

THE SIMULATED CONNECTIONS IN ORHAN PAMUK'S THE MUSEUM OF INNOCENCE: A POSTMODERNIST STUDY

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ABSTRACT

This present study tries to investigate postmodern concept of simulation in the genre of fiction. It emphasizes upon relationship between imagery and real. Imagery and real are both directly related to the process of recreation of the real, which becomes hyper-real. In general, simulation is considered a process accompanied by the homogeneity and conformity of sign to the real as a single entity that is developed through a system of models. This system of symbols and models develops connections between objects and their consumers and develops a consuming society for simulated objects. Therefore, simulation goes ahead and the image inspires the attention as the real and replaces it. The present study presents simulated connections between the real and the imagined love between the main characters of the Turkish masterpiece. The study contributes to the relationship between semiotics and postmodernism concept of fluid nature of social reality and its presentation in the genre of fiction in the non-native English Literature.

Keywords: Simulation, Semiotic, Simulacra, Hyperreal

1 Introduction

The main idea in my present research topic is simulation in the postmodern literary texts. Simulation is developed and extended through connections. The key concept is simulation's power of connection and bridging different things. Simulation goes back to its origin in the ancient Greece and in the present time it is more than just imitation or copying. It demonstrates relationship of simulation with innovation and novelty. Simply, in postmodernism, simulation is an innovative power of different objects.

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The present research work tries to justify the ability of connection between simulated objects. It helps to understand different layers of relationship with reality. Besides this, the study is an attempt to justify the social reality, simulation and the results of simulation. Through this discussion of simulation and reality, the present research tries to exemplify the postmodern society and its reconstruction in literary texts such as novels.

In the theoretical framework of this present research, collaborative powers of simulation and connections are highlighted which explain an approach that becomes combination of different signs, objects and their motifs. It is a situation where real and simulation face each other like a truth. However; this union of words tries to justify the actual yet far away issues in its specified way.

The term simulation is particularly taken from postmodern studies. Postmodernism deals with diversity of meaning, rather it follows the principles of personal dealings. According to Hasan (YEAR) 'the rules are violated to create rules' (PAGE). The combination of simulation and connections explains all the personal wishes in the use of the simulated objects as the real. Therefore, this present study tries to justify the relation of semiotic simulation and the real. Moreover, it discusses the regenerated form of the real as hyperreal (Szadziejewicz, K. 2014).

Postmodernists believe that reality can be replaced, rather reproduced through the process of simulation which is a real creating process. Through the signs and symbols, it contributes to reality. Moreover, artificial reproduction of signs seems more reliable than the real, which is termed as hyperreal. Another research assumption attributable to the belief that the present society is a consuming society, consumes all the reproduced signs as the real. Put alternatively, the present society is consuming simulacra or signs as the reality itself. This assumption is strengthened with another assumption that sign also fails to represent its value because its value and worth is merged with the real that, ultimately, gives way to the unreal simulation.

1.1 Statement of the Problem

The study tries to focus on different objects, which are simulated in the Museum of Innocence. It tries to focus on this problem of simulation to understand why different objects circulate in this present society. Moreover, consumption of these objects is also a part of the problem statement. Additionally, the study unravels different simulated powers which has emerged as a universal dilemma faced all around the world in all the communities of the present world. This dilemma highlights the significance of the postmodernist analysis of the non-native English Literature in handling universal socio-cultural themes.

1.2 Research Questions

The research questions for this present study are devised as two separate steps to deal with the process of simulation. First question tries to tackle the aspects of enigmatic powers of simulation and participation of different human beings in it. The second question deals with the results of the first step. Simulated connections become interacting powers of the real and its signs. Signs are trying to replace the real, therefore, it participates as an active part of this process. For understanding this interface between the real and the reproduced reality, following research questions were addressed:

1. How does the simulation become an enigma and moves the characters in their social circle as connectionless participants in the novel *The Museum of Innocence*?
2. How does simulation become the destiny in the victimized participants' lives in the novel?

1.3 Significance of Study

The study is significant as it is titled, 'simulated connections'. In other words, it explores the connective powers among signs, objects and their consumers. Simply, it begins with the description of sign what it is, and moves on to its relation with objects and ends with its user or reproducers. This cycle of sign, object and consumer is very important in order to understand different human relations. The study is very significant in understanding these postmodern social conditions and their reflection in fiction.

2 Review of Literature

2.1 The concept of imitation and simulation

The ancient Greek philosophers Plato and Aristotle used the notion for the differentiation of art and reality. They focus on the concept of imitation as mimeses. It becomes another form of representation of the concept of simulation and reality through the concept of imitation. It shows the historic presence of simulated connections in human being's lives. Plato's allegory (427 B.C) of cave explains space as, "it is an underground, dwelling of cave, which has an entrance a long way up that is open to the light and wide as the cave itself."

In his *Poetics*, Aristotle (384 B.C) presents ontology of imitated composition, asserting that, "representations and shadows are different from reality". It does not mean that representation cannot embody the real but it advocates the real in its older form. He states that humans are gifted by nature to represent from which they can derive and learn pleasure. According to Aristotle, "Reality is difficult to study, and thus representations have a particular utility". Therefore, through imitation one can represent the reality of real.

2.2 Simulation in the Middle Ages

It becomes clear that simulation is a source of being stabilized in all the dwindling states of life where the real is no for living but simulated objects becomes the means of living in one's life. Johnson (1765) tries to move the subject forward and suggests as, "Imitations are derivatives of the reality and boundary between cognitive and real comprehensible, if not definite". Dr. Johnson (1765) in his explanation of preface to the work of William Shakespeare suggests; "imitations produce pain or pleasure, not because they are mistaken for realities but because they bring realities to mind". This identifies how simulation worked in the period of Middle Ages.

2.3 Modern Narrative and Posthuman Approach of Simulation

Szadziwicz (2015) in her novel "*Realities and Simulated Structures: The Posthuman Fusion of Forms and Simulacra in Richard Power's Plowing the Dark*" poses some questions about the description of Johnson's views. Katherine further narrates that the novel tries to manipulate Platonic explanation of ideals and Baudrillardian simulated perspectives as its

fundamental principle to explore the limits of reality. In short, according to Katherine novel tries to answer above-mentioned questions in its descriptions.

There are Reflexive techniques, which are embedded in the narrative of Powers. Novel is engrossed with the function of technology that mediates human experiences of real. This is useful to judge Hayles's, "theory of the posthuman" as it is expressed in, "*How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*". Hayles terms it as examples of reflecting powers and instances of "informational reaction loop... that is used to engender a scheme by a distorted point of view that is a part of the system it articulates". However, organization of the novel is denser, as it involves the reader directly; Power gives reminiscent use of the second-person tense of present (Hooks, 2006). This effects in the form of problematizing the limits of reader and character at the same time as both expresses and simulates a practice of essential truth. This descriptive procedure deepens posthuman performance of the text. It expands the limits of the impulsive structure to incorporate with the reader; the novel describes the olden times of cybernetic theory through the engagement of the "reflexive or autopoietic" (Hayles, p.10), and "implicit" system of information.

2.4 Photographic Representation in Narration

The observers and readers observe the first image, which is photographed in 1985, and it captures their gaze for, Gril's "sea green" eyes (Newman, 2002). The eyes are explained in a variety of papers as "unforgettable green eyes." Some calls them as, "haunting, green-eyed gaze" (Braun, 2003). These descriptions are often the primary forms of simulation to depict "the Afghan girl". "The green eyes" remind to people mostly of the picture of the Afghan woman. Simply observers are preoccupied with her green eyes, which become almost identical with who she is, with her identity. Her eyes in the image bring a double visual effect where the Western spectators look at her as she looks them back. In contradiction, the visual sight on her eyes and her experiences present pleasure of considering something horrifying, painful, and puzzling. Examination of pain and anguish of the others grant the viewers the source of pleasure of human being non-victims as well as compassionate foreigners. Pleasure is also offered through the

relation with the other, through “a form of legal visual ability” that allows, “A private identification which the effect of natives’ observation” (Minh-ha, 1989).

2.5 The Current Recurring Form of Simulation

In Baudrillard’s views (1983), this age is of the simulacrum, rather it is final stage of simulation. He argues that signs move through four phases of simulation: “first it is the reflection of a profound reality”, second, “it masks and denatures a profound reality”, third “it makes the absence of a profound reality” and finally, “it has no relation to any reality whatsoever: it is its own pure simulacrum” (1994). The sign is disengaged from any object or idea, which is behind it. It is easy to see the relation of ideas to these images. First, if images are claimed their representations, as those in, “National Geographic” do, they are not entirely part of truth. As no image is a representation, however it is simply a simulation of an image. Secondly, it proves the commoditization of Sharbat. Someone does not see her useful any more, her image becomes all about the exchange-value in this replacement. She is recognized by her image and having this recognition makes her path to be “purchased”. People desire to purchase or advertise Sharbat as she is the dilemma of the Afghan woman, and if they pay for her, they can believe as they are saved her. Baudrillard (1981) also writes about its symbolic-value that eclipses it has both replace and use-value. “Sharbat” becomes an excellent example of this concept. Her value does not belong to her identity that she is, rather from whom she represents or symbolizes.

2.6 Postmodernist Approach of Simulation

Lyotard (2010) also describes the value of simulation in his postmodern analysis of images under the influence of Baudrillard argues that human beings utilize the narratives as the primary way to collect knowledge. There is one point on which all the investigations agree and focus, regardless of which situation they offer to dramatize and understand the distance. It separates the customary state of knowledge from its state in the scientific age. The supremacy of the narrative form is in the formulation of traditional knowledge. Narration is the prototypical form of customary knowledge of society. This directly applies to the production and propagation of images as images are considered a large part of narrative discourse. Images explain human

beings' stories of world and strengthen the believe that they live in the world of experiences (Denzin, 1991).

In addition, gaining knowledge through the approach of narrative is also called simulation. However, it is problematic yet common in the postmodern society. Denzin (1991) tries to clarify that how images perform function in the postmodern society: "Representations of the real have become stand-ins for the actual, lived experiences". It corresponds to both Lyotard and Baudrillard. The representations of the real have taken place of real and become more than real. The society is adjusted with this shift by taking the representations as actual experience. Denzin tries to establish three specific criteria of the postmodern society:

As a proof of simulation, the treatment of "Sharbat's" photo supports Denzin's theory of postmodern society. Secondly, he makes claim that the real is measured through staged version of reality. It is presented through media. This must be taken with his first claim that reality becomes staged social production. The central concept is that there is a sense of societal measuring and determination happened. Sharbat's "realness" is based on how closely society sees the mediated image which relates to the social production that it is constructed through it.

Grigore (2015) tries to expose the art of simulation in American postmodern literature and film production. Surber (1998) defines postmodern characteristics in American fiction that, postmodern implies large scale historically and cultural trends including various philosophical views (Culture & Critique, 182) developed in art and literature. Grigore states that in postmodern American novels, such as DeLillors's novels, *White Noise* and *Libra*, simulation stands for a symbol of forsaken reality, a manner of manipulation the masses, the weakness of the human mind.

"White Noise" explores the world of information, how it is transmitted by what Arjun Appadurai calls in his article entitled as, "Disjuncture and Difference in the Global Cultural Economy". The term media escape (*The Globalization Reader*, 327) to the masses and what impact it has on the people. This term may be viewed as the "loss of the real" through simulation, the exchange of signs, images and codes encompass objective reality in such a way that signs become more real than reality itself. The novel tackles with the main characteristics of postmodern life. It portrays the electronic and technological effects with the meaning of

everyday life in the postmodern age. People are shown to live their lives, performing, supposing and disbelieving in the views of massive impact of media flows, the TV being seen as a major product of manipulation, an iconic addictive object of the era people relate to giving them a new meaning in the post-industrial, consumer culture.

Grigore (2015) tries to attach her understanding of simulation with Baudrillard. Because in his, "The Precession of Simulacra" Baudrillard describes this addiction as the approach of the masses, which he explains as correspondent to return to the system of its logic of doubling it, to reflecting denotation, like a mirror, without absorbing it. In other words, he insists that separating individuals from reality is the main function of the media and this happens by making them living in a continuous simulacrum, especially that of TV and Film.

Baudrillard notes that: "the real is not only what can be reproduced, that which is always already reproduced". Grigore (2015) expresses in the description of *White Noise*, "simulation is not only a characteristic of contemporary existence, but it might represent a state of physical ease and freedom from pain". Therefore, the simulacra process becomes a tool through which people can define themselves, being against their own sense of reality. The simulacra, the television news, the radio reports, the medical devices are considered more real than the immediate personal experience of things and perceptions the characters of the novel possess. This shows the evident construction of simulation in human being's lives. In short in American novels' production simulation holds a prominent place.

2.7 Media and Simulation

On the other hand, films are also serving the same purpose. Movies are creating effects of hyper-reality and posthuman understandings. "Wag the Dog" the movie is produced in 1997 and presents how politics influences the media and so it influences people. The title of the movie 'Wag the Dog' is an idiom which stands for means diverting. "attention from what would otherwise be of greater importance, to something else of lesser significance". In another way, it is the small and unimportant part which is normally leaded by the media. The expression comes by assertion that a dog is smarter than its tail, but if the tail is smarter, then the tail would wag

the dog. In other words, an important event such as a war happening is overshadowed by something less important such as a sex scandal.

The plot of the films is set under a real political circumstance of the 90s in the U.S.A. Few days before the presidential election; a Washington D.C. publicist (played by Robert De Niro) draws away the electorate from a sexual, “scandal by hiring a Hollywood film producer (played by Dustin Hoffman) to construct a fake war with Albania”. The movie which acts like a satire to the American scandals of the 90’s. It offers relevant hints to, what is happening in the U.S.A. Throughout the movie, the main characters are willing to collaborate in order to make a plan of mass manipulation via media, creating a fake story into a real situation that people would believe as being real. So, it also becomes a real modification of events rather a live example of simulation from present time society.

2.8 Technology in Relation to Simulation

Again Powres (2008) in his essay, “Being and Seeming: The Technology of Representation” exposes the state of simulation as, “powers thus probes the nature of reality, as well as the limits of the human, by manipulating imitations, representations, and simulations of virtuality in his social cycle”. Hayles’s (1999) understanding of, “embodied virtuality” incorporates Baudrillard’s notion of hyperreality. Therefore, she articulates her view of embodiment that, “information, like humanity, cannot exist apart from the embodiment that brings it into being as a material entity in the world.” She definitely distances herself from Baudrillard’s concept of sign dominated system which emphasis on the hyperreal. It makes it immaterial in its allegiance to that “without origin or reality.

3 Theoretical Framework of the Study

The framework is concerned with the postmodern view of simulation. As Loytard (YEAR) states, ‘postmodernism is a theory in which rules are dissolved to create new rules’ (PAGE). In other words, rules are designed according to one’s own desire. Baudrillard (1983) follows the same rules in the construction of his views about simulation. He moves forwards to postmodern dissertation from the early 1980s to the current time. Development of a highly idiosyncratic and

personal form of philosophical and cultural investigation is paying attention in his works. This entry leads Baudrillard towards a unique mode of contemplations.

3.1 Inception of the Main Idea

Baudrillard's ideas came from different disciplines like there is a share of Sociology, Psychology, Philosophy and Marxism as well. He is called as a, "prophet of the implosion of meaning". This prophet preaches his ideas in postmodern condition in a diverse way. His philosophy grows through a twofold idea of "hyperreality" and "simulation". These provisions submit to the contemporary culture of mass communication and mass consumption. In fact, this entire world is fabricated through the simulated experiences and feelings. In Baudrillard's ideas, real does not exist. Real is possibly reproduced in an equivalent form. He describes the present age as an, "age of simulation" (1983, 4). Erik Davis explains that reality is not a specific technology, 'reality exceeds gadgetry, crack-up and inevitable bugs. Concept of reality is a complete simulation (1999, 247). This is a fundamental ability of human beings to simulate the existence. Therefore, Baudrillard's ideas are fruitful in this period of postmodernism to alter the sense of hyperreality and real.

Baudrillard (2013) further argues for simulation that this is closing stages of the real. It becomes the evaluation of the postmodernism. Although this is amplification, yet the postmodernism elevates uncertainties for the relationship of representation and reality. There is no straightforward direct association between reality and its hypothetical appearances in words and images. He explains the term as: "Consumers never devour the entity in itself; consumers always manipulate items as signs, which distinguish you either by officiating you to your own group taken as an ideal reference or making you off from your group by reference to a group of higher status" (PAGE).

3.2 Description of Image in the Production of Simulation

In the theory of semiotics, images perform different roles. Baudrillard (1995) describes five different purposes of image in this process of simulation. These are in the form of successive phases of image.

3.2.1 First Level: Image and Reality

As described in above, this first level explains that there is no breach between image and reality. The image represents reality in a valid form. It deals with primitive societies. It starts from enlightenment and moves towards the industrial revolution. Northrop Fry, Freud, Lacan all discuss collective representation of objects, which consist of repressive laws and collective conscience. However, reality is not locked behind these pictures. As it is first category of simulation, therefore, imagery do not imaginary to organize the public. These are merely recreations yet with the effects of equivalence. The image and real are standing face to face in front of each other and both are considered alternative for each other.

3.2.2 Second Level: The Disguise of Image

At this stage, industrial revolution moves forward. It becomes quite mature. He argues that at this stage identical objects are reproduced. This reproduction is the repetition of the same object. At this phase a motor car and a refrigerator are reproduced. This stage of simulation corrupts the reality or develops an order of misuse. This period is belonged to the late modernity. There is always a place for the misuse and corruption of the basic reality, the image.

3.2.3 Third Level: Complete Absence of Reality

At this phase, the postmodern vales are emerged. Images, codes and signs are dominating in this phase. This society is clearly controlled by simulation. Different simulated objects of this society are showing that reality is erased completely. Therefore, the characters of a film or advertisement in TV shows are unquestionable. Simulated society is constructed according to all sort of ideals, blueprints and beliefs; therefore, Baudrillard (1983) says it is impossible to identify the real, which is outside from the simulation. These codes are constructed according to reality that is why some codes are manifestation of political ways indirectly; some are creating and enforcing law and so on. Some of these simulated codes are inscribed into concrete educational institutions, prisons and industries.

Baudrillard exemplifies his approach in his book *America* (1986). According to him, simulation in America is considered more than reality. In fact, reality is present as hyperreal. In

America, simulation precedes the real in the logic that it produces the true communal arrangement inside which the entire Americans are participating. Moreover, each and every one is feeling the sense that it affects people.

3.2.4 Fourth Level: No Relation to Reality

At this stage, Baudrillard announces the death of meaning of everything; rather he declares the fatality of reality, the demise of society, the casualty of politics, the demise of historicity and even the loss of sex in this postmodern culture. Therefore, American and European societies have reached at a point where everything is, “fractal, viral, or cancerous”. Everything is reproduced in these societies. From AIDS to DNA, even TV descriptions, everything pursues the same model of reproduction.

The unique quality of these ways of reproduction is that it removes every difference. According to Baudrillard, this culture is characterized by the qualities of transpolitical, transsexual, and transaesthetic labels. Therefore, each and everything becomes, “political, sexual and aesthetic and in the result, nothing remains political, sexual and aesthetic”. Baudrillard argues for this situation as postmodern culture, which becomes worse through the interpretation of media (Boyd, & Richard, 2005).

3.2.5 Fifth Level: Image as Pure Simulacrum

This death of everything and lack of differentiating power, supports Baudrillard’s arguments for this fourth level of simulation. He tries to prove that there is, “no relation” of simulation to any actuality. Simulation presents a chaste form of hyperreality. In this fifth order of simulation, He tries to cancel all prevailing differences. All sorts of things are present in simulated forms regardless to the matter of sex. Baudrillard (1975) maintains that when the true is no more than, “what it is used to be”. The only concern is to comprehend its full meaning, so simulation produces the real. It makes easy to approach the real. Baudrillard (1994) states for this level:

On this final phase in the improvement of simulations, human are at an end where they endure cancer and viruses. These viruses are of communal environment. Human efforts to get rid of all

pessimism have gone with a deteriorating capability to defend them. Similar to the AIDS' patient, human are all fetching immune deficient. Because their defenses have vanished, human are impending to be destroyed by their own antibodies, by leukemia of the organism (PAGE).

For Baudrillard, "our total prophylaxis is lethal" (1994, p.91), this leads simulation towards its final version in, which real is disappeared completely.

3.3 Functional Dimension of Simulation

Theory of semiotics through simulacra and simulation, Baudrillard (1994) explains three types of images (sign) and all are identified with a particular period with their functional purpose. This trilogy is further explored by a 'new technical order'. This new technical order is consisted on classification of daily objects as functional, non-functional and meta-functional.

3.3.1 First Order

This array is connected to pre-modern age. In this period, reflection (image) is clearly an imitated representation of the actual thing. This order is also functional because it creates distinction between modern and traditional objects. This order is also according to 'new technical order' of objects. Through this order Baudrillard, explains the contrast between "modern' and traditional functional objects" in reference to dwelling equipments and internal drawing, which celebrates, "semiological" objects.

3.3.2 Second Order

It is connected with the industrial revolution. It is an embodiment of breakdown of distinction between image and reality. This second order also exemplifies as non-functional. It is a discussion of marginalized objects. It focuses on traditional and psychology of collection of objects.

3.3.3 Third Order

This order is connected with the postmodern period. Here, simulacrum replaces the originality. It represents reality and breakdown in combination. It explains that original is not seen by anyone. The experience of reality is its reproduction. This is also classified as a meta-

functional category. It is extended to useless and unusual where there real is present as unreal. In the result, In his views, this brings a state of simulation in daily life of postmodern.

Theory of semiotics presents the theory of sign. This identifies the types, meaning and relationship among signs. According to Baudrillard, the signs, simulations and codes represents this current era.

3.4 Maximization of the Hyperreal

The hyper is not created yet it is recreated. It is conterminous with simulation in its meaning. Therefore, simulation is more factual than real, it is supplementary true than truth itself, and more beautiful than beautiful. In hyperreality, there is not a single trace for the original reality. Baudrillard offers an example of pornography and presents an additional beautiful instance of hyperreality of America, in his book *America* (1986). He explains that this postmodern society is completely transformed into a hyper world through simulation. Therefore, every real is transformed into hyper. Moreover, it includes each and everything in it. To clarify the concept, he defines hyperreality as, “more real than real”. Therefore, as the real is actual that how this is useful for anything.

Postmodernism stresses that the reality is collapsed into hyperrealism or the meticulous reproduction of the real. It is practiced by an intentional gawk or perception which is accomplished, impartiality lastly shambles of the article. This is situation of defining reality by its productivity. Baudrillard (2013) says, “human being are now living completely within the ‘aesthetic’ phantasm of actuality. This is the end of metaphysics and the commencement of the epoch of hyperreality.” (p.74). He further explains that art is no longer imitation or parody of experiences. Art is not distant from reality. He says, “Art is far and wide, therefore, pretense lies at the heart of actuality” (p.75). It (reality) is created and accepted off as itself. This leads the concept towards the discussion of consumption and simulation in postmodern society.

4 Analysis and Discussion

4.1 Preliminary Discussion

“*The Museum of Innocence*” is the first novel of the novel-laureate Pamuk, who won the noble prize in literature in 2006. This novel is nominated for the best translated Fiction Award in 2010. This novel is also shortlisted for Independent Fiction Prize in 2011. It is a splendid resource to comprehend the Baudrillard’s theory of simulation. Therefore, it is still a valuable text in this context. Simulation is a key feature of postmodern age. It becomes an attempt to discover a meaningful correspondence between signifier and signified, between images and reality. As he presents his views that sign, symbols are blurring effects of reality which have replaced the real of society. This analysis is based on Beaudrillard’s concept of simulation, simulacra and hyper-reality.

Pamuk’s novel “*The Museum of Innocence*” is also based on simulation, which is imitation of another museum, the museum of human beings. Simulacrum is also closely connected to simulation, which describes that it never conceals the truth. It describes that there is nothing like truth. Novel is also an excellence depiction of hyper-reality. Therefore, novel seems amalgam of reality and fiction. All the events in novel are seamlessly blended in the guise of reality and imagination. In fact, this fiction is compound of these four stages of simulation. Firstly, sign is a reflection of profound reality. Secondly, sign can give a clear image of reality yet is a hint about reality. Thirdly, it masks the absence of profound reality. Fourthly, simulacrum has no relationship to any reality whatsoever. In short, it becomes reality.

Until the seventh chapter, Pamuk introduce the main characters and protagonist of the novel. The main characters of the novel are Kemal and Fusan. Pamuk uses Kemal as a first person and single narrator who simulates his world. Kemal is also affected by simulation, simulacra and hyper-reality. Throughout the entire novel, he spends a life of imagination where there is present the beauty and love of Fusan. Kemal Basmaci and Fusan the main protagonists of novel are thirty and eighteen years old respectively. They meet in 1975. Kemal is a businessperson and Fusan is poor distant relative and shop girl just they have different type of

background. Fusan is graduated from high school and belongs to lower class family. Kemal's father is also a businessperson whose wealth increases in last five years, while Fusan's father is retired teacher. Before they meet, Kemal is engaged with Sibel who is beautiful daughter of retired and bankrupt ambassador. Although, Sibel's family is not much wealthy anymore yet she is educated grown up in France as a, "modern girl" (p.75) thus everybody thinks they are, "the perfect match" (p.7).

The novel focuses on Istanbul of 1975 to 2007. It revolves around an obsessive love story of Kemal and Fusan. Pamuk produces a record list of the objects in through the love story. He also depicts the view of society of Istanbul and effects of simulation on their livings throughout their entire life. Pamuk produces eighty-three chapters of this resurrection of truth. Therefore, novel becomes the museum, which is created, finance and curreted by Orhan Pamuk for 'simulated connections'. This museum is closely attached with a museum, which is depicted at the end of the novel.

In the entire novel, Pamuk presents simulation, simulacra and hyper-reality. It revolves around the obsessive incidents, which inquires the daily life of Istanbul through the sign, symbols and blending of imagination in reality. In this context, Fusan and Kemal are living in simulated world. It is greatly contributed to preserve the life of 1970 in Turkish culture in this present time. This is not the simply a story yet it is depiction of the entire area of Istanbul, which is similar to the whole world. In 'making love visible', Pamuk describes that his aim is not to express the love as a good thing or bad thing; his intention is to unfold different connections among different signs and objects, which are present everywhere. It is an universal aspect for, 'all of us'. All the objects are depicting the real, which are displayed and associated with Kemal and his beloved Fusan.

4.2 Connections between the Image and the Real

Baudrillard describes world, as it exists beyond the modern world or it is called the world of postmodernism. It is dilemma of postmodern world, in which everything has changed from real into imitation, therefore he follows the concept of imitation that is related to Plato and Aristotle's concept of imitation, which is not real. 'Fuaye' a restaurant represents European

culture. It is imitation of European life style in non-European world. This restaurant describes another twist in Kemal and Fusan's love story. Here, Sibel and Kemal meets yet it recreates the story of past. As on April, 28, 1975, Sibel watches a hand bag in boutique, Kemal goes to boutique to buy the hand bag'' to her surprise his fiancée. Kemal brings the handbag from Sanzelize boutique where a poor distant relative of Kemal is working. He sees Fusan and wonders how beautiful she is. She is wearing short, yellow dress, high heels along with she applies a red nail polish. Kemal is impressed by the beauty and style of Fusan. Here, Pamuk mentions the one of taboos of Turkish culture. Fusan is the symbol for that taboos. She becomes an image for the representation of everyday life. Postmodern world is totally materialistic and Baudrillard's contextualizes his ideas from Capitalist ideas. Therefore, money and brand become need and are recreated in the postmodern era. Sibel represents symbolically postmodern world. She rejects to carry the handbag in engagement party. She says, "This is not genuine jenny colon, dear Kemal. It is an imitation" (p.12). Photographs are also representing daily life in different portraits. It describes the sharing and changing value of postmodern society. Pamuk follows a view of imitation and tries to connect image and real.

In this same chapter, 'Fuaye' through the handbag describes how the postmodern age turns into fake things. No doubt, this age is called the age of science and technology yet it also connects the image and real as well as it blurs the reality and brings out something new, which is far from the real world. In Baudrillard's philosophy, there is nothing, which has not been exchanged by imitation or fakeness.

4.3 Illumination of Reality and Hyperreal

Baudrillard's gives a huge description of hyper-reality. He describes it as state in which he totally lost in imagination and reality. He removes all differentiating powers of imagination and imitation. Therefore, the protagonist of the novel, Kemal remains in the same state of her presence when Fusan leaves. In the chapter of, "Sanzelize Boutique" (p.7) he goes to the boutique to see Fusan yet she is not there. However, in her absence he is in her spell of beauty and outlook. Kemal says, "For a moment I paused; My ghost had left my body, in some corner of heaven, was embracing Fusan and kissing her...what an absurd dream" (p.8). Here, Kemal's

character is disclosed through the effect of simulation. There is blend of reality through imagination. On one side, he thinks about distant and separated Fusan. On other hand, he is thinks about the real, Sibel. He thinks, he loves so much Sibel yet unknowingly intends to live with Fusan.

Relationships are transformed and changed into connection and world of simulation and hyper-real. Social values are the basics of all the cultures, which are recreated and reproduced in postmodern society, with the effects of fashions, fake and unreal world. Ostracizing of women in Turkish society is very common. Fusan also becomes a victim of this Ostracizings. She losses virginity in ‘Merhamet Apartment’. Kemal expresses his love with Fusan, “once she peeled off her outer garments item by item” (p.22).

According to Baudrillard (1981), the concept of simulated realities are changed with external realities. In this world of simulation, even in this civilized and original society, there is nothing real and society is changed into pictures, posters, newspapers, magazines and computer programs, which are our source of imagery of real. Everywhere reality is disappeared into advertisements and show off temporary things as the protagonists of the novel are. Kemal makes love Fusan, and after leaving her, he again creates the world of old memories. It seems that he is making love with Fusanin reality. It is blurry state where real is recreated and reproduced. It recreates a real more than real, hyperreal.

“Raki” (p.24) plays a vital role in the engagement party; it is drug, which leads human from real world to another world of imagination. Kemal uses it to hide himself from the reality of engagement and reality of “Merhamet Apartment”. Sibel comes to Kemal and asks about his health as Kemal drinks an over dose of, “Raki” in the party. Nurcihan satirized character of the novel due to unfair relations with many women. He feels fascination when he looks towards the sexual freedom in Europe. Therefore, he reproduces European world through his relations. Sibel describes his mouth-watering attitude towards the European freedom.

In the simulated relationship of Kemal and Fusan a turning point occurs. The novelist states to clarify the situation that, “their bodies were far too close...an ache spread through his

stomach as he returned to his seat” (p.93). These lines describe the reality of Kemal’s love. Here, his dreams for Fusan are broken. Kemal returns back again towards simulation. Therefore, he thinks about Fusan yet reality is something else. In fact, writer highlights a hyperreal touch of the novel, which is closer to real life. Sibel observes sadistic mood of Kemal and asks the reason yet excuses.

Kemal represents the social culture of Turkish society and era of postmodern world. Until the twenty fourth chapters, beside the Sanzelize boutique and Merhamet Apartment, Pamuk presents different social and commercial simulated objects, which carry the symbol, and sign of Kemal’s simulated happiness. Fusan also enjoys the simulated relation with Kemal. With his arrival in the university, she imagines the last night party. She feels the experience of dancing with Kemal. She can feel bliss and happiness in later years of her life through the memory of her old days. Pamuk uses the limit of time for simulated objects when he expresses time span of “thirteen hours and forty-five minutes” (p.89). Kemal wants to replace Sibel with Fusan. He can choose one to maintain his social status as well to lead the best life yet simulation provides the opportunity. Kemal’s simulates identity of Fusan after the loss.

In the postmodern world, everything is reproduced. There is nothing real, which is famous or have market value. Everything is simulated real. Kemal describes the reality of handbag. He says that it is least important for him either if a thing is genuine or not. Only its idea matters. In postmodern world, everything has its imitation and this imitation is close to real. It is the reproduced real which is very easy and in the access of every person. Kemal shares his views about the concept, “the worst thing is when the people care about the brand and not the thing itself” (p.14). In this chapter handbag signifies the difference between real or copy. Sibel returns it to Kemal because it is not real yet looks like real. Baudrillard (1975) concept of exchange value is described here very well. In this world, there is no value of existence. As Kemal selects Sibel to get, marry whether he loves to Fusan. Pamuk explains it as, “the agony of waiting” (p.91). He feels mental agony throughout the novel after missing her. Then he goes to the university where Fusan is taken her exams. He wanders and tries to look Fusan. He simulates his past.

4.4 Sign as a Hint for Existence of Profound Reality

It is another stage of simulation. Here, sign becomes unfaithful copy for real that masks and denatures the reality. At this stage, it is neither full of imagination nor full of reality. Pamuk builds a series of events in this novel where sign hints reality. From the start of the novel until its end; there is such type of events. The description of apartment becomes a sign for Kemal, which hints towards a profound reality. He is placed in the situation where he waits for the ring of bell and thinks that might be it is his mistress. The room becomes a placement for dream of Fusan for him, which is closer to real life. In the novel description of, ‘Tea cup’ is very important sign. It is symbol of love for Kemal and Fusan. Moreover, her lipstick on the cup becomes the sign of woman for Kemal and Fusan. The title of the chapter, “Mental Agony” (p.93) represents an embodiment of sign. It fulfills the requirements of sign as a pointing force for reality. Pamuk’s work has broader theoretical implications; his optimism is not simply grounded in a world where people of all races and creeds are holding hands and singing campfire songs. Instead, his ideas stem positively from the belief that reshapes and rebuilds reality. Pamuk’s modernism yearns for the restoration of signs to mean a sweeping salvation of reality from the culture of simulation. All is accomplished in one small step of time.

Pamuk describes different discourses as if between family members, between friends, between partners and even between the integral romantic and erotic relations. There becomes an evident common simulated ground for these discourses, which highlights the relationship among things, objects and human beings. The love affair between Fusan and Kemal exemplifies this relationship with clarity. It is seen that Kemal loves Fusan as an object, instead of woman. It symbolizes mode of everyday life. Therefore, Pamuk shapes the story of novel in the form of common life story, which is constructed through the series of simulated objects and relations. The author projects the city and dwellers through the effects of modernity with special attitude of simulation. However, Pamuk focuses on how consumption affects everyday life with simulation. He also justifies the effects of modernity and consumption, which is an integral part of everyday life through the memories. In addition, he underlies the intangible qualities of object. Pamuk mostly depicts insubstantial qualities of objects. On the other hand, despite the richness of his

depiction of images and space, their descriptions and belongings to the physical appearances and characteristics of human beings are ineffective.

Pamuk further explains the question of, ‘Innocence’ in one of his interviews that, firstly ‘Innocence refers to the virginity’ of Fusan that she loses her in relationship with Kemal. As Ostracizing is a fact of postmodern age, in which Turkish women lose their virginity in love affairs. Therefore, there is no innocence lies in that culture as well as in the entire social circle of this contemporary age. However, it is also a matter of simulated status and class difference between them. Fusan belongs to the poor or lowers middle class family and Kemal to upper class; this simulates for them their affair. Therefore, class difference in this novel gives an imaginary picture about their love story.

Pamuk arranges his characters in a class difference in the fiction. Secondly, Pamuk relates the idea of innocence with the daily routine that Kemal shares with the Fusan’s family. The family sits together in front of the television and chitchat every night during a period of seven years and eight months. As Pamuk points out, there is only one television channel available in 1970’s for every family, whether it is upper class or lower class. All have to watch the same program such as the national program and lottery or one of the movies of grace Kelly. Therefore, it dissimulates the cultural and class distinction values. The relation of class with Fusan and Kemal also spoils their innocence in the novel. In this contemporary age, everything is in access of upper class consumers. As Kemal spoils virginity of Fusan in the form of simulated real of her math teacher.

Kemal is in paradoxical situation he does not want to breakup with Sibel. Therefore, he is afraid off to lose Sibel as he loses Fusan. He looks more careful about Sibel and his relationship. Kemal avoids visiting apartment, where memories of Fusan are hunting him. He wants to change his way of living. He tries to forget his past and wants to face a good future. He tries to avoid all the memorable things, which he collects in the apartment for his relationship with Fusan. He buys a flower from the street of boutique for the Sibel. It symbolizes the effects of love, which are going to change towards the Sibel, rather he tries to replace the reality of Fusan. Therefore,

Love becomes a simulated reality, which is based on the image of another reality. In fact, Kemal wants to measure the drastic map according to his mental approach. He tries to encompass numbers of streets and places where they spend a large part of their life.

4.5 Blurring Effects of Reality

Simulation is an important part of reality, which explores the blurring effects of reality. In the postmodern age, reality is blurred through simulation. Reality is masked by the appearance of image. Throughout the novel, the story revolves around the blurring effects of reality. Pamuk mixes reality with imagination through effects of dramatization. Even in the start of the novel Pamuk blends reality with imagination through the story of Fusan and Kemal. With proceeding quality novel gradually replaces reality, rather blurs the boundaries between image and reality.

Pamuk's uses imagination in the description of different characters in his novel; rather whole story revolves around such like characters that live a life in imaginary world. The character of Kemal defines the world of reality and imagination. He always lives in his imaginative world. There he recreates the realities of his life. Although, Kemal spends his time in imaginative world of love yet he calls it a, "Vulgar Distraction" (p.114). His life becomes vulgar distraction after the loss of Fusan. It is like a barren land in where there he reproduces flowers of love through imagination.

Pamuk blurs the reality of life with imaginative state of life. In the reality, he is with Fusan and same time lost in the dream. Therefore, it seems that sometimes dreams become real. In short, all the realities are vanished with the passage of time. Reality is altered with a reproduced form of reality as the relationship of Kemal and Fusan is reproduced in the course of novel. In the same way, relationship of Kemal and Sibel is revealed in the novel. He feels grateful after their meeting. Kemal sees her eyes when she expresses her feelings and it blurs all the differences between real and simulation. In capturing these blurry effects of simulation, the next step deals with the description of hyperreal.

4.6 The Embodiment of Hyperreal.

Buadrillard discusses his views beyond the postmodern discourse from the early 1980's to the present. He develops his ideas from the philosophical and the cultural values of postmodern era. This becomes a focal point in the theory of Buadrillard. He moves from philosophic and social towards postmodernist approach. Buadrillard tries to trace original ways through the life of sign and its impacts on their consumers. He systematically criticizes major modes of modern thought.

Postmodern world is the age of mass media and production, which changes the realities of life. Mass communication and electronic representation of sounds, images and texts bring clarity of description of this postmodern era. This mode of representation brings a huge change in the simple life of this age as real is disappeared. Every real thing is changed into artificial real. In the creation of this real, mass media and print media play a vital role. In fact, media recreates the world of real, which is termed as 'hyperreal'. (cf. Theoretical Framework)

The whole story of the novel becomes representation of hyper reality, which is not real, yet it is a reproduced real. Kemal lives, "three hundred ninety-nine days" (p.325) without Fusan yet in all this time of loneliness, he recreates his real in the form of hyperreal. All this happens through imagination, with images and it represents ghost of Fusan everywhere for him. Even in the funeral ceremony of his father he tries to see Fusan as he says, "He thought he must be seeing Fusan's sister, because there, standing behind the father in the doorway. He saw not Fusan but a dark haired beauty that resembled her. But even as he was thinking this, he realized that this was Fusan. It was tremendous shock. Her hair was jet black. Her natural color, of course!" (p.149). This textual reference provides a vivid description of the spell of image of real. However, it is just a representation of real. There is a connection between the real and image. In short, this relationship of image and real becomes hyperreal.

The last chapter is titled as, "Happiness" (p.315). Pamuk describes that Kemal deals with the architect or Ihsan Bilgin to transform the, 'Keskin's Apartment' into a museum. He also makes plan to find his nine-year love story through the description of museum. Then between the March

2000 and February 2007, Kemal meets with different fellow community members in the attic of Keskin's apartment. There, he reveals truth of Fusan's collection. In April 12, 2007 on the fifteen birth day of Fusan Kemal dies in his museum.

Pamuk begins to write Kemal's story in a simulated way. Therefore, he prefers to use the first person singular until the fifteen pages. This means that Pamuk speaks in Keskin's voice until he introduces himself in reproduced way. Pamuk tries to insert three things into his novel. Firstly, "a map in the beginning of the novel shows the location of museum for the visitors a special stamp" (p. 317). As the tickets for the free admission of the readers and index which are mentioned at the end of the novel, inform about the simulated story of Kemal and Fusan. Therefore, from start to the end of the novel, Pamuk presents a vivid picture of the simulation truly according to theoretical construction of the Buadrillard. In short, what Buadrillard argues, Pamuk recreates it in his work practically.

5 Conclusion

The main purpose of the study was to unfold the nature of simulation among the different individual, social and domestic relations. The study works out without any regard to gender and social status. It is the study of different connections among different individuals and objects. It studies all the simulated connections through their actions and reactions. It also tries to expose the different stages of simulation throughout the story of the novel as every character of the fiction displays a simulated form of reality. The focus of our study is simulation, which is a dominant feature of the postmodernist society and Literature. It is revealed through the generic structure and linguistic conventions of this Turkish novel. There is vital creation of the new relations from individual to society and from society to individual. The impact of these actions and reactions on social organizational structures is an important contribution of this fictional analysis. The study explores the objects and associations of different individuals with the objects, which embodied physicality and mentality of different characters. It infers how different subjects are bounded in different interactions of objects through the symbolic equality. It helps to understand the beginning and the end of simulated connections and relations with vitality

important sociological organization. Moreover, the study conveys the message of life, which is going to transform from the real to the copy of the real.

In addition, the study unfolds unreal relations of different individuals in the form of different social statuses. However, it is the effect, which changes the agenda of society. Society becomes suppressed under the power of simulation, under the system of signs and symbols. No doubt, simulation is a tool of postmodern age, which unmasks the realities of this age as a copy of their imitations. Therefore, the role of social status is very important. The protagonist has simulated connections with the many objects as well as with different individuals and represents different stages of transformation of the real to the unreal.

The study provides insight into the way simulation becomes powerful frame for life in this social circle. As far as the role of media is concerned, it projects power of money and simulation of every reality as the part of simulated connections which function as a foundation of the new real. The study focuses on the power of different effects of simulation by the power of triangle of social relations.

To sum up, it can be stated that simulation is a composition of diverse and versatile individuals and their attachment with realities. This attachment results in different ways, rather it starts with diversity and versatility and ends with the same diversity and versatility of reality. This shows the different individuals in different guises. Simulation is a storehouse in which different aspects of simulations prevail in single direction of the real. In this research, we have tried to collect the results of these different dimensions from The Museum of Innocence. The study, however, stresses the need to explore different intermediary processes of simulation by analyzing non-fiction literary genres.

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