comments about them.

Places play an important role in our lives. The places -where we visit or have beenhave visual, physiological and psychological impacts on us. We can also say the same thing for the places we have not been yet or hope to be there. Every year many people spend much efforts to visit other places. It has a material and non-material effects on people who has wanderlust. They save money, search plane, bus or ship tickets, try to find a trustful travel agency, they take time off from their work or make use of their holiday time by going anywhere to see some places. Visiting, seeing or being in new places let people have new and worth to remember memoirs.

People have time to see a place and it is momentary. Why do people spend their time and money or they make an endeavour to go and see places despite it is momentary? Because during this visit duration, they have an emotional connection where they have been. They can have happy moments or bad moments there. How much time passes over it, people remember just the specific moments there that impel them to need to go there.

This sense can be called 'nostalgia'. People want to go back to feel the same feelings again. Visualizing is not an easy way of remembering or feeling the memories again. Our brains can be insufficient for that. That's why in those two novels, visiting places again is mentioned enormously.

According to Orhan Pamuk, if you live in a city for years, the city's monuments, buildings, landscapes, walls, trees, days and nights, cats and dogs, people, pavements, squares and everything refer to your memories. Occidentals call 'index' it and your all of these are like 'index'. But unfortunately, all these indexes can change in time. It can be destroyed and because of this destruction, indexes are destroyed, too.

#### 2.4.1 The Importance of Objects in *Flaubert's Parrot*

Barnes in the very beginning of the book talks about his first seeing the parrot which is the main character and the theme of his book *Flaubert's Parrot*. He sees the parrot, which standing in the small recess on the wall, had bright green colour and vivid eyes and it bent its head with a questioning look. Under the perch of it was written 'Psittacus' that means a parrot in Latin. The parrot was borrowed from Rouen Museum. It was the main character of book *A Simple Heart*, Loulou's parrot. Flaubert wrote that the parrot had been sitting on the desk for three weeks and it had been touching his nerves when he saw it.

Loulou looked good to Barnes. The feathers of the parrot were curly as it was centuries ago, and their gaze was disturbing. He looked carefully at the bird and felt very closely connected with writer Flaubert who forbade surprisingly it to show interest to the personality of future generations. There was something in the ordinary but mysteriously preserved this green parrot that gave him the feeling that knew the author. Barnes was both excited and delighted because of seeing the parrot.

The museum keeper of the Museum of Flaubert and the History of Medicine explained that one part of the museum was devoted to Flaubert and another part of the museum devoted to the Medical History. The museum keeper also showed Barnes the room were Flaubert was born, his cologne bottle, his tobacco jar and his first magazine article.

Various images of the author in the museum revealed the catastrophe of a handsome young man turning into a bald urbanite at Flaubert's early age. When the inside mind of him declared premature the body had done its best to comply. Barnes kept reminding himself that Flaubert's having blond hair. Because it is difficult remember sometimes. As we know old photos show everyone brunette.

The last object in Felicite's chain of decreasing bindings is the parrot Loulou. That is why he fills the parrot after its death. Flaubert does not separate this valuable with him as if the parrot was a holy trust and he kneels in front of it and acquires it in a habit of invocation to him. Flaubert wonders whether the Holy Spirit, traditionally represented as a dove can be better represented as a parrot. Parrots and the Holy spirit can speak, whereas doves cannot.

# 2.4.2 The Importance of Objects in Museum of Innocence

Pamuk's characters are fictional but museum visitors would understand the reality of story by seeing the real objects. Story would be told by exhibited real objects. Like visitors of Museum of Innocence surprisingly recognizing the character Kemal is real. When thinking a novel and a museum together, he aimed to exhibit a fictional story with real objects.

First version of the novel was fictional story of Keskins family and Füsun's objects and it is seemed as an encyclopaedic love and family story. In his book *Innocence of Objects* writer talks about his being happy when he finds a thing both for finding a weird but real things for his novel and dreaming about its being a part of the museum. Thus, he decided to write a novel from the notes for exhibited objects.

According to Kemal, museum word's etymology comes not from Ancient Greek's art and inspiration goddesses' meeting place 'muses' but comes from the word 'mausoleum'. Kemal wants to know this word's coming from a Turkish word 'mozole'. He claims that Museum of Innocence's being an exertion of 'back to the future'.

Kemal wished his and Füsun's corpses had been buried together under the foundation of Museum of Innocence. But this burial wish was not possible in accordance with Turkish legislation. At least parts of their bodies and even pieces of their hair should have been buried together. And he wanted their objects, which belonged to Kemal and Füsun exhibited in the Museum of Innocence.

Yet, for Kemal, collecting objects and, in the process, converting them into souvenirs, disturbs this museal assumption about object meanings. In the literary Museum of Innocence, items such as the Turkish cigarettes Füsun used to smoke do not reflect, for example, the Turkish interest in imitating American and European brand names, but are instead used primarily to recount a personal narrative " the stubs, reddened by her lovely lipstick, bore the unique impress of her lips at some moment whose memory was laden with anguish or bliss, making these stubs artefacts of singular intimacy." (Pamuk, 2017, p.539)

Kemal talks about his feelings when he finds something belongs to Füsun, he meets Ceyda:

As we'd been talking about photographs, and perhaps also to honour her visitors, Ceyda Hanım allowed as how just the other day she'd happened on a photograph that Kemal Bey had never seen. "This had us all excited," she said. The photograph, taken during the finals of the 1973 Milliyet Beauty Contest, was of Hakan Serinkan whispering to Füsun the cultural questions that she would be asked to come on stage. The famous crooner, now a deputy for an Islamist party, had been very much taken with Füsun. (Pamuk, 2017, p.497)

Pamuk was quite insistent and obsessed with the dream of novel and the museum, but the weirdness of this dream, being different and hardness of the dream coming true scare him at the same time. Because in 1990s of Turkish people were not much eager to visit museums. Thus, Pamuk was criticized about establishing a museum, but when we do not let people interfere in our dreams and without thinking about the difficulties of people's believing in this dream, artistic and literary creativeness become happiness.

In Pamuk's book *Innocence of Objects*, he talks about the first light of the sun which indicates everything -such as soap, cleaning stuff, socks, wool balls, soda bottles, pastries, jars and the pickles on it- on the showcase beautiful and that creates a wish to feel the innocence, purity and touch of these objects.

The rooms where families live lively, happily and crowdedly were covered in dusts. The objects were protected like its being before. When Pamuk with his brother entered these bizarre and silent rooms, they were feeling creepily the objects' talking among themselves.

The thirty cm ruler which was used at the middle schools and high schools of Istanbul. This ruler especially was used at the break times in the fights among male students. Authoritative teachers wanted these rulers from students before their punishment and they were carefully hitting not to the students' face but to their arms, hands and especially fingertips. Some music teachers used these rulers as an orchestra drumstick.

Leika is the dog which was used to explain the lover male protagonist's solitude. In Pamuk's novel, dogs have a significant role. He thinks that it is also a symbol of Istanbul for years. According to Pamuk, the dogs lived in the streets of Istanbul. And they may know the streets of Istanbul much more than people. Dogs were objects of houses at Istanbul houses. Then even these dog objects were seen in the cars. In the progress of time, they become old fashioned like other objects.

Pamuk also mentioned the ship which passes from Bosphorus. According to him, that is the subject that creates a deep feeling. This deep feeling cannot be explained shortly because of explaining this feeling, he established the Museum of Innocence. Photos sometimes give some clues or a chance to comment about them from our point of view. For instance, we look at a photo of old Istanbul, shadows can indicate us the time's being afternoon nearly three o'clock but if it was shot in snow, we can think about its being morning.

Pamuk recognised a relation between car, camera and family when he was collecting old photos. Turkey had not produced a car yet but especially American cars became a symbol

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of success of manhood and happiness of families. We can see the examples of these photos of his *Innocence of Objects* book in the pages from 240 to 244.

# CHAPTER III

# MUSEUMS

#### **3.1 Collecting and Placing Objects in the Museums**

Collecting objects idea comes with the love story's character Kemal Bey. With the passion of collecting his lover Füsun's objects, he collects her objects obsessively. And sometimes he carries one step further this obsession and he puts this objects into his mouth to feel them, and to come his mind Füsun's reverie and their memories.

According to Pamuk, collecting and placing the object is the most difficult and delighting part of this process at the same time. He gives a place to this 'collecting, collections and collectors" in the novel. To open a museum, Kemal Bey's collected objects were not enough. With Kemal" expression of the story, Pamuk is as also a witness and a part of the story's time wants to expand the collection. He visited all antique dealers to find the objects that reflect the time when it is mentioned in the story. Sometimes Pamuk took her family's objects from their houses to reflect its time. To Pamuk:

THIS IS what I observed while traveling the world, and wandering through Istanbul. There are two types of collectors:

1. The Proud Ones, those pleased to show their collections to the world (they predominate in the West).

2. The Bashful Ones, who hide away all they have accumulated (an unmodern disposition). (Pamuk, 2017, p.472)

By buying the antique objects, the story in his dream also was going forward. Sometimes he takes the trivial objects that people do not use any more like porcelains, baubles and cups from his family's or relatives' house without saying that one day he would exhibit them into a museum. He collected related or not related objects about the story so that some objects have not used yet because of they are not being related about the atmosphere of the story and the museum.

Pamuk likes the oldness of the objects but he wants to keep them into a new frame and air. Kemal also talks about his experiences about museums, collections and the collectors in the book *Museum of Innocence*. 1960s and 70s collectors of Turkey like Indian Rajahs' collecting luxury car, they were interested in the objects do not remind the past like international postcards and American cigarette boxes. Westernized middle class left out in the cold towards the past of Istanbul and objects remaining from people lived in Istanbul.

In Turkey, a new trend started. Relative laic new generation, which burst after republic, were avoided from Ottoman objects which belonged to Ottoman culture such as pressed papers in Ottoman language and they were not restricted with non-Muslims' objects. They do not know neither this old language nor this antique objects about it. So that, from 1950 to 1980, Istanbul were becoming more modern, these stuff destroyed by burning, melting and becoming dough. Only fortunate object remained after that destruction. Like after the destruction of 1950s wood houses, in the midst of 1960s, there were a bizarre vacancy in the streets of Cihangir and Galata. That leaded a new generation collectors' coming out.

Film lovers also become a collector by collecting souvenirs, keeping films, posters, photos and other trivial about films without ordering them. Collectors keep all of them into their houses. These stuff's staying at houses becoming as a trash house and they are like chaotic museum archives. Yet, actually these houses are neither a trash house nor a chaotic museum archives. Pamuk likes entering these colle1ctors' houses and feeling the smell of the dust, mildew and obsoleteness of objects instead of the idea of museum and collection.

However, it that situation was not easy as its thought. First collectors are grumpy, jealous and unrestful people. Most of collectors isolated themselves from their families about their passions of collection. They spend most of their times in the room which is full of these objects.

In 1960s and 70s of Turkey, the idea of collection was not much popular like in Western societies. That is why, they were exhausted about explaining their collecting and chaotic antiquities and living with them. People around the collectors were thinking their being obsessed. On the basis of their personal heart break and their own suffering stories, they were occupied with objects. They sincerely believed in their collections are in vain because they did something for people who called them 'sickly obsessed'. One day, with their collections like in Occident would be founded libraries, archives and museums. And these judging people would appreciate these collectors for their contributions.

For Pamuk, the most mesmerising thing is being a new texture of antique objects which were used in the kitchens, bedrooms and on the tables. These antiquities had new meanings when they came together with other unrelated objects. If you carefully and kindly bring these objects together, they will have more substantial meaning in the museums than they had in their real life before. For this, it should be thought as the objects' stories and dreaming how people used them.

When the objects were being put into the boxes, they were talking among themselves and beyond the narration in the novel, they were singing other new songs. Putting the objects into the boxes is like drawing a picture of its time. And as if the objects were saying something another thing to Pamuk.

#### **3.2 Museums and Visiting Museums**

The idea of Museum comes to Pamuk's mind because museums were like novels especially, autobiographic museums. For example, In Louvre Museum, you see all the paintings of whole around the world. You only see the artistic style of artists. That cannot give a clue about the age of it was created. It can be exaggerated or figurative with the aims of artistic values. On the contrary that in Edith Piaf Museum -thanks to a person- you see the 1950s France in Paris.

I felt such consolation, the same deep understanding, as I wandered idly around museums. I do not mean the Louvre or the Beaubourg, or the other crowded, ostentatious ones of that ilk; I am speaking now of the many empty museums I found in Paris, the collections that no one ever visits. There was the Musée Edith Piaf, founded by a great admirer, where by appointment I viewed hairbrushes, combs, and teddy bears (Pamuk, 2017, p.473)

From 1996 to 2001, in that five years, Pamuk had a chance to observe the streets between Tophane and Beyoglu when he leaves her daughter Rüya to her school. He was walking around the streets by dreaming about the novel and the museum. His love of streets and roads provides him to found a museum. His feelings like in European museums, he feels the same thing about his museum. When he goes to Europe for presenting his translated books or festival speeches and interviews, he visits small and backstreet of the cities museums. For instance, Gustave Moreau Museum in Paris, Frederic Mares Museum in Barcelona, Sir John Soare Museum in London. When he sees these small backstreet of cities museums, he thinks about his museum in Cukurcuma- backstreets of Beyoglu-. He was asking that question how Kemal would visit Füsun and her family if he buys a house, which was constructed with Greek-Armenian architecture, in Galata, Cihangir and Cukurcuma streets and he turns that house into a museum.

He was not afraid about the useless and hardness of establishing such tiny museums that people rarely visit on the contrary he was dreaming about the poetical form of backstreet empty museums. He consulate himself about no one visits the museum, however, he is glad to found a museum that creates a poetical ambience in the backstreets of Beyoglu.

In that way, Julian Barnes goes to Museum of Flaubert and Medical History of Medicine to know much more about his favourite writer, Gustave Flaubert. He visits Flaubert's all statues and where his name is written such as snack bars, hospitals and ambulances. He is not only in search of his favourite writer Flaubert but also the parrot.

Julian Barnes as Geoffrey Braithwaite cannot understand people's fond of the objects of their favourite writers. He finds it exaggerated and meaningless to have these objects. In the book he talks about this issue with an example, "When Robert Louis Stevenson died, his business-minded Scottish nanny quietly began selling hair which she claimed to have cut from the writer's head forty years earlier. The believers, the seekers, the pursuers bought enough of it to stuff a sofa." (Barnes, 1988, p.12)

As for, The Museum of Innocence features 83 vitrines of different sizes, each corresponding to a chapter in the book and arranged in the same order. Like modern-day curiosity cabinets, these glass-fronted display cases hold thousands of objects, from personal effects and household items to photos, documents and newspaper clippings. They include wristwatches, cologne bottles, alarm clocks, keys, jewellery, lottery tickets, kitchen utensils, airplane boarding passes, national ID cards and 4,213 of the fictional Füsun's cigarette stubs, mounted on a wall in chronological order.

However, the compact, intimate museum is more than just a collection of artefacts thematically related to the novel. The items in the display cases have been carefully arranged (Pamuk, who from age 7 to 20 wanted to be a painter, described "composing them like paintings") so as to create moods and feelings: A diorama-like depiction of a lavish picnic conjures up an indolent Istanbul afternoon, while a case holding only a pair of slatted, green window shutters and a lantern evokes 'Cold and Lonely November Days'. Video installations and subtle sound effects — soft music, the whir of a machine, running water or the twittering of birds — are occasionally used to help set the scene.

Whether visitors find the concept brilliant or bizarre may depend in part on their degree of appreciation for Pamuk's literary oeuvre, which is known for its postmodern style and liberal use of intertextual references. To those familiar with his work, the section showcasing more than a dozen notebooks with the author's original manuscript for 'The Museum of Innocence' will also be of interest. After dreaming up the joint book and museum project in the late 1990s, Pamuk began collecting objects, which he later wrote into the novel. In 1999, he purchased a four-story townhouse built in 1897 in Cukurcuma, an old Istanbul neighbourhood that was in decline. "It felt like the Istanbul of the 1950s and "60s, the Istanbul of my childhood," Pamuk said.

Today, although Cukurcuma is fast becoming gentrified - in part by foreign residents who have recognized its historic character - it still has an authentic feel. Antique shops, creeping vines and a run-down hamam, or Turkish bath, line the street on which the museum is located; stray cats prowl and head-scarved old women go about their business.

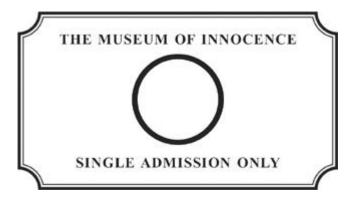
Set almost entirely in Istanbul, The Museum of Innocence offers a window on the Westernized, secular, upper-class subset of society in which the writer grew up, portraying its preoccupations, sexual ethics and moral dilemmas. "The novel gives a picture of high society at that time, of class and gender relations, and family relations," said Sibel Erol, a professor of Turkish language and literature at New York University and a scholar of Pamuk's work. The museum works in the same way, she said, capturing a bygone era in the city's history with a heavy dose of nostalgia. "Why the museum? I believe Pamuk thinks of novels themselves as museums, where society and cultural norms are preserved," she said. "The museum gives people the experience of entering the novel." (Larson,2012)

But Pamuk says he hopes the museum will stand on its own, as a visual narrative that can be appreciated whether or not visitors have read the book. Indeed, the bricks-and-mortar Museum of Innocence is as much a social history of Istanbul over the past half-century as it is a paean to the unattainable love depicted in the novel.

The writer, who says his visits to more than a thousand museums since the 1990s shaped his approach, also hopes the Museum of Innocence will fill a gap in the city's cultural landscape. "This is the first city museum of Istanbul but a very modest city museum. This is a museum of daily life," he said, adding that, in addition to his persona as a novelist, he sees himself as an anthropologist chronicling and documenting life in his native country.

For Pamuk, writing about the human condition inevitably means writing about his city, because it's what he knows best: "I came across humanity in Istanbul and, in that sense, I am a writer of Istanbul." And he says where comes his museum love:

As an innovative idea they talk about the ticket of the museum. They desire the narratees as a visitor to benefit to this love story. They aim to provide convenient to them:" Where shall we put the ticket?" (Pamuk, 2017, p.485). The writer of the book and narrator of the book are talking among themselves about the museum ticket. "They should put it here, of course!" (Pamuk, 2017, p.485)



Thank you. And at the end, let's put an index of names, Orhan Bey. It is thanks to your account that I remembered how many people witnessed our story or were otherwise acquainted with it. Even I have a hard time keeping all the names straight. (Pamuk, 2017, p.485)

After Kemal Bey's advices and requests, Orhan Bey accepts all of them and he guarantees him as: "Yes," I said. "And with this book, I shall be the museum's chief promoter." (Pamuk, 2017, p.492)

Like without the museum, novel can stand on its own, and without a novel museum is a place that can also stand on its own. Museum is not visualised form of the novel, and the novel is not also an explanation of the museum. Kemal has many experiences about museums and he associates all these visiting experiences with her story. He is influenced by those museums in his life. And he interiorizing those experiences as his life.

In the book *Flaubert's Parrot*, Julian Barnes talks about the parrots. Firstly, there is Loulou, the parrot of Felicite. Then, there are two filled rival parrots. One is in Hotel Dieu, the other one is in Croisset. Lastly, there are three live parrots. Two of them are in Trouville and the other is in Venice. In addition to these parrots, there is also one ill parakeet in Antibes.

Caroline indicates that Felicite and parrots' living together in real in her book which is called *Souvenirs Intimes* and directs us the parrot as the real ancestor of Loulou in Trouville, the parrot of Captain Barbey. That does not answer a more important question. How and when did a simple, even wonderful live bird of the 1830s fumble into the complex and transcendental bird of the 1870s? We will never know this, of course; but we can put forward a point where this transformation may have begun.

The second unfinished part of *Bouvard et Pecuchet* was mainly composed of a section entitled 'La Copie' that the two paper workers copied in earnest to raise themselves and that Flaubert would convey in a more cynical intent; a huge file of quirks, nonsense, and quotations that contradict itself. Among the thousands of newspaper clippings, he put together to put the file, the story was cut from *L'Opinion Nationale*, dated June 20, 1863:

In Gerouville, near Arlon, there lived a man who owned a magnificent parrot. It was his sole love. As a young man, he had been the victim of an ill-stared passion; the experience had made him misanthropic, and now he lived alone with his parrot. He had taught the bird to pronounce the name of his lost love, and this name was repeated a hundred times a day. This was the bird's only talent, but in the eyes of its owner, the fortunate Henri K-, it was a talent worth all the others. Every time he heard the sacred name pronounced by this strange voice, Henri thrilled with joy; it seemed to him like a voice from beyond the grave, something mysterious and superhuman. (Barnes, 1988, p. 57-58)

#### **CHAPTER IV**

# THE IMPORTANCE OF ORDER IN JULIAN BARNES AND ORHAN PAMUK'S NOVELS

#### 4.1 Order in Orhan Pamuk's Museum of Innocence

Some writers have always been identified with particular cities: Dickens and London, Dostoevsky and St. Petersburg, Joyce and Dublin, Kafka and Prague. To this list, in more recent years, must be added the name of Orhan Pamuk, the great chronicler of modern Istanbul. Pamuk before the novel, he focused on the idea of museum. He shaped a catalogue in his mind. Thanks to these catalogues narratees and visitors could easily find where they want to see and know about the story. And that will also make the museum's placing objects easier. Pamuk also thinks his visitors of the museum who have ever not written the novel. He recorded the catalogues and chronological order of the story and objects with his own voice. Visitors have a chance to take this record and have a voiced tour in the museum.

In the book *Innocence of Memories*, Pamuk has some interviews with the co-author, the character or the real Kemal and people who know Füsun and Kemal's family, friends, relatives and their story. In the interview, Kemal talks about their first making love. When he remembers this moment, he says that this short moment lasts as if years.

Ayla is one of those people. She is a friend of Füsun and tenant of Füsun's father Tarık Bey. Ayla comes back to İstanbul after years to search her old memories. She sees Füsun's house. House becomes a museum 'Museum of Innocence'' now. She says there is a silence in the museum like other museums. Ayla tells by going to and coming back from the museum, she discovers the enchantment of the objects. It is because of maybe their house becomes a museum. Ayla continues as while she was walking around the streets, she rediscovers them again.

When Ayla was in the museum, it was like there is no sunlight there. It is like that it was always nights there and she was dreaming. That is why she was feeling as if she was at home. Once she was looking at a photo, she felt that was happened before that is dejavu. Kemal was walking on the street slowly and a faraway look, he was visualising Füsun's reverie. Ayla confides that when she was watching 'Yeşilçam' Turkish cinema at open summer cinemas, on the screen they were feeling as if seeing their disappointments and

sufferings. Is it possible that only looking at objects, seeing their memories like watching a film? By looking the objects one by one, it provides to relieve their memories' grief.

# 4.1.1 The Role of Orhan Pamuk's Catalogue

His novel was like a museum catalogue with detailed notes. Like a noted museum catalogue, he presents an object to a museum visitor as if presenting to a narratee. Then, Pamuk talks about the protagonists' memories that the object reminds them. Pamuk firstly searched for the house of Keskins to write a novel which is as a noted museum catalogue. He recognised that the streets of Istanbul when he searches a house for the museum, the streets were poor, wrack and ruin like in the midst of 1990s. Some streets were like in !950s and 60s of Istanbul were covered with paving stones.

People around Pamuk were asking him what he would do with these antiquities. He hoped to answered that question bravely like he would found a museum and its catalogue would be the novel but instead he stays silent about this idea and he just said he liked collecting them. So that it would be weird but not much questionable for others. For giving advices to museum founders, he also writes a manifesto for them. The manifesto and its list of advices as matters take place in his book *Innocence of Objects* 

# 4.1.2 Orhan Pamuk's a Modest Manifesto for Museums

Pamuk pays very attention to the personal museums. To him, personal museums are much more reflect the history of countries than national museums. When visitors are intention to visit a museum in a different country, they do not sometimes get anything about the history of this country if they do not know the history before. Thus, it does not make any sense to visitors. But if, they visit a personal museum, they can understand the age of the country.

1. Large national museums such as the Louvre and the Hermitage took shape and turned into essential tourist desti-nations alongside the opening of royal and imperial palaces to the public. These institutions, now national symbols, present the story of the nation—history, in a word— as being far more important than the stories of individuals. This is unfortunate because the stories of individuals are much better suited to dis-playing the depths of our humanity.

Pamuk mentions that personal museum can be like a novel so you can read it. Yet, national museums cannot be read as a novel. Pamuk complains about it with these sentences:

**2.**We can see that the transitions from palaces to national museums and from epics to novels are parallel processes. Epics are like palaces and speak of the heroic exploits of the old kings who lived in them. National museums, then, should be like novels; but they are not.

Pamuk again complains about the insistence of countries establishing national museums to tell their history. He thinks that countries' insistence of their national history are boring. And visitors are fed up with the same things in these museums. **3.**We don't need more museums that try to construct the historical narratives of a society, community, team, nation, state, tribe, company, or species. We all know that the ordinary, everyday stories of individuals are richer, more humane, and much more joyful.

Telling the national histories are not big deal or which one is much more important or which one is older. The big deal is telling the stories of individual human beings in these countries so he explains this idea:

**4.**Demonstrating the wealth of Chinese, Indian, Mexican, Iranian, or Turkish history and culture is not an issue—it must be done, of course, but it is not difficult to do. The real challenge is to use museums to tell, with the same brilliance, depth, and power, the stories of the individual human beings living in these countries.

According to him, the success of countries can be measure with individual human beings' history. **5.** The measure of a museum's success should not be its ability to represent a state, a nation or company, or a particular history. It should be its capacity to reveal the humanity of individuals.

Pamuk also complains about the prices of museums. Museum lovers are hesitating to visit museums because of its prices. To Pamuk, the prices should be less than its being.

**6.** It is imperative that museums become smaller, more indi-vidualistic, and cheaper. This is the only way that they will ever tell stories on a human scale. Big museums with their wide doors call upon us to forget our humanity and embrace the state and its human masses. This is why millions outside the Western world are afraid of going to museums.

Pamuk mentions that in the museums, the emphasis should be on the personal histories not national histories. Individuals should be emphasized not states. **7.** The aim of present and future museums must not be to represent the state, but to re-create the world of single human beings—the same human beings who have laboured under ruthless oppression for hundreds of years.

States should use the financial resources to these personal historical museums not the national historical museums. Pamuk depicts it in the eighth clause:

**8.** The resources that are channelled into monumental, symbolic museums should be diverted to smaller museums that tell the stories of individuals. These resources should also be used to encourage and support people in turning their own small homes and stories into "exhibition" spaces.

If countries let the personal historical museums, establishing these museums could be very easy. Only placing the objects will help the telling and understanding the story. **9.** If objects are not uprooted from their environs and their streets, but are situated with care and ingenuity in their natural homes, they will already portray their own stories.

Pamuk gives preference individual museums. They should be in the modest neighbourhoods.

**10.** Monumental buildings that dominate neighbourhoods and entire cities do not bring out our humanity; on the contrary, they quash it. Instead, we need modest museums that honour the neighbourhoods and streets and the homes and shops nearby, and turn them into elements of their exhibitions.

Pamuk ends his modest manifestation with this sentence **11**. *The future of museums is inside our own homes*.

And he portrays his ideas with a chart:

The picture is, in fact, very simple;

WE HAD	WE NEED
EPICS	NOVELS
REPRESENTATION	EXPRESSION
MONUMENT	S HOMES

HISTORIES STORIES NATIONS PERSONS GROUPS AND TEAMS INDIVIDUALS LARGE AND EXPENSIVE SMALL AND CHEAP

(Pamuk, 2012)

# 4.2 The Role of Julian Barnes' Chronology

*Flaubert's Parrot* is like a chameleon novel that keeps changing its colours in terms of it starts as a detective novel then it becomes traditional. The novel confuses us about the question who speaks at the very beginning till the end. There are three aspects about voice of the narration. First narrator is Braithwaite, as an agent, tells the story. He makes a little narration in the conventional sense. The second voice is Flaubert himself we can say because he takes bigger place with the direct quotations from his own letters. The third one is the narratee of the novel that its sentences are italicized, partly it criticizes and accuses in the story.

The novel has diegetic layers. One is 'parrot' that is paradigm of traditional detective fiction. Braithwaite encounters enigmatic situation which can be compared to murder in traditional detective fiction. Braithwaite is like collecting puzzle blocks. He tries to find them. The novel focuses on Flaubert's selective biography and Braithwaite's relationship with his wife. With this feature novel can be called multigeneric novel not only blends fact and fiction but also employs different conventions of writing. Another is Flaubert's biography that contains a selective part of his biography. It focuses on both Flaubert's career and love affairs.

The second chapter is an extraordinary chronology which is further developed with biographic information in the next chapter. Chapter four is a bestiary that attempts to trace the animals Flaubert has some strange relationship with either directly or symbolically. For example, the bear item focuses on how Flaubert associates himself with bears while dogs include the dogs Flaubert used to have as pets. This pseudo-dictionary certainly includes the famous parrot. This chapter of the novel can also be considered biography since the chapter is full of Flaubert's life though approached with a very definite point of view.

In Chapter two, titled 'Chronology', Barnes writes three chronologies of Flaubert's life respectively. In first two, he makes use of an objective third person narration whereas in the third, he makes Flaubert write it. The content of each biography is different. The first one is a heroic depiction of Flaubert and his literary career. This very positive picture of the author is juxtaposed with the second chronology that is full of failures, distress and loses. The last one is an inner picture of Flaubert supposed to be written by Flaubert himself. Barnes once again problematized the conventions of biography in this second diegetic level by hinting that writing biography is a matter of emphasizing certain facts and ignoring some others. The last diegetic level is devoted to Braithwaite's personal story. It is a story that is kept deferred in the narrative which finally reveals with his wife, his wife's adultery and suicide. In this partial autobiography, the narrator has an existential motivation to narrate through which he seeks some sort of salvation. There, to his failure, he tries to understand his relationship and the reasons why she had affairs and committed suicide.

The Chronology of chapters consists of three chronological summaries that neither completely support nor contradict each other -just as the definitions of Louise Colet-(*Flaubert's Parrot*, 1988, p 153-154) procure three different choices for a reader to choose from.

For instance, the chapter entitled *Chronology* purports to give a chronological listing of the important events in Flaubert's life, yet, in fact, gives three very different chronologies all based on factual information (*Flaubert's Parrot*, 1988, p23-37). The choice of three chronologies, too, seems arbitrary, since the chapter implies that many other chronologies could be typed as well.

For instance, the second chronology narrates the death of Flaubert's family and friends, and referring to the devastating effect that these deaths had on Flaubert, whereas these are completely ignored in the first chronology. Even more evident is the contrast regarding the two notations of 1880, the year when Flaubert died. In the first case *(Flaubert's Parrot, 1988, p27)*. It is stated that Flaubert dies with full honors, widely loved, and in the second *(Flaubert's Parrot, 1988, p31)*. It is stated that he died impoverished, disliked, etc. The discrepancies that we have pointed out reveal the subjective nature of historical facts, and therefore show the impossibility to grasp a biographical truth. Notwithstanding the questioning of historical facts, these are not of an ontological nature, but rather of an epistemological one. The texts do not pretend to negate the existence of concrete historical events or to alter the chronological sequence.

Chapters eight and nine are respectively on Flaubert's relationship to trains and the books Flaubert thought of writing but never managed to. Because they throw further light on the author, they can be considered biography again. Though the next chapter, for instance, chapter ten, can be regarded in a similar fashion, its discourse style is completely different. It is a long dialogue between the narrator and the reader in which the narrator poses as a lawyer and answers the narratee's charges against Flaubert such as hating humanity, democracy and progress, not being interested in politics, and living in an ivory tower.

In chapter eleven, the narrator leaves the stage to Louise Colet with whom Flaubert had his longest lasting affair. This time Colet speaks to the reader and gives him inside information about the affair. This chapter poses a duality; it is both Flaubert's biography and Colet's autobiography since a certain aspect of both subjects" lives is exposed.

# 4.2.1 Braithwaite's Dictionary of Accepted Ideas

Julian Barnes puts a chronology in his novel. He desires his favourite writer Flaubert's life to put a chronological order. He does not do this only for time but also for the names who are taken part in the novel. It is a good way of making the readers clear about the novel. With this chronology, he sweeps the ambiguity and complication away from the narratees' mind. Like Julian Barnes, his co-author Geoffrey Braithwaite creates a so-called chronology which is called 'Braithwaite's Dictionary of Accepted Ideas'

One of the parts is in a form as dictionary entries (*Braithwaite's Dictionary of Accepted Ideas (Flaubert's Parrot*,1988, p153-159), dissection questions (*Examination Paper (Flaubert's Parrot*,1988, p171-179), metafictional chat with the reader, narratorial reminiscence or introspection (*Cross Channel*,1996, p82-106) and speculative autobiography (*Flaubert's Parrot*,1988, p23-37).

Chapter twelve resembles the tenth in two ways: it is about Flaubert's life and it is conveyed again in a totally different way. This time the novel masquerades as a dictionary as the title demonstrates: 'Braithwaite's Dictionary of Accepted Ideas'. This dictionary, a pastiche of Flaubert's Dictionary of Accepted Ideas, includes one entry related to Flaubert for each letter.

# CONCLUSION

This thesis verifies that the effects of Baudrillard's concept of "museumification" are seen in *Flaubert's Parrot* by Julian Barnes and in *Museum of Innocence* by Orhan Pamuk. In this work, it is analysed that the related parts of Baudrillard's concept of 'museumification' in these two books. According to his concept, 'museumification' is an umbrella term for the cultural, social and theoretical dimensions of our period. This thesis discusses Baudrillard's "museumification" in detail. In support of these two books, the museumification concept that things are collected keep the memories alive and antithesis that collecting things are useless are mentioned.

The main aim of this thesis is to mention Baudrillard's concept of museumification which is not much mentioned before. Originality of the subject is supported with the analysis of those two books on this study. Some values are depicted and how their becoming unfashionable. It is an obsession with an emotional bound of a perfect model which not existed in reality. It's being called 'a deceptive satisfaction' of our nostalgic feelings by Baudrillard.

*Flaubert's Parrot* by Julian Barnes is a critical novel. It is not a novel at all, but the antithesis of a novel, and it is certainly an unconventional novel, containing such things as chronologies of the life of writer Gustave Flaubert, an examination paper based on Flaubert's life and works, and catalogues of animals, trains, and commonly held ideas related to Flaubert.

*Museum of Innocence* by Orhan Pamuk is a world-wide known novel which brings Nobel Literature Prize to its writer. This award-wining novel has a special place in Turkish literature because with this novel Pamuk becomes the first Turkish Nobel Laureate. "*Museum of Innocence*" is the first museum in the world based on an eponymous work of fiction. Pamuk also museumized his novel. He brought many objects that reflect the time of time in novel. Novel tells a sad love story which talks about a love triangle – Füsun-Kemal-Sibel and the time and place of the characters lived. Writer clearly depicts the lifestyles, fashions and trends in that age of İstanbul. If we contextualize the thesis 'museumification", "*Museum of Innocence*" has many supporting ideas of this thesis which are mentioned with quotes from the novel on this study.

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