

CONSTRUCTION OF “PHYSICAL” AND “DREAM” SPACES
THROUGH THINGS/OBJECTS
IN THE SELECTED WORKS OF GEORGES PEREC AND ORHAN PAMUK

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AND ORHAN PAMUK**

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ABSTRACT

CONSTRUCTION OF “PHYSICAL” AND “DREAM” SPACES THROUGH THINGS/OBJECTS IN THE SELECTED WORKS OF GEORGES PEREC AND ORHAN PAMUK

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This thesis is an attempt to examine the construction of “physical” and “dream” spaces through things/objects of daily life belonging to the past and the present. As an interdisciplinary study, it focuses on *Things* by Georges Perec (1965) and *The Museum of Innocence* (novel/2008), *The Museum of Innocence* (museum/2012) and *The Innocence of Objects* (catalogue of the museum/2012) by Orhan Pamuk and looks comparatively into the dynamics between “physical” and “dream” spaces in these works, and the roles played by things/objects in the architectural/literary production of spaces. Accordingly, it argues that while Perec scrutinizes things/objects in relation to the concept of desire, Pamuk explores their power of evoking memories.

Keywords: Thing/Object, “Physical” Space, “Dream” Space, Desire, Memory

ÖZ

GEORGE PEREC VE ORHAN PAMUK’ UN SEÇİLMİŞ ÇALIŞMALARINDA ŞEYLER/NESNELER YOLUYLA “FİZİKSEL” VE “HAYALİ” MEKANLARIN KURULMASI

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Bu tez, geçmişte ve şimdiki zamandaki gündelik yaşama ait şeyler/nesneler üzerinden kurulan “fiziksel” ve “hayali” mekânları disiplinler arası bir yaklaşımla incelemeyi amaçlar. Bu bağlamda, bu çalışma, Georges Perec’in *Şeyler* (1965) ve Orhan Pamuk’un *Masumiyet Müzesi* (kitap/2008), *Masumiyet Müzesi* (müze/2012) ve *Şeylerin Masumiyeti* (müze kataloğu/2012) eserlerine odaklanarak, bu eserlerdeki “fiziksel” ve “hayali” mekân dinamiklerini karşılaştırmalı olarak inceler ve şeylerin/nesnelerin mimari/edebi mekân üretimindeki rollerini göstermeyi hedefler. Şeyleri/nesneleri, Perec’te arzu kavramıyla ilişkilendirerek tartışırken, Pamuk’ta anıları canlandırmadaki güçleri yoluyla irdeler.

Anahtar Kelimeler: Şey/Nesne, “Fiziksel” Mekân, “Hayali” Mekân, Arzu, Anı

To Onur Özmen
and
To the memory of Hazar Topalan

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CHAPTER 1

INTRODUCTION

1.1 Aim and Scope of the Thesis

This thesis is an interdisciplinary study which explores “physical” and “dream” spaces constructed by things/objects and at the intersection of architecture and literature. While doing that, it focuses on a group of selected works, namely, on Georges Perec’s *Things: A Story of The Sixties* (1990)¹ and Orhan Pamuk’s intertwined but still independent works, *The Museum of Innocence* (2008),² the novel, *The Museum of Innocence* (2012),³ the museum, and *The Innocence of Objects* (2012),⁴ the catalogue. By discussing the similarities and contrasts between these works of Perec and Pamuk, it aims to analyze the dynamics of the production of space through things/objects belonging to everyday life.

¹ *Things: A Story of the Sixties* was first published in French; Georges Perec, *Les Choses*, Paris: Julliard, 1965. It was edited by Jean Leblon and published in French by bearing a subtitle; Georges Perec, *Les Choses: Une histoire des années soixante*, New York: Appleton Century Crofts, 1969. Its English translation by David Bellos appeared in 1990 in a shared volume with *A Man Asleep*; Georges Perec, *Things: A Story of the Sixties*, Boston: David R. Godine, 1990. It was translated into Turkish by Sevgi Tamgüç, and published in 2012; Georges Perec, *Şeyler: Altmışlı Yılların Bir Hikayesi*, İstanbul: Metis, 2012.

² *The Museum of Innocence* was first published in Turkish; Orhan Pamuk, *Masumiyet Müzesi*, İstanbul: İletişim, 2008 and translated into the English by Maureen Freely; Orhan Pamuk, *The Museum of Innocence*, New York: Alfred A. Knopf, 2009.

³ The Museum of Innocence, originally named in Turkish as “Masumiyet Müzesi,” is the museum created and curated by Orhan Pamuk in 2012, Çukurcuma, İstanbul.

⁴ *The Innocence of Objects* was first published in Turkish; Orhan Pamuk, *Şeylerin Masumiyeti*, İstanbul: İletişim, 2012 and translated into English by Ekin Oklap; *The Innocence of Objects*, New York: Abrams, 2012.

1.1.1 Georges Perec / *Things: A Story of the Sixties* and Orhan Pamuk / *The Museum of Innocence* / *The Museum of Innocence* / *The Innocence of Objects*

Georges Perec (1936-1982) was a French novelist who was also known by his “[e]ssays, film scripts, poetries, puzzles and squibs of new and challenging kinds of flowed from his pen with bewildering ease.”⁵ Although his literary career began before he was twenty, he could not publish anything except for “a few book reviews and essays on literature and film” for ten years.⁶ In 1965, he published his first book, *Things: A Story of the Sixties* and received the Prix Renaudot award which brought him a great reputation.⁷

In 1967, he became a member of Oulipo (Ouvroir de Litterature Potentielle/ Workshop of Potential Literature) which was a creative French group of mathematicians, writers and scholars founded by Raymond Quenau and François Le Lionnais.⁸ As Andrew Gallix indicates in “Oulipo: Freeing Literature by Tightening its Rules”, the members of this group tried to find “what literature might be, rather than what it is” by practicing the constraints in literature to produce a new form of writing while generating a new form of space.⁹

Since *Things* had been published two years before Perec became a member of Oulipo, it lacked the general features of this group. However, even in this novel, Perec endeavored to reflect his own, unusual perception of space through literature. Beside an “obsessive” interest in descriptions, in *Things*, his “experimental word

⁵ David Bellos, “The Old and The New: An Introduction to Georges Perec, *The Review of Contemporary Fiction*, Champain: Dalkey Archive Press, March 2009. Retrieved from <http://www.thefreelibrary.com/The+old+and+the+new%3A+an+introduction+to+Georges+Perec.-a0202644667> (Accessed 24.02.2014)

⁶ David Bellos, “Introduction” in *Things: A Story of the Sixties*, 1990, p.7.

⁷ Ibid.

⁸ Ibid.

⁹ Andrew Gallix, “Oulipo: Freeing Literature by Tightening it s Rules”, Friday 12, 2013. Retrieved from <http://www.theguardian.com/books/booksblog/2013/jul/12/oulipo-freeing-literature-tightening-rules> (Accessed 24.08.2014)

plays, lists and attempts at classification” can also be seen.¹⁰ As David Bellos indicates, Italo Calvino saw him “so singular a literary personality that he bears absolutely no resemblance to anyone else.”¹¹

Orhan Pamuk (1952-) is “a Nobel-laureate Turkish novelist, academic, painter and screenwriter.” Besides *The Museum of Innocence*, he is the author of *Cevdet Bey and His Sons*, his first novel published in 1982, and *Ben Bir Ağacım*, his last novel published in 2013.¹²

After graduating from high school, Pamuk started to study architecture at Istanbul Technical University, but three years later he dropped out his study and attended İstanbul University to become a journalist.¹³ Besides architecture, he had a special interest in painting; however, when he was twenty three, he decided to be a novelist and began to write.¹⁴ Therefore, the influences of architecture and painting can be seen in his literary works.

Pamuk published *The Museum of Innocence* in 2008 and built the museum, The Museum of Innocence in 2012. In the same year, he produced the catalogue, *The Innocence of Objects* as the convergence of the novel and the museum.

¹⁰ Anonymous Writer, “Home of the Essay: Georges Perec”, Nothing Hill Editions, n.d. Retrieved from <http://www.nottinghilleditions.com/authors/georges-perec/352> (Accessed 14.03.2014)

¹¹ David Bellos, *Georges Perec: A Life in Words: A Biography*, Boston: David R. Godine, 1993, p.6.

¹² Anonymous Writer, “Orhan Pamuk - Bio-bibliography”, 2012. Retrieved from http://www.nobelprize.org/nobel_prizes/literature/laureates/2006/pamuk-bio-bibl.html (Accessed 08.08.14)

¹³ Ibid.

¹⁴ Ibid.

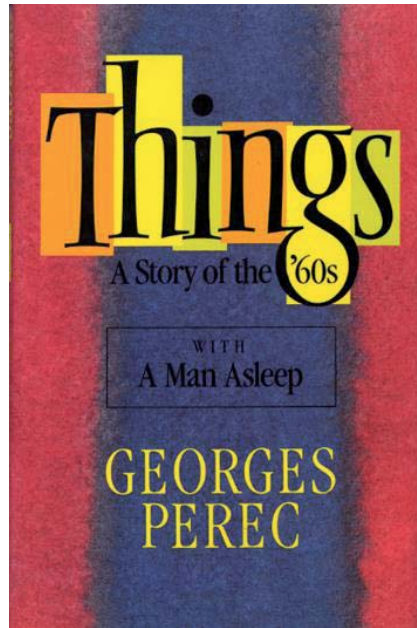


Figure 1: Cover of *Things*, 1990, designed by Stephen Raw.
 (source: <http://www.faber.co.uk/catalog/the-museum-of-innocence/9780571237005>
 (Accessed 18.08.2014))

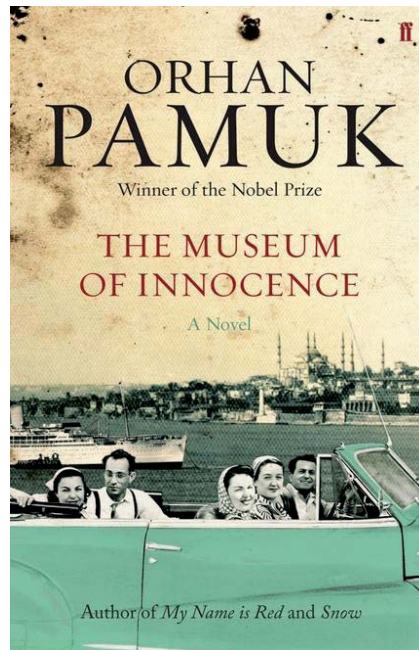


Figure 2: Cover of *The Museum of Innocence*, 2009, designed by Faber.
 (source: <http://designobserver.com/feature/things-part-i/6207/> (Accessed 18.08.2014))



Figure 3: Postcard of the museum which shows the ground floor, photographed by Refik Anadol (source: from the personal archive of Sevil Enginsoy Ekinici)

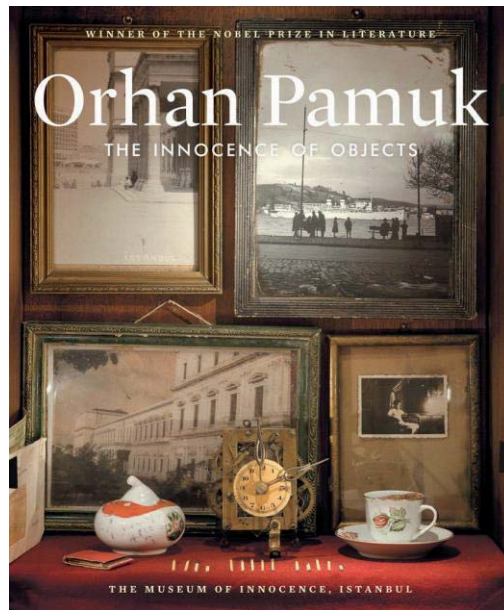


Figure 4: Cover of *The Innocence of Objects*, photographed by Refik Anadol.¹⁵
(source: <http://www.amazon.com/The-Innocence-Objects-Orhan-Pamuk/dp/1419704567>
(18.08.2014))

¹⁵ It is the photograph of the Vitrine 25 in the museum, “The Agony of Waiting”.

1.2 Methodological/Theoretical Framework of the Study

As the title suggest, this study is a comparative discussion on the selected works of Perec and Pamuk. Regarding the reason(s) for such a selection, it should be pointed out that although Pamuk's works are very contemporary in comparison to the work of Perec, they have been attracting popular as well as academic interest since they were published. Furthermore, they focus on everyday life of a specific period in a specific city. While Perec mainly depicts Paris (and briefly Sfax) in the 1960s, Pamuk presents İstanbul in the 1970s. Also, both of the writers obsess with the things/objects belonging to everyday life even though their obsessions rest on different grounds.¹⁶ Moreover, they construct "physical" and "dream" spaces through the things/objects that they obsess with and mainly focus on apartments and cities through their social and commercial spaces.

Within this general comparative framework, there are two components that constitute the basic methodological and theoretical outlook of the thesis: "The Mutual Constitutiveness"¹⁷ of Things/Objects and Space; and "Apartment" vs. "House" or "Home."

1.2.1 "The Mutual Constitutiveness" of Things/Objects and Space

Before examining the "mutual connection" between things/objects and space, it is necessary to explore why there is a "/", a slash, between these two terms. As Kristie Miller indicates in "Thing and Object", "there is a fundamental ontological

¹⁶ It should be emphasized that the things/objects which are depicted by both Perec and Pamuk are the same things/objects belonging to the same era, 1960s and 1970s. In this regard, the role of the pop-art as an international movement in painting, sculpture and architecture that emerged in Britain and America in the mid-1950s should be mentioned. Pop-art was concerned with the reflections of "mass communications and capitalist consumerism" on the society. Both Perec and Pamuk present this reflection in their works where almost every apartment, every space is filled with the same things/objects in that period. For further information about pop-art, see Sylvia Harrison, *Pop Art and The Origins of Post Modernism*, Cambridge: Cambridge University Press, 2001.

¹⁷ Jennifer Walklate, "The Mutuality between Objects and Persons", *Narrating Objects, Collecting Stories*, ed. by Sandra H. Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov & Jennifer Walklate, London: Routledge, 2012, p. 12.

difference between two kinds of entity: things and objects.”¹⁸ Since objects are “what we pick out everyday”, they are “not identical unlike things” and “things are ontologically innocent while objects are not.”¹⁹ As Miller suggests, “things” and “objects” are the entities which should be considered differently. However, in the works of Perec and Pamuk, these two terms are used interchangeably.

While Perec sets the title of his novel as *Les Choses*, Pamuk entitles the original edition of his catalogue in Turkish as *Şeylerin Masumiyeti*. Although both of the words, *les choses* and *şeyler* can be translated into English as “things”²⁰, they are interpreted differently in their English editions. Whilst *les choses* is translated as “things” by David Bellos in the novel beginning with its title, *şeyler* is interpreted as “objects” by Ekin Oklap in the catalogue and on its title. However in the novel of Pamuk, *The Museum of Innocence*, there are many examples that the translator, Maureen Freely uses not only the word “objects” but also “things,” as in the case of the passage below:

For I had not begun taking these **things** from the Keskin household with an eye to what the future might hold, but only that I might be returned to the past. It did not occur to me that there might one day be **objects** enough to fill rooms and whole houses...²¹

Although the difference in the usage of the translators, Oklap and Freely is still thought-provoking, since the “things/objects” that Freely depicts in the novel correspond to the same “object” that Oklap describes in the catalogue, it can be seen clearly that there is not any difference between the usage of these two terms in Pamuk’s selected works. Besides, both Pamuk and Perec uses these words alternatively in their interviews. For instance, Perec prefers to use the word “objects” instead of “things” in the interview with Marcel Benabou and Bruno Marcenac:

¹⁸ Kristie Miller, “Thing and Object”, Sydney: The University of Sydney, 2006, p.1. Article DOI: 10.1007/s12136-008-0021-5.

¹⁹ Ibid.

²⁰ For the English translation of “les chose”, see <http://www.larousse.com/en/dictionaries/french-english/chose/15570?q=les+chose> and for the English translation of “şey”, see <http://tureng.com/search/%C5%9Fey> (Accessed 20.08.2014)

²¹ Pamuk, *The Museum of Innocence*, 2009, p. 497.

I think the reader feels challenged for another reason—because the book describes not people but a relationship. And since we all have a pretty similar relationship to **objects**.²²

In a similar vein, Pamuk chooses the word “things” instead of “objects” in “This is The Museum of The Future”: “For years Kemal collects those **things** that she has touched (a wide array of **objects** ranging from cigarette stubs to hairclips, shoes to school reports) to then display them in a museum”.²³

Since the boundaries between these two terms, “thing” and “object” cannot be drawn clearly in Perec’s and Pamuk’s works, these terms will be considered as interlaced in this study and used interchangeably.

As Jennifer Walklate states in “The Mutuality between Objects and Persons”, “environments are constituted of ‘living beings’ and ‘things’ and each of these is an actant in the creation of a world”.²⁴ Hence, according to Walklate, objects and their environments including human beings and other things are in the “mutual constitutiveness” which engenders “the physical, intellectual, and highly emotional relationships”.²⁵ Regarding the relationship between things and their environments, Alexandra Bounia indicates in “Public Displays of Private Collections” that since “objects share the space of their subjects, both physically and socially”, one of the outcomes of their relationships with their surroundings is producing the space. It means that objects shape their environment through the reciprocal influences with human beings and other things. In “The Novel as Museum”, Yin Xing depicts these

²² In this statement, Perec prefers to use the word “object” instead of “thing” during his interview titled as “Georges Perec Owns Up: An Interview” with Marcel Benabou and Bruno Marcenac in 1965, *Review of Contemporary Fiction Language*, vol. 29, no. 1, Champaign: Dalkey, Spring, 2009.

²³ Orhan Pamuk, “This is The Museum of The Future”, *Newsweek*, vol. 160, no: 10, London: Newsweek, LLC, 2012. Retrieved From <http://www.newsweek.com/orhan-pamuk-his-museum-innocence-istanbul-64557> (Accessed 5.08.2014)

²⁴ Ibid, p. 13.

²⁵ Walklate, “The Mutuality between Objects and Persons”, 2012, p. 13.

influences as “visible” and “invisible values”²⁶ which are going to be examined as the “tangible” and “intangible” qualities of the objects in the following chapters. While the tangible qualities of the things/objects such as size, color or shape construct “physical” spaces, their intangible qualities such as “desire”, “memory” and “sensation” produce “dream” spaces.

Ettlinger defines “physical” space as “[o]ur immediate tangible environment, the physical world in which we live”²⁷, in *The People, Place and Space Reader*. It is also depicted as the space which overlays with representational space “makes symbolic the use of objects” in *Production of Space* by Henri Lefebvre. Besides, Dewey B. Larson defines the “physical” space as “the space which actually exists in the physical universe, and which enters into physical events and relations.”²⁸

In *Dream Spaces: Memory and the Museum*, Gaynor Kavanagh examines “dream” spaces by referring to Sheldon Annis (1987). As Kavanagh expresses, Annis defines the “dream space” as “a field of subrational image formation”.²⁹ She clarifies Annis’ definition through imaginations, memories and senses. According to Kavanagh, these notions construct “dream” spaces through things/objects such as “bits of songs, shape or shadow of something, its texture or color or a half-written shopping list”; because objects have the power of stimulating imaginations, memories or senses. This term is also mentioned in “Shops and Subjects”³⁰ by Andrew Ballantyne who borrows the term “dream space” from Charles Dickens’ book, *The Old Curiosity Shop*.³¹

²⁶ Yin Xing, “The Novel as Museum: Curating Memory in Orhan Pamuk’s *The Museum of Innocence*”, *Critique: Studies in Contemporary Fiction*, vol. 54, no. 2, London: Routledge, 2013, p.198.

²⁷ Or Ettlinger, “In Search of Architecture in Virtual Space: An Introduction to The Virtual Space”, Ljubljana: University of Ljubljana, 2008, p.9.

²⁸ Dewey B. Larson, “The Physical Nature of Space”, London, 1966. Retrieved from <http://www.reciprocalsystem.com/ce/physnatspace.htm> (Accessed 04.05.2014)

²⁹ Gaynor Kavanagh, *Dream Spaces: Memory and the Museum*, London: Leicester University Press, 2000, pp.2-3.

³⁰ Andrew Ballantyne, “Shops and Subjects”, *Conjuring the Real: The Role of Architecture in Eighteenth- and Nineteenth-Century Fiction*, ed. by Rumiko Handa and James Potter, Lincoln: University of Nebraska Press, 2011, pp. 153-191.

³¹ Charles Dickens, *The Old Curiosity Shop*, ed. by Norman Page, London: Penguin, 2001.

1.2.2 “Apartment” vs. “House” or “Home”

“House”, “home” and “apartment” are analogous terms to define an inhabited architectural space. Since these terms can be used interchangeably, it is necessary to briefly remark their differences which lead to use the term “apartment” instead of “house” or “home” in this work.

In the Oxford Dictionary of English, house is defined as “a building for human habitation, especially one that consists of a ground floor and one or more upper storeys,”³² while home is described as “the place where one lives permanently, especially as a member of a family or household.”³³ As Chiara Briganti and Kathy Mezei indicate in *The Domestic Space Reader*, “[h]ouse is generally perceived to be physical built dwelling for people in a fixed location, whereas, [h]ome implies a space, a feeling, an idea, not necessarily located in a fixed space”.³⁴

Ali Cengizkan defines the house as an object by examining it in relation to “inhabiting, prestige, meta, commodity, investment, production, labor, cultural identity and architectural design.”³⁵

However, Clare Cooper Marcus points out that home has a deeper emotional meaning.³⁶ As Aslıhan Günhan explains by referring to Heidegger, “the term home can only be interpreted with respect to certain concepts like personal memory and

³² House. Retrieved from <http://www.oxforddictionaries.com/definition/english/house> (Accessed: 29.08.2014) It is also cited by Aslıhan Günhan in “From Houses to House Museums: Architectural Representation of Different Narrations”, Unpublished Master Thesis, Ankara: METU, p. 22.

³³ Home. Retrieved from <http://www.oxforddictionaries.com/definition/english/home><http://www.oxforddictionaries.com/definition/english/house> (Accessed: 29.08.2014)

³⁴ Chiara Briganti & Kathy Mezei, *The Domestic Space Reader*, Toronto: University of Toronto Press, 2012, p.5.

³⁵ Ali Cengizkan, “Kültür Nesnesi Olarak Konut ve Politik Aktörlerin Arka Bahçesi Olarak Konut Üretimi”, *Mimarlık*, no. 345, 2009, Ocak. Retrieved from <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=358&RecID=1986> (Also cited by Aslıhan Günhan in “From Houses to House Museums: Architectural Representation of Different Narrations”, Unpublished Master Thesis, Ankara: METU, p. 28.

³⁶ Clare Cooper Marcus, *House as a Mirror of Self: Exploring the Deeper Meaning of Home*, Newburyport: Nicolas Hays Publisher, 2006, p. 12.

remembrance”.³⁷ Yet memory or remembrance is not enough to use the term home since “privacy is the first and the most crucial characteristic of home”.³⁸ Thus, if a house is transformed into a public space, like a museum,³⁹ it cannot be defined as a home; because the privacy is not a matter anymore.

The word “apartment” originates from the French word *appartement* which was first used in the mid 17th century.⁴⁰ While the word, *parte* means “apart”, *appartare* denotes “to separate” and *appartement* generally signifies “a private suite of rooms.”⁴¹ The word “apartment” has different definitions in the English Oxford Dictionary such as “any flat”, “a block of apartments” or “a set of private rooms in a very large house.”⁴² In accordance with these definitions, the apartment can be considered as an “inhabiting space”⁴³ on a single floor while it can be a space with a few rooms located on more than one storey. While the first version corresponds to the inhabiting spaces in Perec’s *Things*, the second one is suitable for Pamuk. Also, since the apartment is not defined as a space which requires privacy or emotional connections with its inhabitants such as memory or remembrance, this term is more suitable than the terms “house” or “home” for Perec. Hence, in this study, the term “apartment” will be used to define the inhabiting spaces in the selected works.

1.3 Literature Review

Although there is a vast literature on Georges Perec and Orhan Pamuk, this thesis makes uses of some specific works which are related to its subject: construction of space through things/objects belonging to everyday life. In this respect, it would be helpful to group these sources under the themes of “architectural theory”, “literary theory”, “space at the intersection of architecture and literature”, “critique of

³⁷ Ibid, p. 19.

³⁸ Ibid, p. 23.

³⁹ The Museum of Innocence is a house transformed into a museum which is going to be analyzed in the Chapter 3.

⁴⁰ Apartment. Retrieved from <http://www.oxforddictionaries.com/definition/english/apartment> (29.08.2014)

⁴¹ Ibid.

⁴² Ibid.

⁴³ See *Timespace: Geographies of Temporality* by Jon May & Nigel Thrift, London: Routledge, 2001.

everyday life”, “objects and their consumption in modern culture” and “memory in space”.

Regarding architectural theory and Georges Perec’s works, what should be mentioned first is *Life A User’s Manual*, another book also written by Perec (1987).⁴⁴ In this novel, Perec removes the facade of an apartment building and depicts the interior spaces and the stories of its dwellers room by room and chapter by chapter in an even more detailed way than he does in *Things*. However, as a later work, since this novel presents a different and more complex literary/architectural approach than the one in *Things*, it is not directly used in this thesis. The second book that should be pointed out is *Writing the Modern City: Literature, Architecture and Modernity*⁴⁵ which generally explores the diverse relationships between literature, architecture and modernity. Especially, the essay, “The Novel Architecture of Georges Perec” by Stefanie Elisabeth Sobelle, in this book, analyzes Perec’s perception of space in the intersection of literature and architecture through *Life A User’s Manual*.⁴⁶ Another source also on *Life A User’s Manual* is the essay, “Ölü Doğmuş Bir Apartman Projesi Ya Da Bina'nın Eşkaline Dair” by Levent Şentürk which examines architectural/literary production of space in the novel.⁴⁷ Although these studies present valuable discussion, they are indirectly related to this thesis, since *Things* appears only momentarily in them. Here, it should be noted that in contrast to *Life A User’s Manual*, there is not so much architectural study directly and/or exclusively on *Things* except for the master’s thesis of Christopher Campbell, *Designing Theory: Social Space(s) in the Fiction of Georges Perec* which reads both of the novels in relation to Henri Lefebvre’s works and highlights the obvious similarity between

⁴⁴ Georges Perec, *Life A User’s Manual*, trans. by David Bellos, Boston: David R. Godine, 2009.

⁴⁵ Sarah Edwards & Jonathan Charley (eds), *Writing the Modern City: Literature, Architecture and Modernity*, London: Routledge, 2012.

⁴⁶ Stefanie Elisabeth Sobelle, “The Novel Architecture of Georges Perec”, *Writing the Modern City: Literature, Architecture and Modernity*, ed. by Sarah Edwards, Jonathan Charley, London: Routledge, 2012, pp. 178-191.

⁴⁷ Levent Şentürk, “Ölü Doğmuş Bir Apartman Projesi Ya Da Bina'nın Eşkaline Dair”, *Mimarlık*, No. 274, March 1997, pp. 16-21. Retrieved from <http://dergi.mo.org.tr/dergiler/4/502/7384.pdf> (Accessed 12. 02.2014)

Perec's and Lefevbre's ideas of space.⁴⁸ In addition to *Life A User's Manual*, there are two more important works of Perec which are indispensable to understand Perec's perception of space: *Species of Spaces and Other Pieces*⁴⁹ and *An Attempt at Exhausting A Place in Paris*.⁵⁰ While in the first book Perec presents his concept of macro-micro by examining spaces within spaces, in the second book, he sits in a café on Saint-Sulpice in Paris and produces text-lists by noting every trivial detail that he observes.

Regarding architectural theory and Orhan Pamuk's works, in comparison to the sources in Turkish on the novel, *The Museum of Innocence*, the ones in English are rather few. While the book, *Museum Making: Narratives, Architectures, Exhibitions*⁵¹ generally explores the role of narrative in creating museum spaces and analyzes the connection between narrative and human imagination in this process of creation, the essay, "Orhan Pamuk's *Museum of Innocence*: on Architecture, Narrative and the Art of Collecting" by Açalıya Allmer⁵² discusses this connection in the case of Pamuk's novel. The novel was the subject of a third year architectural studio project in Dokuz Eylül University which Allmer also taught in 2009. The project was about making architectural models of the spaces narrated in the novel. Regarding sources in Turkish, especially the master's thesis, "Edebiyat ve Müze: Bir Roman ve Müze Olarak Masumiyet Müzesi" ("Literature and Museum: The Museum of Innocence as a Novel and a Museum")⁵³ by Selmin Kuş is a good source to be utilized.

⁴⁸ Christopher Campbell, "Designing Theory: Social Space(s) in the Fiction of Georges Perec", Cincinnati: University of Cincinnati, Unpublished Master Thesis, 2013.

⁴⁹ Georges Perec, *Species of Spaces and Other Pieces*, ed. and trans. from the French into English by John Strurrock, London: Penguin, 1997.

⁵⁰ Georges Perec, *An Attempt at Exhausting a Place in Paris*, trans. by March Lowenthal, Cambridge: Wakefield Press, 2010.

⁵¹ Suzanne Macleod, Laura Hourston Hanks & Jonathan Hale, *Museum Making: Narratives, Architectures, Exhibitions*, London: Routledge, 2012.

⁵² Açalıya Allmer, "Orhan Pamuk's *Museum of Innocence*: on Architecture, Narrative and the Art of Collecting" *Architectural Research Quarterly*, vol.13, no.2, 2009, pp. 163-172.

⁵³ Selmin Kuş, "Edebiyat ve Müze: Bir Roman ve Müze Olarak Masumiyet Müzesi", Unpublished Master Thesis, İstanbul: Yeditepe University, 2010.

Regarding literary theory, the main sources to be utilized for Perec's work are: *Literature and Material Culture from Balzac to Proust* by Janell Watson⁵⁴; "Phago Citations: Barthes, Perec and The Transformation of Literature" by Andrew Leak⁵⁵; "The Old and The New: An Introduction to Georges Perec"⁵⁶ and *Georges Perec: A Life in Words*⁵⁷ by David Bellos; "Georges Perec's Experiments in Social Description" by Howard Becker⁵⁸; and *Georges Perec: Traces of His Passage* by Paul Schwartz⁵⁹ are going to be used. Besides, the symposium paper of Leroy T. Day, "Narration and Story in Georges Perec's *Les Choses*" will be used as well.⁶⁰

For Orhan Pamuk's work, it is essential to refer to *The Sense of Interior: Four Writers and the Four Rooms that Shaped Them*⁶¹ by Diana Fuss and *Remembrance of Things Past*⁶² by Marcel Proust under the theme of literary theory. While the first book analyzes the production of space in literature through the rooms and houses of four authors who lived there, the second one reveals the role of the memories and the senses evoked by the objects in the space production process. Besides, the master's thesis by Aslıhan Günhan, "From Houses to House Museums: Architectural Representation of Different Narrations"⁶³ and the master's thesis by Özge Karlık, "From the Author to the Reader: Visiting Literary House Museums in İstanbul"⁶⁴

⁵⁴ Janell Watson, *Literature and Material Culture from Balzac to Proust*, Cambridge: Cambridge University Press, 2006.

⁵⁵ Andrew Leak, "Phago-citations: Barthes, Perec and the Transformation of Literature", *The Review of Contemporary Fiction*, vol. 29, no. 1, Champain: Dalkey Archive Press, Spring, 2009, pp. 124-147.

⁵⁶ David Bellos, "The Old and the New: An Introduction to Georges Perec", *The Review of Contemporary Fiction*, Champain: Dalkey Archive Press, March 2009.

⁵⁷ David Bellos, *Georges Perec: A Life in Words: A Biography*, Boston: David R. Godine, 1993.

⁵⁸ Howard Becker, "Georges Perec's Experiments in Social Description", *Ethnography*, vol. 2, no. 1, California: Sage Publications, 2001.

⁵⁹ Paul Schwartz, *Georges Perec: Traces of His Passage*, Birmingham: Summa Publications, 1998.

⁶⁰ Leroy T. Day, "Narration and Story in Georges Perec's *Les Choses*", *Symposium: A Quarterly Journal in Modern Literatures*, vol. 43, no. 4, New York: Routledge, 1989, pp. 248-259.

⁶¹ Diana Fuss, *The Sense of Interior: Four Writers and the Four Rooms that Shaped Them*, NY: Routledge, 2004.

⁶² Marcel Proust, *Remembrance of Things Past*, vol.1, NY: Vintage, 2002.

⁶³ Aslıhan Günhan, "From Houses to House Museums: Architectural Representation of Different Narrations", Unpublished Master Thesis, Ankara: METU, 2011.

⁶⁴ Özge Karlık, "From the Author to the Reader: Visting Literary House Museums in İstanbul", Unpublished Master Thesis, Ankara: METU, 2009.

should be referred to as sources where related issues on literary theory in Pamuk's work are discussed.

On the intersection of architecture and literature, the sources that will be used are especially *OASE 70: Architecture and Literature* edited by Madeleine Maaskant and Christoph Grafe⁶⁵; *Conjuring the Real* edited by Rumiko Handa and James Potter⁶⁶; and "Architecture in Everyday Life" by Dell Upton.⁶⁷ In these works, while the connection between architecture and literature is analyzed, a redefinition of space is presented in accordance with that connection. These works will be referred to to understand Perec's perception of space constructed in *Things*. Furthermore, Tom Emerson's article, titled "From Lieux to Life"⁶⁸ and "Paris: Created and Destroyed"⁶⁹ by Andrew Leak will also be used to shed light on Perec's work.

For Pamuk's work, *Writing the Modern City: Literature, Architecture and Modernity* will be used as the main source under the theme of intersection between architecture and literature. In addition to this book, Yin Xing's article "The Novel as Museum: Curating Memory in Orhan Pamuk's the Museum of Innocence"⁷⁰ will be referred to as well.

Regarding the theme of the critique of everyday life, numerous interviews made with Perec are very informative. Besides, some of these interviews are useful sources to examine Perec's narrative style in *Things* through his own expressions. The

⁶⁵ Madeleine Maaskant and Christoph Grafe, *OASE 70: Architecture and Literature*, Rotterdam: Nai010 Publishers, October 2009.

⁶⁶ Rumiko Handa & James Potter, *Conjuring the Real: The Role of Architecture in Eighteenth- and Nineteenth-Century Fiction*, ed. by Rumiko Handa and James Potter, Lincoln: University of Nebraska Press, 2011.

⁶⁷ Dell Upton, "Architecture in Everyday Life", *New Literary History*, vol. 33, no. 4, Baltimore: The Johns Hopkins University Press, 2002, p.708. Article DOI: 10.1353/nlh.2002.0046

⁶⁸ Tom Emerson, "From Lieux to Life", *AA Files*, vol. 45/46, London: Architectural Association School of Architecture, 2001, pp.92-98.

⁶⁹ Andrew Leak, "Paris: Created and Destroyed", *AA Files*, no. 45/46, London: The Architectural Association, 2001, pp.29-34.

⁷⁰ Yin Xing, "The Novel as Museum: Curating Memory in Orhan Pamuk's The Museum of Innocence", *Critique: Studies in Contemporary Fiction*, vol. 54, no. 2, London: Routledge, 2013.

interviews to be used in this study are “The Doing of Fiction” by Kaye Mortley⁷¹; and “Georges Perec Owns Up” by Marcel Benabou and Bruno Marcenac.⁷² Moreover, there are important books which provide a theoretical framework to understand Perec’s perspective on the everyday life, and these are *Critique of Everyday Life* by Henri Lefebvre⁷³ and *The Practice of Everyday Life* by Michel de Certeau.⁷⁴

The interviews of Pamuk are also helpful sources on his perspective of everyday life, as in the case of “Caressing the World with Words” by Nathan Gardels.⁷⁵ Moreover, “The Mystery of the Objects and Anthropological Materialism: Orhan Pamuk’s Museum of Innocence and Andre Breton’s Nadja” by Irmak Ertuna⁷⁶ is another important source to be studied.

On the theme of objects and their consumption in modern culture, the most essential sources for the works of both Perec and Pamuk are *Mythologies* by Roland Barthes⁷⁷ and *The Consumer Society: Myths and Structures* by Jean Baudrillard.⁷⁸ The terms and concepts that will be borrowed from these sources are “myth”, “sign”, “desire”, “happiness” and “alienation”.

Regarding the memory in space, *Dream Spaces: Memory and Museum* by Gaynor Kavanagh⁷⁹ and *Narrating Objects, Collecting Stories*⁸⁰ are the important books

⁷¹ Kaye Mortley & Georges Perec, “The Doing of Fiction” (tape recorded conversation in 1981), *The Review of Contemporary Fiction*, vol. 29, no. 1, Champaign: Dalkey Archive Press, Spring, 2009.

⁷² Marcel Benabou, Bruno Marcenac & Georges Perec, “Georges Perec Owns Up: An Interview”, *Review of Contemporary Fiction Language*, vol. 29, no. 1, Champaign: Dalkey Archive, 1965.

⁷³ Henri Lefebvre, *Critique of Everyday Life*, trans. by John Moore, London: Verso, 2002.

⁷⁴ Michel de Certeau, *The Practice of Everyday Life*, California: University of California Press, 2011.

⁷⁵ Orhan Pamuk & Nathan Gardels, “Caressing the World with Words”, *New Perspective Quarterly*, vol. 27, no.1, 2009.

⁷⁶ Irmak Ertuna, “The Mystery of the Object and Anthropological Materialism: Orhan Pamuk’s Museum of Innocence and Andre Breton’s Nadja”, *Journal of Modern Literature*, Vol. 33, No.3, Spring, Baltimore: The Johns Hopkins University Press, 2010.

⁷⁷ Roland Barthes, *Mythologies*, trans. from the French by Anette Lavers, Canada: Harper Collins Canada, 1991.

⁷⁸ Jean Baudrillard, *The Consumer Society: Myths and Structures*, London: Sage, 1998.

⁷⁹ Gaynor Kavanagh, *Dream Spaces: Memory and Museum*, London: Leicester University Press, 2000.

especially for Pamuk's work. While examining the connection between memory and space through objects, these books help to comprehend Pamuk's perception of space through "memory related objects".

1.4 Structure of the Thesis

This thesis is based on a comparative examination of the selected works of Georges Perec and Orhan Pamuk. Yet, since they are dense intellectual endeavours, they are studied separately and then in comparison to each other under certain themes.

Accordingly, the second chapter, titled "Georges Perec/Things", examines Perec's *Things: A Story of the Sixties* (1990) through the concept of the "quotidian." In addition to this concept, it concentrates on Perec's deep interest in "lists and classifications" and will adopt this interest to make the inventories of the things/objects in specific spaces narrated in the novel. Furthermore, while discussing the narrative style of Perec, it analyzes the connection between things and "desire" that constructs "dream" and "physical" spaces. This chapter is mainly divided into two parts, under the subtitles of "Paris" and "Sfax" where the 'physical apartment', the 'dream apartment', and the city are presented.

The third chapter, titled "Orhan Pamuk / *The Museum of Innocence*/ The Museum of Innocence/ *The Innocence of Objects*", explores Pamuk's intricately interwoven but still distinct works, *The Museum of Innocence* (2008), the novel, *The Museum of Innocence* (2012), the museum, and *The Innocence of Objects* (2012), the catalogue, under the subtitle of İstanbul. With a focus on Pamuk's definition of everyday life, it discusses interrelations between things/objects and sensations evoked by memories, associated with these things/objects. While doing that, it analyzes Pamuk's narrative style as well.

⁸⁰ Sandra H. Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov & Jennifer Walklate (eds), *Narrating Objects, Collecting Stories*, London: Routledge, 2012.

The main section of this chapter, “İstanbul,” consists of three subsections: “The Novel of Innocent Objects: *The Museum of Innocence*”, “The ‘Novel-Apartment’: The Museum of Innocence” and “The Story of Innocent Objects: *The Innocence of Objects*.” In the first part, while Pamuk’s novel is summarized, the main focus is on the spaces that he produces through objects. In the second part, the story of Pamuk’s museum is narrated as a both “physical” and “dream” space constructed by the objects. In the last part, Pamuk’s catalogue, *The Innocence of Objects* is scrutinized as the convergence of the novel and the museum.

Lastly, the conclusion, rereads these works of Perec and Pamuk side by side within a perspective framed by certain themes also appeared in the preceding chapters; and they are “autobiography”, “narrative style”, “characters”, “everyday life/space”, “memory/desire/space”, “time/space” and “letter/page/space”. Moreover, as part of the last theme, “visuality”, an attempt is made to represent Perec’s *Things* and Pamuk’s *The Museum of Innocence* visually.

CHAPTER 2

GEORGES PEREC/ *THINGS: A STORY OF THE SIXTIES*, [TRANS. FROM THE FRENCH BY DAVID BELLOS; *LES CHOSES*, PARIS: JULLIARD, 1965], BOSTON: DAVID R. GODINE, 1990

Things: A Story of the Sixties is a novel written by Georges Perec and published in 1965. As his first book, it was awarded the Prix Renaudot in the same year and by the end of the 1960s, it became a great success in sixteen different translations.⁸¹ The novel focuses on Paris of the time and revolves around a young French couple, Sylvie and Jerome, through the things that they possess and through their desires for the things that they cannot possess. *Things* is a short novel of 114 pages, consisting of two parts and an epilogue. The first part, Paris, is composed of three sections and corresponds to the three quarter of the novel, whereas the second, Sfax, and the epilogue cover the rest of the novel.

2.1 Paris

The story of *Things* starts in Paris and throughout the first part Perec catalogues the city through the apartments of his characters, the streets and different commercial and social spaces.

Things begins in a presumptive apartment of Sylvie and Jerome, which will be called the ‘dream apartment,’⁸² later in this study, and then, moves into their ‘actual apartment’ in Paris. After these apartments, the novel saunters along Paris streets where the characters discover restaurants, bars, cinemas, auctions, flea markets,

⁸¹ Warren F. Motte, Jr., from the personal interview with Georges Perec on 22 July 1980 in the end notes of “Georges Perec on the Grid”, *The American Association of Teachers of French*, French Review, v. LVII, U.S.A., 1984, p. 820.

⁸² The ‘dream apartment’ will be mentioned under the Chapter 2.2.1.

antique-dealers and so on in the plot. This means that, the novel presents the city, Paris, after the apartments. This spatial sequence matches with the concept of micro-macro that Perec presents in one of his intriguing works, *Species of Spaces and Other Pieces*, a compilation of different essays on everyday life and the notion of space.

It begins with the essay, “Species of Spaces,” structured “like a set of Russian dolls” in a sequence from ‘macro to micro’ and vice versa, as Tom Emerson also claimed in “From Lieux to Life”.⁸³ It means that each chapter is enclosed by the next, and from micro to macro this structure is:

the Page---the Bed---the Bedroom---the Apartment---the Apartment Building--
--the Street---the Neighborhood---the Town---the Countryside---the Country--
-Europe---the World---Space⁸⁴

While these essays suggest that space is either between the page and the universe or encases the all, they also show Perec’s aspect of the progression of space. In the essay, “Species of Spaces”, Perec quotes a song which also utters his interest of space:

In **Paris** there is a **street**;
in that street, there is a **house**;
in that house, there is a **staircase**;
on that staircase, there is a **room**;
in that room, there is a **table**;
on that cloth, there is a **cage**;
in that cage, there is a **nest**;
in that nest, there is an **egg**;
in that egg, there is a **bird**.
The **bird** knocked the **egg** over;
the egg knocked the **nest** over;
the nest knocked the **cage** over;

⁸³ Emerson, “From Lieux to Life”, *AA Files*, 2001, p.92.

⁸⁴ Ibid.

the cage knocked the **cloth** over
the cloth knocked the **table** over;
the table knocked the **room** over;
the room knocked the **staircase** over;
the staircase knocked the **house** over;
the house knocked the **street** over;
the street knocked the town of **Paris** over.⁸⁵

From macro to micro:

PARIS—STREET—HOUSE—STAIRCASE—ROOM—TABLE—CLOTH—
CAGE—NEST—EGG—BIRD

From micro to macro:

BIRD—EGG—NEST—CAGE--CLOTH--TABLE—ROOM—STAIRCASE—
HOUSE—STREET—PARIS

Similarly, in *Things* Perec tells his story starting from the apartment and he moves to the city. In this regard, Perec's spatial perspective in *Things* can be examined by juxtaposing it with *Species of Spaces and Other Pieces*. In terms of its parts and sections, although Perec does not structure *Things* in accordance with the sequence of micro-macro as he follows in the "Species of Spaces", his way of perceiving and depicting space corresponds to this understanding. Thus, in this study, *Species of Spaces and Other Pieces* will be the guide for analyzing Perec's perception of spaces in *Things*, and accordingly, the spaces in the novel will be examined in the similar sequence: from the apartments (micro) to the city (macro).

⁸⁵ Perec, "Species of Spaces", *Species of Spaces and Other Pieces*, 1997, p.13.

2.1.1 The Apartment

Many, if not most, of these things have been described, inventoried, photographed, written about or itemized. My intention in the following pages was to describe what remains; that which we generally don't notice, which doesn't call attention to itself, which is of no importance: what happens when nothing happens, what passes when nothing passes, except time, people, cars and clouds.⁸⁶

Georges Perec

In *Things*, Perec inquires the everyday life⁸⁷ in which he deals with not the most significant, the most discernable, but the 'quotidian', or what he termed as the 'infra-ordinary'. With this term, he highlights "an everydayness that requires a kind of quixotic or excessive attention".⁸⁸ 'Infra-ordinary' simply reflects an attending to the everyday, which means "focusing on what usually goes unheeded or gets dismissed as trivial" according to Michel de Certeau.⁸⁹ Similarly, Henri Lefebvre defines the 'quotidian' as "both low-level activities where higher things grow...It is a residue: what is left when you take away special activities, all particularized, goal-oriented actions."⁹⁰

In an interview, Perec stresses that people do not pay attention to what he calls the 'quotidian' and to "[w]hat exactly is in front of their eyes".⁹¹ He believes that "to question bricks, concrete, glass, our table manners, our utensils, our tools, the way

⁸⁶ Quoted by Gilbert Adair in "The Eleventh Day: Perec and the Infraordinary", *The Review of Contemporary Fiction*, vol. 29, no. 1, Champain: Dalkey Archive Press, Spring, 2009, p.1.

⁸⁷ In the conclusion of this thesis, the relation between everyday life and space is also discussed by comparing it with the selected works of Orhan Pamuk.

⁸⁸ Gilbert Adair, *The Eleventh Day: Perec and Infraordinary*, *The Review of Contemporary Fiction*, 1993, p.1

⁸⁹ Cited by Michel Sheringham in "Attending to the Everyday: Blanchot, Lefebvre, Certeau, Perec", *French Studies*, Vol.LIV. No:2, Royal Holloway, University of London, p.194.

⁹⁰ *Ibid.*, p.189.

⁹¹ Kaye Mortley & Georges Perec, "The Doing of Fiction" (tape recorded conversation in 1981), *The Review of Contemporary Fiction*, vol. 29, no. 1, Champain: Dalkey Archive Press, Spring, 2009, p.99.

spend our time, our rhythms is a necessity”⁹². Hence, in “L’ Infra-ordinaire”, he queries:

How are we to speak of these ‘common things’, how to track them down rather, flush them out, wrest them from the dross in which they remain mired, how to give them a meaning, a tongue, to let them, finally, speak of what is, of what we are.⁹³

For instance, Perec obsesses about classifications and lists in the act of examining the everyday. In “From Penser/Classer”, Perec points out his interest in classifications through the concept of think/classify. He questions what the fraction line signifies and asks himself the questions: “What I am being asked precisely? Whether I think before I classify? Whether I classify before I think? How I classify what I think? How I think when I seek to classify?”⁹⁴

In the same manner, in the notes of “Species of Spaces, he expresses that “Force yourself to write down what is of no interest; what is most obvious, most common, most colorless”.⁹⁵ Although Perec’s perception of the everyday is similar to Certeau- and may be to many others- “[t]hey differ in their methods of inquiry, as Sheringham states.⁹⁶

Similarly, he ponders about lists. As Timothy Krause quoted from the records of Gilles Costaz in “Twentieth-Century Catalogs: The Poetics of Listing, Enumeration, and Copiousness in Joyce, Schuyler, McCourt, Pynchon, and Perec”, Georges Perec expresses that “When, in *Twenty Thousand Leagues Under the Sea*, Jules Verne enumerates the names of fish for four pages, I feel like I’m reading a poem.”⁹⁷ As

⁹² Mortley & Perec, “The Doing of Fiction”, 2009, p.99.

⁹³ Perec, “L’ Infra-ordinaire”, *Species of Spaces and Other Pieces*, 1997, p.211.

⁹⁴ Perec, “From Penser/Classer”, *Species of Spaces and Other Pieces*, 1997, p.51.

⁹⁵ Ibid, p.50.

⁹⁶ Sheringham, “Attending to The Everyday: Blanchot, Lefebvre, Certeau, Perec”, 2000, p. 194.

⁹⁷ Timothy Krause, “Twentieth-Century Catalogs: The Poetics of Listing, Enumeration, and Copiousness in Joyce, Schuyler, McCourt, Pynchon, and Perec”, Unpublished PhD Dissertation in English Department, New York: The City University of New York, 2012, p.279.

Perec states, “There is something at once uplifting and terrifying about the idea that nothing in the world is so unique that it cannot be entered on a list. Everything can be listed.”⁹⁸ However, he emphasizes that “[N]othing seems simpler than making a list, but in fact it’s much more complicated than it seems: you always leave something out, you’re tempted to write etc., but the whole point of an inventory is not to write etc.” in his essay, “Notes on the Objects to Be Found on my Desk” in *Thoughts of Sorts*.

As a result of his interest, he produces essays as ‘text-lists’⁹⁹ such as “Attempt at an Inventory of the Liquid and Solid Foodstuffs Ingurgitated by Me in the Course of the Year Nineteen Hundred and Seventy-Four” or favorably An Attempt at Exhausting a Place in Paris in which his inquiries or enumerations “do not aim at statistical truth or description, but at apprehending daily experience in its flow, its rhythm, its emergence”, as Sheringham indicated.¹⁰⁰ Although his exhaustive lists do not intend to reflect a truth, neither his lists that he produces during the process of observing everyday life, nor the things that he accumulates in his lists are abstract. All they are real and belong to the everyday life experiences. “Maybe, the most important is that, this awareness of everyday. When I try to describe it, first I try to describe what I see. I mean reality” says Perec in an interview with Kaye Mortley in 1981.¹⁰¹

Here, it is crucial to indicate that in *Things*, Perec aims to note down what he can see without missing out the trivial details in the daily environment and describe them. He integrates the acts of observation and description in his lists, which means that he observes to describe and describes what he observes, and his observations result in the long lists in which the things with lengthy details are accumulated. Leroy T. Day

⁹⁸ Quoted by Cece Wheeler in “Listmaking and Other Daily Distractions”, *Habits & Habitat*, no. 12, Sydney: The University of Sydney, 2008, p.172. Retrieved from http://sydney.edu.au/arts/publications/philament/issue12_pdfs/WHEELER_Listmaking.pdf (Accessed 23.04.2014)

⁹⁹ The term, ‘text-list’ is originated from the term “list-essay” produced by Lauren Elkin in the article “To Dream a Dream: Georges Perec’s Night Vision”, *Daily Beast*, 2013. Retrieved From: <http://www.thedailybeast.com/articles/2013/12/26/to-dream-a-dream-georges-perec-s-night-visions.html> (Accessed: 23.04.2014)

¹⁰⁰ Sheringham, “Attending to the Everyday: Blanchot, Lefebvre, Certeau, Perec”, 2000, p. 194.

¹⁰¹ Mortley & Perec, “The Doing of Fiction”, 2009, p.100.

defines Perec's presentation technique as 'paratactic',¹⁰² which means "accumulated [things] with no explicit indication of how they are related, arranged side by side, with each new item simply added to the others".¹⁰³ However, referring specifically to the lists of things in *Things* Day also points out:

In spite of the copious detail, Perec's descriptions do not physically exceed the "threshold of functional relevance"; the lists do not "defamiliarize" the world and render it incomprehensible through the exhaustive enumeration of the senseless. Curiously, Perec achieves a kind of affirmation of writing itself—for it is impossible to read so many lists without becoming aware of them as such—yet all detail always contributes to our understanding of Jerome and Sylvie's-the characters of Perec in *Things*- dilemma.¹⁰⁴

Lists are the backbones of Perec's descriptions which specify his perception of space. While the lists characterize the inventory of the spaces that Perec describes, they construct different type of spaces. The foreword of *Species of Spaces and Other Pieces* ends with a remark which is crucial to comprehend his perception of space:

In short, spaces have multiplied, been broken up and have diversified. There are spaces today of every kind and every size, for every use and every function. To live is to pass from one space to another, while doing your very best not to bump yourself.¹⁰⁵

In "Species of Spaces", Perec expresses that "there is not one beautiful space all around us, there are lots of small bits of spaces".¹⁰⁶ In general, he focuses on "[w]hat is external to us and what we move about in the midst of", because his concern is about the space around us, "not akin to interplanetary, intersidereal or intergalactic", but spaces such as a bed, an apartment, a street, a town or a country side.¹⁰⁷

¹⁰² Day, "Narration and Story in Georges Perec's *Les Choses*", 1989, p. 249.

¹⁰³ Paul Morsink, "Paratactic or Hypotactic: What Kind Of Web Reader Are You?", Ann Arbor: Michigan State University. Retrieved from <http://ideaplay.org/paratactic-or-hypotactic-what-kind-of-web-reader-are-you/> (Accessed: 23.03.14)

¹⁰⁴ Day, "Narration and Story in Georges Perec's *Les Choses*", 1989, p. 249.

¹⁰⁵ Perec, "*Species of Spaces*", 1997, p.6.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid. pp.5-6.

As Tellef Tellefson indicated in “Looking for Time: Sculpture’s Doubling of Space”, “Perec begins “Species of Spaces” with the page-his smallest space- and ends at the world. He chooses not to go smaller or larger.”¹⁰⁸ This is because; other spaces do not belong to the daily lives.¹⁰⁹ As Dell Upton quoted in “Architecture in Everyday Life”, everyday space lies “in between such defined and physically definable realms as the home, the workplace...”¹¹⁰

Accordingly, in *Things*, Perec analyzes the apartments of his characters which will be analyzed as the “dream” space,¹¹¹ meaning the ‘dream apartment,’ and the “physical” space, meaning the ‘physical apartment,’ in this work. At this point it should be noted that although Perec presents the ‘dream apartment’ in the first section and the ‘physical apartment’ in the second, this order will be reversed in this work to be able make their discussion more comprehensible.

2.1.1.1 The ‘Physical Apartment’/ Number 7, Rue de Quatrefages, Paris, France, Europe, World, Universe

In *Things*, the second section of the first part starts with Perec’s representation of an apartment in Paris, and the representations continue till the beginning of the third part. To observe and depict this apartment, Perec creates an unidentified observer as the narrator, who also depicts the other environments, apartments and cities in the whole novel.

¹⁰⁸ Tellef Tellefson, “Looking for Time: Sculpture’s Doubling of Space”, Unpublished Master Thesis, Los Angeles: Faculty of The USC Graduate School University of Southern California, 2011, p.12.

¹⁰⁹ Ibid, p.12.

¹¹⁰ Upton, “Architecture in Everyday Life”, 2002, p. 709.

¹¹¹ The term of the “dream” space is generated from the book of Gaynor Kavanagh who examines this term ‘through a paper of Sheldon Annis (1987). This term is also mentioned in *Conjuring the Real* by Andrew Ballantyne who takes the term from Charles Dickens’ book, *The Old Curiosity Shop*.

2.1.1.1.1 Narrative Style and Characters of Perec

Perec's observer can be interpreted as a camera¹¹² that records everything it captures. Therefore, the observer will be called as 'it' in this thesis. The camera acts as a converter to visualize Perec's words and descriptions. It is the omniscient narrator who knows the characters' past, present and future, and refers to the characters as 'he', 'she' or 'they'. Despite the fact that the camera uses the personal pronoun 'you' in the 'dream apartment' which will be analyzed later, it never uses 'I' or 'we' throughout the novel.

In the whole story, Perec chooses to use the simple past and conditional tenses to describe the past actions, while he prefers future tense in the epilogue. "It is an unusual narration style", says Howard Becker in "Georges Perec's Experiments in Social Description".¹¹³ He changes the tenses when it wants to specify the alteration of the actions. For instance, he opens the novel in the conditional tense to emphasize that the descriptions belong to a dream, the 'dream apartment', and never changes the tense throughout the first section.¹¹⁴ Regarding the second section, however, Perec merges the tenses. While he prefers the simple past tense for the specific past actions such as "they gave up their room and student canteens...they took their place in the real world...they obtained respectable results", he uses the conditional tense when he also intends to give the idea that the action is not for once; it is repeated or habitual: "they would have had to borrow to save, to invest...they would stop at every antique dealer's."¹¹⁵

In the beginning of the second section, Perec utters that "They would have liked to be rich", a sentence in the conditional tense reflects a common action and one page later it states that "They lived in a quaint, low-ceilinged and tiny apartment" in the simple past tense. While the first sentence reflects 'their' financial problems and

¹¹² See the chapter 2.1.2 for a detailed discussion of the issue.

¹¹³ Becker, "Georges Perec's Experiments in Social Description", 2001, p. 75.

¹¹⁴ Perec's aim to open the novel in the conditional tense will be discussed in the section of the 'dream apartment'.

¹¹⁵ All citations are from *Things*, 1990.

“desire”¹¹⁶ of wealth as a common issue, the second sentence presents their physical life and physical living environment with the lack of richness. Although the apartment mentioned in the second sentence is a ‘physical apartment’, Perec does not introduce its inhabitants until the third section of the novel. Throughout the second section, he only uses the personal pronoun ‘they’ for the inhabitants, and in the third section, he introduces ‘them’ as Sylvie and Jerome, the characters of the novel and the inhabitants of this ‘physical apartment’.

Sylvie and Jerome- their surnames are never given- are twenty two and twenty four years old respectively. Since the novel takes place in the early 1960s, they probably were born in the mid 1930s. They are a couple, but whether they are married or not are not mentioned. They met when they were students -Sylvie was nineteen, Jerome twenty one at the time. However, they dropped out their studies, which was a mistake they have regretted. Since then, they have worked as part time market researchers for the different advertisement agencies in Paris. As Perec indicated, “it is not a choice; it is a necessity like almost their colleagues”.¹¹⁷ In those years, it was easy to find a job as a motivation researcher in those agencies, due to their ever rising demand for the job.¹¹⁸

Jerome and Sylvie interview consumers to collect data on their choices. They go to the schools, parks, suburban housings to make instant surveys about “vacuum cleaners, ready-made mashed potatoes, baby carriages, cheese in squeezzy tubes, public transports...clothes, underclothes, packet soups, tinned soups, hair, students, fingernails, cough syrup, typewriters, fertilizers, tractors, leisure pursuits, presents stationary, linen, politics, motorways, alcoholic drinks, mineral water, jams, lamps and curtains, insurance and gardening”.¹¹⁹ Exemplifying Perec’s deep interest in lists, there are thirty two questions that the couple asks their interviewees:

¹¹⁶ The relationship between desire and space will also be examined in the Chapter 4 by comparing it with the selected works of Orhan Pamuk.

¹¹⁷ Perec, *Things*, 1990, p.35.

¹¹⁸ Ibid, p.36.

¹¹⁹ Ibid, p.38.

- “Why are pure-suction vacuum cleaners selling so poorly?”
- “What do people of modest origin think of chicory?”
- “Do you like ready-made mashed potato, and if so, why?”
- “Because it is light?”
- “Because it is creamy?”
- “Because it is easy to make-just open it up and there you are?”
- “Do people really reckon baby carriages are expensive?”
- “Are not you always prepared to fork out of a bit extra for the good of the kids?”
- Which way will French women vote?”
- “Do people like cheese in squeeze tubes?”
- “Are you for or against public transport?”
- What do you notice first when you eat yoghurt? - the color? the texture? the taste?- natural odour?”
- “Do you read out?”
- “Would you, Madam, like to rent your room to a Black?”
- What do people think, honestly, of old age pensions?”
- “What does the younger generation think?”
- “What do executives think?”
- “What does the woman of thirty think?”
- “What do you think of holidays?”
- “Where do you spend your holidays?”
- “Do you like frozen food?”
- “How much do you think a lighter like this one costs, eh?”
- “What do you look for in a mattress?”
- “Describe a man who likes pasta.”
- “What do you think of your washing machine?”
- “Are you satisfied with it?”
- “Does not it make too many suds?”
- “Does it wash properly?”
- “Does it tear the clothes?”

- “Does it dry?”
- “Would you rather have a washing machine that dries as well?”
- “Safety in coal mines, is it alright or not good enough, in your view sir?”¹²⁰

While, this job makes them stuck in the questions that expose them to desire for possessing “things,” it provides them with reasonable amount of money, a hundred francs for each, and free time.¹²¹ It also has the potential of providing the couple with a good career, and so it happens. They are entrusted with the task of the “content analysis” which is the highest position in the whole hierarchy with a better salary.¹²² Also as a difficult position that requires more responsibilities, it satisfies their expectations considerably, but only temporarily.

In time, approximately four years later, they begin to discover the abundance of the world around them; “[t]heir sensibilities, their tastes and their position propelled them towards things they had never known”.¹²³ They dream about a single passion, “the passion for a higher standard of living”.¹²⁴ Perec exemplifies the standards of this life: “a slightly bigger room, running hot and cold water, a shower, meals more varied, a car, records, holidays, clothes...”¹²⁵ For the couple, it is an endless list filled up with things; because they fetishize things.

In the novel, it is actually things rather than humans that are presented in detail. Things constitute the center of the lives of Sylvie and Jerome. As the main title, *Things* indicates, they are the “real and silent protagonist” of the novel. In this sense, the story revolves around the things which have agency. As Morgan Sander also claims in “The Hollowed Man: Reflections of the Sixties Consumer Society,” “in

¹²⁰ All questions in this list are from *Things*, 1990, pp 38-9.

¹²¹ Perec, *Things*, 1990, p.35.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid, p.36.

centering *Things* on the lives of two characters that lack agency, Perec forces us to identify the true protagonist of the novel: things".¹²⁶

Similarly, Howard Becker remarks in "Georges Perec's Experiments in Social Description":

There was no real characterization, no emotion, no espousing values...Instead there was a description of society coming to be dominated by material consumption, a society in which, more exactly, things were coming to shape people's lives in a way and to a degree not known before.¹²⁷

The frustrations, dreams and desires of the couple in their present and future are directed by the things that they want to possess. This culminates in losing their identities. They lose their identities while they want to possess things, then again they try to build their identities through the accumulation of things".¹²⁸ It causes an impasse which can be denominated as a public-specific problem. As Paul Schwartz claims, "Jerome and Sylvie sacrifice their identity while they struggle to possess all the things that they desire... It is because of the process of abstraction, the generalization of their behavior, by which Perec relates his protagonist to their contemporaries".¹²⁹ As the subtitle, *A Story of the Sixties*, indicated, this novel is about a period, the sixties, and tells the shared story of a generation in that period, as Schwartz also states.¹³⁰ According to Morgan, Jerome and Sylvie are the representatives of their generation, and they "serve as both a reflection and a warning of future consumer generations".¹³¹ In *Things*, Perec emphasizes that they are not alone; "their friends, colleagues, people of their age, the circles they mixed in"¹³² are the same, "they were the new generation".¹³³

¹²⁶ Morgan Sander, "The Hollowed Man: Reflections of the Sixties Consumer Society", *Emergence: A Journal of Undergraduate Literary Criticism and Creative Research*, vol.3, 2012. Retrieved From <http://journals.english.ucsb.edu/index.php/Emergence/article/download/25/94> (Accessed 06.04.2014)

¹²⁷ Becker, "Georges Perec's Experiments in Social Description", 2001, p. 75.

¹²⁸ Sander, "The Hollowed Man: Reflections of the Sixties Consumer Society", 2012.

¹²⁹ Schwartz, Georges Perec: Traces of His Passage, 1998, p.6.

¹³⁰ Ibid.

¹³¹ Sander, "The Hollowed Man: Reflections of the Sixties Consumer Society", 2012.

¹³² Perec, *Things*, 1990, p.32.

¹³³ Ibid, p.50.

At this point, Perec's borrowings from Gustave Flaubert's *Sentimental Education* (1869) should be pointed out. As Brian E. Daniels explains in "Reification and Visual Fascination in Flaubert, Zola, Perec and Godard," although Flaubert's novel reflects "a desire of a class of young people" from a different period reflect, *Things* is a "sentimental education" not only of a young couple, but also of the whole generation that they represent.¹³⁴ Throughout this education, the novel presents how the notion of happiness and unhappiness in the modern world are bound up with consumption, and shows the role of desiring things in that bond. However, Perec also warns his readers that provides a cautionary warning to his readers: "People who think I have denounced consumer society have understood absolutely nothing about my book".¹³⁵

In "Individual Choice and Happiness: The Misfortune of Desire for Unlimited Wealth in Georges Perec's *Things*", Claire Pignol claims that Perec's novel, *Things* "illustrates the difficulties implied by the consumption society", but as Perec also states in the conference, *Entretiens et conférences* "it cannot be read only as a condemnation of this society".¹³⁶ Although it is "a narration of an experience of the desire of wealth and consumption"¹³⁷, Perec's concern is not an evaluation or a criticism of the consumer society, rather the observation and unfolding of it. Perec emphasizes in the same conference:

When I wrote *Things*, my plan was not to describe the civilization of plenty. It was to describe the image, I, myself, had of happiness, and the contradiction it implies. I did not know that 250 000 French would immediately lay hands on it. I did not intend to deliver a truth; I simply intended to describe a stage of what I felt.¹³⁸

¹³⁴ Brian E. Daniels, "Reification and Visual Fascination in Flaubert, Zola, Perec and Godard", PhD Dissertation, Ohio: The Ohio State University, 2004, p.89.

¹³⁵ Benabou, Bruno & Perec, T"he Old and the New: An Introduction to Georges Perec", 1965, pp 25-6.

¹³⁶ Claire Pignol translates and cites the words of Perec that he mentioned in *Entretiens et conférences* which is only available in French) in "Individual Choice and Happiness: The Misfortune of Desire for Unlimited Wealth in Georges Perec's *Things*", Paris: University of Paris, 2010, p.7 Retrieved From <http://economix.fr/pdf/seminaires/TPE/pignol.pdf> (Accessed 12.04.2014)

¹³⁷ Ibid.

¹³⁸ Ibid, p.7.

Perec's claim is that *Things* is "a personal adventure, a kind of introspection". However, as Pignol stresses, it also confronts the reader to "the subjective aspect of consumer's theory".¹³⁹ In an interview, Perec indicates that "My first concern has been to describe our modern world, which does not square with the image of absolute pauperization", as Claire Pignol cites.¹⁴⁰ According to Pignol, "Perec does not deal with the distribution of wealth among the members of the society but with the desire for wealth of each individual, and focuses on its relation with happiness".¹⁴¹

For Jerome and Sylvie, happiness is bounded with freedom through things they possess, or rather they desire to possess. Regarding this bound, David Bellos, in the introduction of the novel, indicates that "*Things* aims to exhaust all that can be said about fascination, and, more particularly, to explore what words like 'happiness' and 'freedom' can mean in the modern world- the world of consumerism as it was emerging in the France of de Gaulle".¹⁴² In this sense, Sylvie and Jerome are "freedom-lovers".

Thus, the couple refuses to spend their times with full time works and choose to work as part time market-researchers, a choice, which does not provide them with more than what they deserve. They are neither poor nor rich, but "they would have liked to be rich" as Perec points out.¹⁴³ They have an ordinary life as part time market researchers, but they desire to live in higher standards and to possess the "right" things which indicate luxury and richness; because social implications of the things that define the position in the society are vital for them. They lust possessing the things which exceed their budgets rather than the things they can afford. As Daniels expresses, "the gulf between the immensity and variety of their desires for luxury goods and their modest, intermittent incomes is maddeningly huge".¹⁴⁴ While

¹³⁹ Ibid.

¹⁴⁰ Ibid, p.2.

¹⁴¹ Ibid.

¹⁴² David Bellos stated in the introduction part of *Things*, p.9.

¹⁴³ Perec, *Things*, 1990, p.27.

¹⁴⁴ Daniels, "Reification and Visual Fascination in Flaubert, Zola, Perec and Godard", 2004, p. 87.

they desperately aspire to possess the things, they do not afford them by the part time works with low salaries. “This dilemma brings unhappiness together”.¹⁴⁵

So, although Sylvie and Jerome desire to have a higher standard of living, their life is far from the one that they dream; “Sylvie has a single skirt, ugly jumpers, a pair of cord trousers and a duffle-coat, Jerome has a mucky parka, an off-the-peg suit, one pitiful necktie”.¹⁴⁶ They are not poor, but not rich enough to have higher standards. However, they have to be rich; because “they love wealth before they love life”¹⁴⁷, and their desire of wealth should result in satisfaction. At that point, Pignol indicates that “[t]hey want to reach satiation in consumption which moves away as their wealth increases”.¹⁴⁸ This means that “the more they have and consume, the more they desire, and the more they desire, the more they are obsessed and desperate by things”.¹⁴⁹

They suffer due to the lack of money which “[s]ometimes consumed them entirely. They did not stop thinking about it... They could of course talk of other things..., but it sometimes felt as if their only real conversations were about money, comfort and happiness”, as Perec indicates.¹⁵⁰ They want to be rich and how to make a fortune is the crucial question in their life. Jerome’s mother is a hairdresser, Sylvie’s mother is a salesclerk, and Perec does not mention the fathers or siblings of the couple just as he does not mention any rich relatives who can bequeath money to them. However, they idly and hopelessly dream about inheritance. They imagine that an envelope will be slipped under the front door in which there will be “three cheques with long strings of number on them”, or else a letter:

Dear Sir,
Your uncle, Mr. Palmgrease, having died inestate...¹⁵¹

¹⁴⁵ Ibid.

¹⁴⁶ Perec, *Things*, 2004, p.39.

¹⁴⁷ Ibid, p.32.

¹⁴⁸ Pignol, “Individual Choice and Happiness: The Misfortune of Desire for Unlimited Wealth, 2012, p.4.

¹⁴⁹ Ibid.

¹⁵⁰ Perec, *Things*, 1990, p.65-6.

¹⁵¹ Ibid, p.84.

Jerome and Sylvie were not the only ones who dream about wealth, desire possessing things and so on. In the fourth section, Perec introduces the friends of Sylvie and Jerome, and henceforth, the personal pronoun; ‘they’ begins to represent all of ‘them’, Sylvie, Jerome and their friends.

They are nine people making a great team; they can read each other like a book. Almost all of them work in the advertisement sector, and some of them try to pursue their studies at the same time. They earn reasonable money and have same expectations from life; to have an ideal life with desirable things. Although Perec adverts their daily activities, tastes, ambitions and desires, he does not define their names, ages, jobs or physical appearances such as eye or hair colors.

Similarly, Perec present neither an amity amongst friends, nor a romantic relationship between Sylvie and Jerome. This means that there is neither a friendship nor a love story in the novel; “[w]hat binds ‘them’ are only shared desires”¹⁵² as Daniels states. They have the same dreams, same ambitions, same tastes; they wear in the same style, eat the same things, go to the same places, and watch the same movies. ‘Sameness’ is the indicator of their lack of identity.

In this respect, it is essential to mention the magazine *Madame Express* which is the guideline of the couple and their friends. It shows how the ‘ideal life style’ should be, including what to wear, what to eat, where to go and more importantly what to desire. Although they do not like *L’Express* very much due to the disagreement with its political view, they buy or borrow it from each other regularly, because it corresponds to their taste of living. “Where could they have found a truer image of their tastes and yearnings” as Perec asks.¹⁵³

They move around the arcades, watch the showcases of the stores, admire the displayed items that they see in *L’Express* and daydream altogether. They are not able to desist from thinking about “glowing offerings of antique-dealers,

¹⁵² Daniels, “Reification and Visual Fascination in Flaubert, Zola, Perec and Godard”, 2004, p.89.

¹⁵³ Perec, *Things*, 1990, p.47.

delicatessens, and stationers”¹⁵⁴. These all belong to the glittering world around them, described as “fragmented into discrete signs, moments, items...” by Daniels.¹⁵⁵ Accordingly, *L'Express* holds all the “signs” of “ideal life” which provides bourgeois comfort as much as corresponds to their desire: “thick bathrobes, fashionable beaches, exotic cookery, useful tips, intelligent new analysis, the names of carillon bells, frozen food, elegant accessories, the scandals of polite society...”¹⁵⁶ Sylvie, Jerome and their friends share the same dreams of having the ideal life style imposed on them by *L'Express*. They dream together with *L'Express*, in fact, the magazine dreams on behalf of them. Their apartments are filled with same things that they see in it, “the same dirt-encrusted sofas, the same allegedly rustic tables, the same heaps of books and records, old glassware and old jars used, indiscriminately, for flowers, pencils, small change, cigarettes, sweets and paper-clips”.¹⁵⁷ However, the things get them excited over their budgets and their lives do not match up with their standards.

2.1.1.1.2 Interior of the ‘Physical Apartment’

The physical apartment is the space where Jerome and Sylvie accumulate their unattainable desires. In the Perecian way, its address can be given from micro to macro as: Number 7- Rue de Quatrefages, very close to Rue de Mouffetard, just next to the Jardin des Plantes, opposite the Paris Mosque- Paris- France- Europe- World- Universe.¹⁵⁸

This apartment is thirty-five square meters and has two rooms overlooking a courtyard garden. It is very old and dilapidated. Perec describes the apartment in the following sequence which shows the relationship between the inside and the outside of it:

Corridor-----Staircases-----Gardens-----Street-----Paris

¹⁵⁴ Ibid. p.27.

¹⁵⁵ Daniels, “Reification and Visual Fascination in Flaubert, Zola, Perec and Godard”, 2004, p.88.

¹⁵⁶ Perec, *Things*, 1990, p. 47.

¹⁵⁷ Ibid, p. 46.

¹⁵⁸ The adress is taken from *Things*, 1990.

The *corridor* is the starting point as in the case of the other two apartments that Perec describes in the novel. It is dark, narrow and overheated. Not only the corridor but also staircases are narrow, dirty, and humid. However, the apartment overlooks five tiny, irregular shaped garden plots which have precious lawn, flowers, bushes, and primitive statues. There are two big trees in the garden and a path made of rough, large paving stones. After representing the relationship between the interior and exterior of the apartment, Perec begins to stroll around the rooms of this apartment in the following sequence:

Entrance hall—Kitchen-- Bedroom-- All-purpose room-- Nook-- Laundry box--
Corridor—Staircase

Perec depicts the entrance hall of this “two roomed, quaint, low ceilinged and tiny” apartment as “a minute” which is considerably small space in thirty-five square meters.¹⁵⁹ Its kitchen is “cramped and half of it is used as the washroom”; the bedroom is in “modest-size”.¹⁶⁰ There is an all-purpose room which can be used as the library, study, living room or spare bedroom. After passing the halfway of the corridor and a “broom-cupboard”, he describes an “ill-defined nook” where “a matchbox fridge, an electric water heater, an improvised wardrobe, a table, at which they ate and a laundry-box which doubled up as a bench-seat”.¹⁶¹ This is the construction of the “physical” space, the first way of perceiving space.

While Perec depicts the apartment by using the ‘tangible qualities’ of the things-material, origin, age, location, color, geometry, item, size and function- he strengthens the reader’s visual perception in each space and constructs “physical” spaces, the ‘physical apartment’ which is real, physically palpable and all belong to the everyday life.

¹⁵⁹ Perec, *Things*, 1990, p. 28.

¹⁶⁰ Ibid, p. 29.

¹⁶¹ Ibid.

In their tiny apartment, Sylvie and Jerome have to deal with the problem of smallness. The lack of space is suffocating for them. Thus, they become conscious about the relationship between function and space. They realize that every function requires a special space: “sleeping, eating, reading, chatting, washing...”¹⁶², and this leads the couple desiring new spaces. They lust to transform their tiny, decade apartment filled with undesired things into the one in their dreams by painting its walls with a little love, removing the partition walls to make the “ill-used corner space” utilizable, or replacing “too-bulky furniture” with a set of cupboards to have a more comfortably spacious space.¹⁶³

The ‘physical apartment’ of the couple can be converted into “a model apartment” which is enlarged, reshaped with removable partition walls, sliding doors, invisible electrical wiring, refurbished by efficient heating system, and furnished with good quality furniture.¹⁶⁴ They desire to live in their ‘dream apartment’.

2.1.1.2 The ‘Dream Apartment’¹⁶⁵

Our gaze travels through space and gives us the illusion of relief and distance. That is how we construct space, with an up and a down, a left and a right, an in front and a behind, a near and a far.¹⁶⁶

Georges Perec

“Your eye, first of all, would glide over the grey fitted carpet in the narrow, long and high-ceilinged corridor.”¹⁶⁷ That is how Perec starts *Things* to describe his first

¹⁶² Ibid.

¹⁶³ Perec, *Things*, 1990, p.30.

¹⁶⁴ Ibid.

¹⁶⁵ The title is generated from the “dream space” examined in *Dream Spaces: Memory and the Museum* by Gaynor Kavanagh through a paper of Sheldon Annis. Also Andrew Ballantyne examines Charles Dickens’ “dream space” in “Shops and Subjects”, *Conjuring the Real: The Role of Architecture in Eighteenth- and Nineteenth-Century Fiction*, ed. by Rumiko Handa and James Potter, Lincoln: University of Nebraska Press, 2011, pp. 153-191.

¹⁶⁶ Georges Perec, “Species of Spaces”, *Species of Spaces and Other Pieces*, 1997, p.81.

¹⁶⁷ Perec, *Things*, 1990, p.21.

apartment, ‘dream apartment’ belongs to the dream of the young couple, Jerome and Sylvie, as gradually comprehended. Perec only depicts the apartment throughout the first section in which he uses the conditional tense. The choice of tense¹⁶⁸ of Perec also contributes to make the apartment a ‘dream’: “It would be all browns, ochres, duns and yellows...From top to bottom the walls would be lined with books...”¹⁶⁹ The following pages show that this is not only a dream of Jerome and Sylvie, but also “a collective dream of their generalized friends”¹⁷⁰- ‘they’, as mentioned in the previous section.

Perec opens the novel with detailed depictions of things in this apartment which is overcrowded with the things that ‘they’ desperately desire to have. The unidentified observer, the “omniscient narrator”, begins to describe the apartment as “Your eye, first of all”. ‘Eye’ is the first thing and the first word that the observer mentions in the novel, as Paul Schwartz stated as well.¹⁷¹ In “From Penser/Classer”, while Perec remarks that “we read with the eyes”, he indicates that the art of reading is not merely the reading of a text, but reading a picture, or a town.¹⁷² Similarly, in *Things*, the eye starts reading the house from the “grey fitted carpet in the narrow, long and high ceilinged corridor”¹⁷³ and continues with the “cupboards, prints, leather curtains hanging on thick, black, grainy wooden rings”¹⁷⁴, “yellow woodblock floor, partly covered by three faded rugs”¹⁷⁵ and so on to display the arrangement of the interior.

As the presenting method, Perec purports to produce a small description catalogue of the interior of the ‘dream apartment’. In ‘Perecian’ way, it is possible to take the inventory of the apartment through things –a hundred and nine things- by categorizing them in accordance with the spaces they exist.

¹⁶⁸ The issue of time will be discussed again in the Chapter 4 to examine its relation with space.

¹⁶⁹ Ibid, p.22-3.

¹⁷⁰ Schwartz, *Georges Perec: Traces of His Passage*, 1998, p.7

¹⁷¹ Ibid, p.6.

¹⁷² Perec, “From Penser/Classer”, *Species of Spaces and Other Pieces*, 1997, pp.175-77.

¹⁷³ Perec, *Things*, 1990, p.21.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

Corridor

- “grey fitted carpet in the narrow, long high- ceilinged corridor”
- “cupboards in light-colored wood with fittings of gleaming brass”
- “three prints”
- “a leather curtain hanging on thick, black, grainy wooden rings”
- “yellow woodblock floor, partly covered by three faded rugs”¹⁷⁶

Living room

- “a large sofa upholstered in worn black leather”
- “pale cherry wood bookcases”
- “books”
- “a mariner’s chart”
- “a small low table”
- “a silk prayer-mat nailed to the wall with three large-headed brass studs”
- “another sofa with a light-brown velvet covering”
- “three display shelves for knick-knacks”
- “agate”
- “stone eggs”
- “snuffboxes”
- “candyboxes”
- “jade ashtrays”
- “a mother-of-pearl oystershell”
- “a silver fob watch”
- “a cut-glass glass”
- “a crystal pyramid”
- “a miniature in an oval frame”¹⁷⁷

Unnamed Space

- “a shelving on both sides of the corner for caskets and for records”

¹⁷⁶ The objects are taken from *Things*, 1990.

¹⁷⁷ Ibid.

- “a closed gramophone of which only four machined-steel knobs would be visible”
- “a print depicting *The Great Parade of the Military Tattoo*”
- “white and brown curtains”
- “a roll top desk littered with papers and pen-holders”
- “a small cane-seated chair”
- “a console table”
- “a telephone”
- “a leather diary”
- “a writing pad”¹⁷⁸

Evening Room

- “a low, square revolving bookcase”
- “a large, cylindrical vase decorated in blue and filled with yellow roses”
- “an oblong mirror in a mahogany frame”
- “a narrow table with its two benches upholstered in tartan”
- “a leather curtain”
- “a cushion in almost garish orange”
- “a few multicolored book jackets amongst the leather-bound volumes”¹⁷⁹

Bedroom

- “a light colored fitted carpet”
- “an English double bed”
- “a tall and narrow sets of shelves”
- “a few books”
- “photograph albums”
- “packs of cards”
- “pots”
- “necklaces”

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

- “paste jewelry”
- “an old oak wardrobe”
- “two clothes horses of wood and brass”
- “a small wing chair upholstered in thin-striped grey silk “
- “a dressing table”
- “a bedside table with an open work copper band running round three of its sides”
- “a silver candlestick lamp topped with a very pale grey silk shade”
- “a square carriage clock”
- “a rose in a stem vase”
- “newspapers and magazines”
- “a big pouf in natural hide at the foot of the bed”
- “the gauze curtains at the window”
- “the thick woolen double curtains”
- “two small wall lamps above the bed”
- the astonishing, long, narrow, black-and white photograph of a bird in the sky between the lamps”¹⁸⁰

Bathroom

- “thick bathrobes”
- “swan-neck taps in solid brass”
- “a large adjustable mirror”
- “a pair of cut-throat razors and their green leather sheaths”
- “bottles”
- “horn-handled brushes”
- “sponges”¹⁸¹

¹⁸⁰ Ibid.

¹⁸¹ Ibid.

Study

- “books and periodicals from top to bottom of the walls”
- “a number of prints”
- “drawings”
- “photographs-Antonello da Messina’s *Saint Jerome*, a detail from *The Triumph of Saint George*, a portrait by Ingres, a little pen-and-ink landscape by Klee, a sepia-tint photograph of Renan, Cranach’s *Melanchton*”
- “a long country table covered with a large red blotter”
- “wooden boxes”
- “flat-pen holders”
- “pots of all kinds would hold pencils”
- “paper-clips”
- staples large and small”
- “a glass tile”
- “a circular black leather box decorated with gold leaf arabesques”
- “cigarettes”
- “an old desk-lamp fitted with a green opaline lampshade shaped like a visor”
- “two high-back wood and leather armchairs “
- “a narrow table overflowing with books”
- “a wing-chair in bottle-green leather”
- “grey metal filing cabinets”
- “light-wooden card-index boxes”
- “a Swedish lamp”
- “a typewriter”
- “a narrow bed covered with ultramarine velvet”
- “cushions with all colors”
- “a painted wooden stand in the middle of the room”
- “a globe made of papier-mâché and nickel silver”

- “red curtain at the window”
- “an oiled-wood ladder”¹⁸²

Kitchen

- “wine”
- “oil”
- “sugar”
- “blue tiles decorated with heraldic emblems”
- “three china plates decorated with yellow arabesques in metallic paint”
- “cupboards everywhere”
- “a handsome whitewood table in the middle with stools and bench seats”
- “a sizable stoneware butter dish on the table”
- “jars of marmalade”
- “honey”
- “toast”
- “grapefruit cut in two”¹⁸³

While creating exhaustive lists, Perec does not attempt to enter the rooms, move the books on the narrow sets of shelves, or open the shutter of the old oak wardrobe, because he avoids prying into the lives of his characters and their surroundings, as Caitlin Elizabeth Pantos also indicated in “Space, Time and Georges Perec”.¹⁸⁴ He only pays great attention to the details of the things which vitalize the spaces where the characters and their experiences come to life. This means that he does not only aim to make lists, but also to design spaces as the settings for his characters. For instance:

On the other side of a small low table, and beneath a silk-prayer mat nailed to the wall with three large-headed brass studs, matching the leather curtain, there would be another sofa, at right angles to the first, with a light- brown

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ Caitlin Elizabeth Pantos, “Space, Time and Georges Perec”, Pennsylvania: The Pennsylvania State University, p.2. Retrieved from http://www.themodernword.com/scriptorium/perec_pantos.pdf (Accessed 12.03.2014)

velvet covering; it would lead on to a small and spindly piece of furniture, lacquered in dark red and providing three display shelves for knick-knacks: agates and stone eggs, snuffboxes, jade ashtrays, a mother-of-pearl oystershell, a silver fob watch, a cut-glass glass, a crystal pyramid, a miniature in an oval frame.¹⁸⁵

It is the interior of this apartment, the first space that Perec analyzes in the novel. He gives information neither about its exact location nor its exterior. He only represents the interior by depicting the apartment's main units, the rooms which come together and constitute the apartment itself (from micro to macro). These units are respectively:

Corridor----Living room----Room---Evening room----Bedroom----Bathroom---
Study room----Kitchen

As the schema above shows, there are five rooms, a bathroom and a kitchen that Perec mentions. He describes them -through the things- by beginning from the corridor and strolls around the living room, an unnamed space, the evening room, the bedroom, the bathroom, the study and the kitchen respectively.

In his descriptions, Perec gives priority to the "visual and descriptive interiority" reflected by the details of the objects. If his priority is neglected and the spaces of this apartment is depicted without giving the details, the result would be different as:

The *corridor*, the starting point, would be "long and high-ceilinged"¹⁸⁶, where there would be:

cupboards, three prints, a curtain and a carpet¹⁸⁷

The *living room*, "about twenty-three feet long by ten feet wide"¹⁸⁸, where there would be:

¹⁸⁵ Perec, *Things*, 1990, p.21.

¹⁸⁶ Ibid, p.5.

¹⁸⁷ The objects are from *Things*, 1990.

¹⁸⁸ Perec, *Things*, 1990, p.5.

two sofas, bookcases, books, a mariner's chart, a table, a mat, a piece of furniture with three shelves, agates, stone eggs, snuffboxes, candy boxes, jade ashtrays, an oyster shell, a watch, a glass, a pyramid and a miniature¹⁸⁹

In another *room*, there would be:

a shelving, a gramophone, a print, curtains, a desk, papers, pen-holders, a chair, a console table, a telephone, a leather diary and a writing pad¹⁹⁰

The *evening room* would have:

a bookcase, a vase, roses, a mirror, a table, two benches, a curtain, a cushion, and a few book jackets¹⁹¹

In the *bedroom* there would exist:

a carpet, a double bed, a sets of shelves, a few books, photograph albums, packs of cards, pots, necklaces, paste jewelry, a wardrobe, two clothes, a chair, a dressing table, a bedside table, a candlestick lamp, a clock, a vase, newspapers and magazines, a pouf, curtains, lamps, and a photograph¹⁹²

In the *bathroom* there would be:

bathrobes, taps, a mirror, razors, bottles, brushes and sponges¹⁹³

The *study* would have:

books, periodicals, a number of prints, drawings, photographs, a table, a blotter, boxes, pen holders, pots, pencils, paper-clips, staples, a tile, a box, cigarettes, two lamps, armchairs, a table, books, a chair, cabinet, a typewriter, a bed, cushions, a stand, a globe, curtain, a ladder and a desk¹⁹⁴

In the *kitchen* there would be:

wine, oil, sugar, tiles, plates, cupboards, a table, stools, bench seats, butter, marmalade, honey, toast, and grapefruit¹⁹⁵

¹⁸⁹ The objects are from *Things*, 1990.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

Through these depictions in which irrelevant things are accumulated side by side, it is not easy to define a space as a kitchen or an evening room. These depictions rather represent insignificant volumes in which irrelevant things are filled up. However, Perec's depictions are beyond comparison. For instance, the *evening room* is not a room in which there would have 'a bookcase, a vase, roses, a mirror, a table, two benches, a curtain, a cushion, and a few book jackets'¹⁹⁶, but rather:

... [b]eyond a low, square revolving bookcase supporting a large cylindrical vase decorated in blue and filled with yellow roses, set beneath an oblong mirror in a mahogany frame, there would be a narrow table with its two benches upholstered in tartan, which would bring your eye back to the leather curtain... It would be an evening room.¹⁹⁷

Perec's descriptions explicitly succeed in constructing space because he can achieve to see and to write flatly, as much as he can catch the details. In "Species of Spaces", he expresses that "Force yourself to see more flatly".¹⁹⁸ As Andrew Leak claims as well, he hopes to comply with the voluntary prohibition to write simply, 'flatly'. Leak means that Perec avoids the "adjectival and adverbial excesses" in his descriptions and aims to be "neutrally constative" as possible.¹⁹⁹ In the interview with Mortley, Perec declares again that he tries to be "the most precise and flat" without interfering and putting himself in the position other than an eye looking in his writings.²⁰⁰

Congruently, in *Things*, his achievement of constructing space is explicitly seen, because he avoids adding subjective specifications in his depictions and meticulously tries to describe the space through things with their inconspicuous details. This means that, he describes the apartment without presenting any personal opinion and uses only the 'tangible qualities' of the objects which evoke the desires of Sylvie and Jerome. For instance;

¹⁹⁶ Ibid.

¹⁹⁷ Perec, *Things*, 1990, p.22.

¹⁹⁸ Perec, "Species of Spaces", *Species of Spaces and Other Pieces*, p.51.

¹⁹⁹ Leak, "Paris: Created and Destroyed", 2001, p.29.

²⁰⁰ Perec&Mortley, "The Doing of Fiction", 2009, p. 99.

- material → “a **leather** curtain hanging on the thick, black, grainy wooden rings”
- origin → “an **English** double bed”, “**British** made shoes”, “**chesterfields** couch”
- age → “an **old** oak wardrobe”
- location → “would be another sofa, **at right angles** to the first”
- color → “**grey** fitted carpet in the narrow, long corridor”
- geometry → “**square** revolving bookcase supporting a large, **cylindrical** vase”
- item → “**three** large – headed brass studs”
- size → “**long** and **high-ceilinged** corridor”, “a **small-low** table”
- function → “ a shelving on both sides of the corner for caskets and **for records**”,²⁰¹

As Andrea Lacalamita mentions in “Packing: An Architect’s Guide”, Walter Benjamin visits Spain from April to July of 1932 and he reflects one of his impressions by describing the things inside the houses in San Antonio:

Chairs and clothes, locks and rugs, swords and planes can all be precious. And the true secret of their value is the sobriety, the austerity, of the living space they inhabit. It means that they do not simply occupy, visibly, the space they belong in, but have the scope to perform a variety of unforeseen functions which enables them constantly to surprise us anew. This is what makes them precious and elevates them above the level of a common object.²⁰²

Lacalamita stresses that “though the things are common and sparsely distributed, Benjamin imagines the possibility for their transformation”; because “things are not only what they appear to be”: a chair is more than a chair if a hat is hung on its back, a book is more than a book when placed under a table leg.²⁰³

²⁰¹ All citations are from *Things*, 1990.

²⁰² Andrea Lacalamita, “Packing: An Architect’s Guide”, Unpublished Master Thesis, Canada: The University of Waterloo, 2011, p.221.

²⁰³ Ibid.

In a similar vein, Perec presents a thing as more than a common thing even though it is as so. Even though Perec accumulates ordinary things such as a curtain, a bed, a wardrobe, a sofa or a table, he differentiates two curtains or two tables by describing them in detail through their ‘tangible qualities’ which illuminates their ‘intangible qualities’, desire. In that way, whilst Perec makes his descriptions realistic and impersonal, the desire of the things causes to construct “dream” spaces.

At this point, the question should be what the “dream” space means? The answer is twofold. Firstly, it can be defined as the readable image on the page drawn by the letters of the descriptions. Every letter, every word of the depictions contributes to the construction of “dream” spaces which will be discussed in the conclusion part since it is valid for both of the novels studied in this work- *Things* and *The Museum of Innocence*. In the second way, the “dream” space can be identified as a “cause of desire” of the things which come together harmoniously and produce the “dream” space. Paul Schwartz names it as the “organized space”: “the passage’s geometric meticulousness and the insistence on the interrelationship of desired objects raise the nature of the character’s obsession from a simple desire for objects to a more complex dream of organized space”.²⁰⁴

The couple lives in an apartment, the ‘physical apartment’ which is uncomfortably furnished by undesired things. However, their obsession of desirable things result in constructing different “dream” spaces such as a new bedroom, living room, or a kitchen which league together in an organized way, merge into each other harmoniously and construct the ‘dream apartment’. Then the scale of the dream space becomes greater for the couple and they desire to live in the “dream city” and the “dream universe”.

²⁰⁴ Schwartz, *Georges Perec: Traces of His Passage*, 1998, p.7.

2.1.2 The City

What interested Perec was the potential of the banal to become remarkable, that is, how an ordinary sign can become extraordinary.²⁰⁵

Paul Virilio

In accordance with Perec's concept of micro-macro, in *Things*, Perec passes on to the city, Paris after the 'physical' and the 'dream' apartments. He analyzes the city through the things which generate the spaces such as the apartments belong to the friends of the couple, the commercial spaces such as stores, flea markets, auctions, and the different social spaces such as bars, restaurants, cafes, and cinemas. Then, in accordance with the sequence of micro-macro, he enlarges the scale and saunters along the streets that Jerome and Sylvie go round with in Paris and the farms in different cities which lead them to desire the "dream city" and the "dream universe".

In as much as the apartments, Perec presents his interest in 'infra-ordinary' and in lists related to the city. A similar attempt characterizes one of his impressive works, *An Attempt at Exhausting a Place in Paris*.²⁰⁶ It is a forty-paged 'text-list' in which Perec observes the Place Saint- Sulpice in Paris for three days and records what he observes such as the buses, the pigeons, the cafes etc. in his three-day trip. As an example of his lists in this work:

An 86 passes by. An 87 passes by. A 63 passes by.
People stumble. Micro-accidents.
A 96 passes by. A 70 passes by.
It is twenty after one.
Return (uncertain) of previously seen individuals: a young boy in a navy blue pea coat holding a plastic bag in his hand passes by the café again.
An 86 passes by. An 86 passes by. A 63 passes by.
The café is full.²⁰⁷

²⁰⁵ Paul Virilio & Enrique Walker, "Paul Virilio on Georges Perec", *AA Files*, No.45/46, London: The Architectural Association, 2001, p.15.

²⁰⁶ It is first published in French in 1975 and recently translated into Turkish by Ayşen Ece; Georges Perec, *Bir Paris Semtinin Tüketilme Denemeleri*, İstanbul: Sel, 2011.

²⁰⁷ Quoted by Karl Whitney (from Georges Perec's *An Attempt at Exhausting a Place in Paris*) in "What Happens When Nothing Happens?", 3AM Magazine, Dublin, 2010. Retrieved from <http://www.3ammagazine.com/3am/what-happens-when-nothing-happens/> (Accessed 18.04.2014)



Figure 5: Georges Perec in the *Café de la mairie* in Saint Sulpice, Paris, photographed by Pierre Getzler in October, 1974.²⁰⁸
(source: “A City in Words and Numbers”, *AA Files*, vol. 45/46, 2001, p. 124)

In the interview with Enrique Walker, “Paul Virilio on Georges Perec”, Paul Virilio indicates that “Perec attempts to record everything as would a surveillance: to record the ordinary, the banal, and the habitual”.²⁰⁹ Virilio is not the only person who likens Perec to the camera²¹⁰; Schwartz also defines Perec as a robot, an eye, a camera which records mechanically.”²¹¹ In the same interview, Virilio stresses that Perec’s concern of seeing things is not about looking the things but penetrating them; because he is aware of that “[t]here are unknown things concealed by what is visible, things that are hidden not in the obscure, but in the obvious”.²¹²

²⁰⁸ Pierre Getzler is the photographer accompanied Perec while he was dealing with his experimental writing.

²⁰⁹ Virilio&Walker, “Paul Virilio on Georges Perec”, 2001, p.17. In the Chapter 4, this issue will be discussed again under the title of visibility.

²¹⁰ It is also the reason to depict Perec’s observer as a camera in this work.

²¹¹ Schwartz, *Georges Perec: Traces of His Passage*, 1998, p.23.

²¹² Virilio&Walker, “Paul Virilio on Georges Perec”, 2001, p.17.

At this point, Virilio urges on the influences of the photography and the cinema on Perec who becomes a ‘cameraman’ to see and penetrate the things.²¹³ His impressions of photography and cinema change his outlook on the city.²¹⁴ According to Perec, “[t]he city is a film...in which not only is everything animated but everything is also incessantly accelerated”, as Virilio states.²¹⁵ To catch the scenes pass by swiftly Perec has to walk instead of standing.²¹⁶ In this regard, In *Things*, Perec, as a camera, tours around the city where his characters shape his story, catch the scenes intently as snapshots and put them into the words as a writer. In that way, he produces “frozen scenes” which help him to depict the spaces through things in detailed and to catalogue the city.

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Ibid.

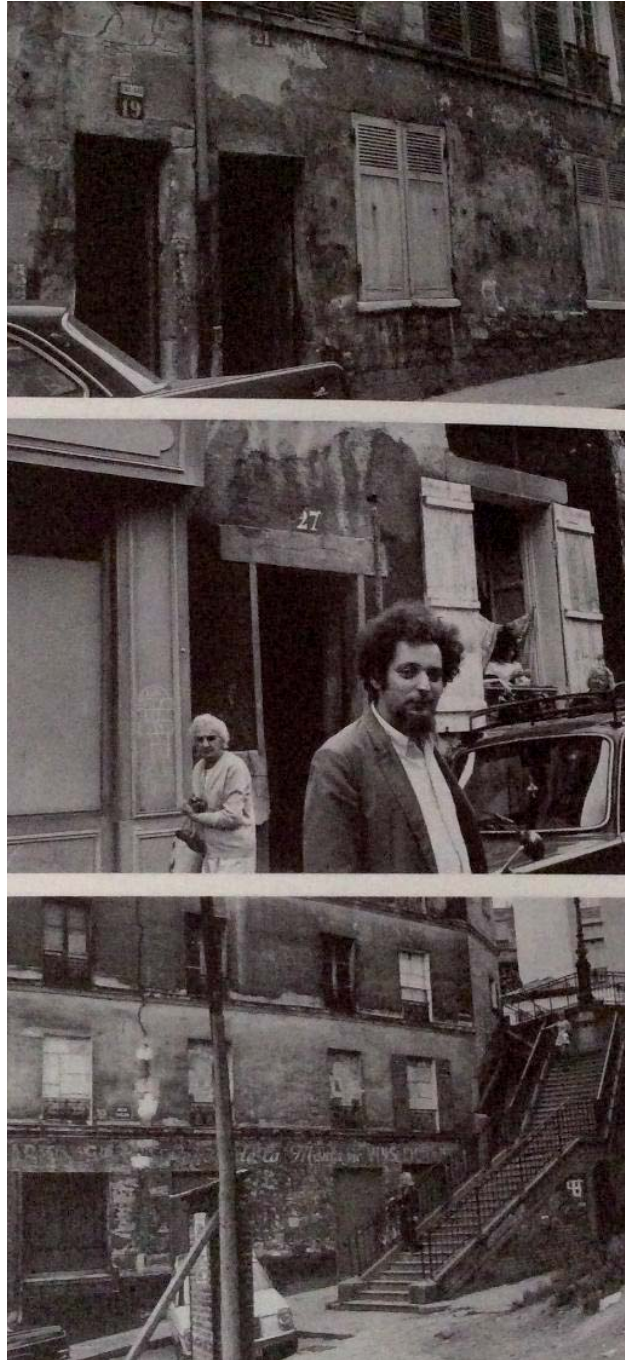


Figure 6: Perec on the Paris streets for his experimental study, photographed by Pierre Getzler in October, 1974.²¹⁷
(source: "A City in Words and Numbers", *AA Files*, vol. 45/46, 2001, pp. 122-3)

²¹⁷ Pierre Getzler takes Perec's photos while he strolls around Rue de Vilin where the family of Perec's mother lived.

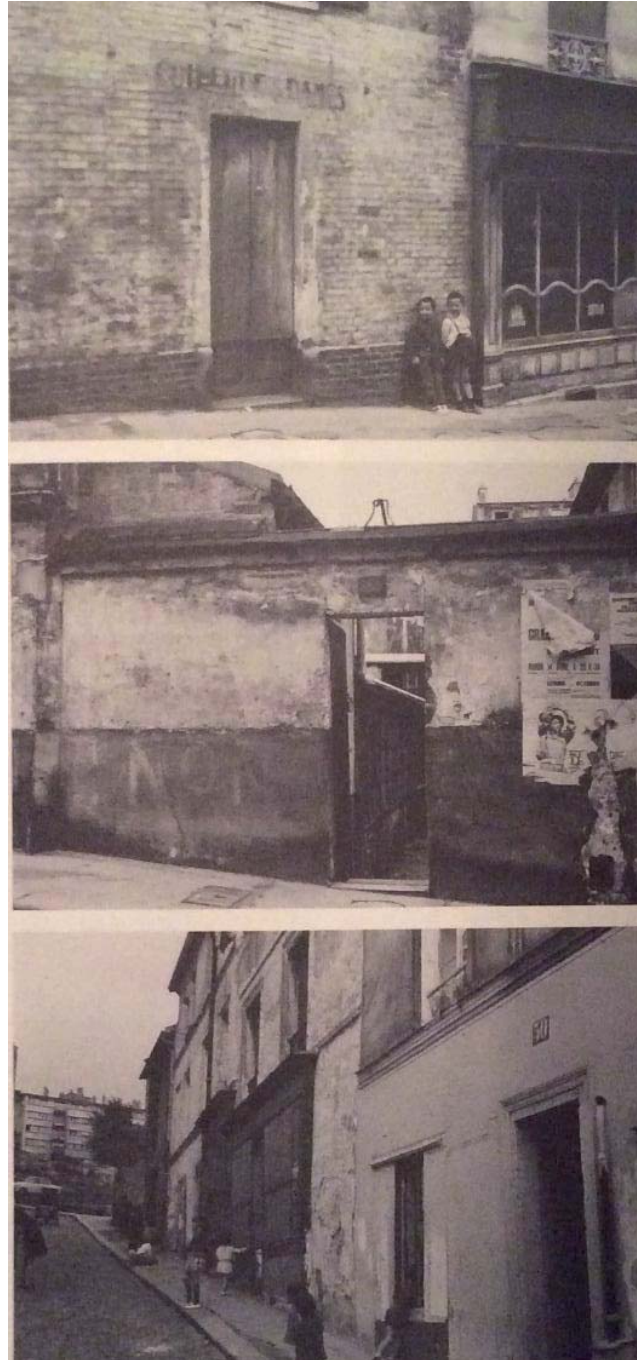


Figure 7: Georges Perec on the Paris streets for his experimental study, photographed by Pierre Getzler in October, 1974.²¹⁸
(source: “A City in Words and Numbers”, *AA Files*, vol. 45/46, 2001, pp. 122-3)

²¹⁸ Pierre Getzler takes Perec’s photos while he strolls around Paris streets.

In the novel, his starting point is the surrounding area of the ‘physical apartment’ belongs to the couple. It is the only place that Perec gives its mailing address- at 7, Rue de Quatrefages, Paris, France²¹⁹. From hence, it is possible to say that Perec starts to analyze the city from Rue de Quatrefages which is very close to Rue de Mouffetard and just next to the Jardin des Plantes, one of the richest environments in Paris. Also, he does not skip giving the detail that there is the Paris Mosque on this street.

Then, Perec shows around the apartments of the couple’s friends which are located in very selective, immediate surroundings- “Palais Royal, Contrescarpe, Saint Germain, Luxembourg, Montparnasse...”.²²⁰ These spaces are one of the richest environments in Paris as well, and living in one of them is the indicator of wealth. Just because of this reason, they console themselves with the locations of their apartments; although these apartments are very “dilapidated” and filled with moth-eaten furniture such as “the same dirt-encrusted sofas, the same allegedly rustic tables, the same heap of books and records, old glassware and old jars...”²²¹ Though the couple and their friends accumulate hundreds of things in their apartments, in their lives, the city flashes them around much more images which they cannot afford. Flashy shop windows, colorful advertising signboards, enticing magazine pages are full of things they desire but cannot possess. In the novel, Perec presents Paris in the sixties as a city of consumption encompassed with arcades, stores, antique dealers, bars, cafes, restaurants and so on. He implicitly shows the impacts of the city on the desires of his characters.

In Paris, the media slogans and modish magazines obtrude upon Jerome and Sylvie and their friends the luxury and richness, and the whole city becomes an “advertisement machine”²²² for them. As Perec stated in *Things*, “they grasped- since all around them, everywhere, everything made them grasp, since slogans, posters,

²¹⁹ Perec, *Things*, 1990, p. 42.

²²⁰ Ibid.

²²¹ Ibid.

²²² Leak, “Phago-citations: Barthes, Perec and the Transformation of Literature”, 2009, p.128.

neon-lit signs and floodlit shop windows drummed it into their heads from morning to night”.²²³ In *The Consumer Society*, Jean Baudrillard claims that “[t]he daily dealings of the humans are now not so much with their fellow men... but rather with the reception and manipulation of the things in advertising and the hundreds of daily messages from the mass media”.²²⁴ Conformably, in the interview Marcel Benabou and Bruno Marcenac, “Georges Perec Owns Up”, Perec denounces that [a]dvertising entices us towards everything, to having everything, to possessing everything”.²²⁵

In the same interview, Perec admits that *Things* is “an exercise on Roland Barthes’ *Mythologies*, that is to say, on advertising language as it is reflected within us”.²²⁶ *Mythologies* is a collection of different essays written by Barthes between 1954 and 1956. In these essays, Barthes produces a “mythical catalogue” of the consumer society through a wide range of things. For instance, he uses “newspaper and magazine articles, photographs and films, social rituals and cultural events, advertisements and election posters, a wrestling match, the Tour de France, the new Citroën, even the hairstyle of a newsworthy cleric”.²²⁷

Although *Mythologies* does not include a heavy section directly related with the issue of advertisement, Perec declares that he presents the influences of its ‘advertisement language’ when he shapes his novel, *Things*. Perec explains in an interview that “I wrote *Things* with a pile of *Madame Express* beside me, and to wash my mouth after having read too much *Madame Express* I would read some Roland Barthes”.²²⁸

In *Things*, it is explicitly seen that Paris surrounds Perec’s characters with “hidden messages” through the “advertisement language” which incite them into consuming and Baudrillard names these messages as “signs”.²²⁹ As Baudrillard argues,

²²³ Ibid, p.50.

²²⁴ Baudrillard, *The Consumer Society: Myths and Structures*, 1998, p. 25.

²²⁵ Benabou, Marcenac & Perec, “Georges Perec Owns Up: An Interview, 1965.

²²⁶ Ibid, p. 25-6.

²²⁷ Leak, “Phago-citations: Barthes, Perec and the Transformation of Literature”, 2009, p.125.

²²⁸ Ibid, p. 133.

²²⁹ Jean Baudrillard, *Jean Baudrillard: Selected Writings*, ed. by Mark Poster and trans. by Jacques Mourrain, Oxford: Blackwell, 2001 p.6.

advertising shifts the way we perceive the world and their symbols include social implications can be defined as “signs”.²³⁰ Moreover, according to George Ritzer, in the consumer societies what people consume are signs (messages, images) rather than things”.²³¹ Congruently, in *Things*, the couple and their friends consume the “signs” of the things rather than the things themselves; because they do not define things by their values, but rather by “what they signify”²³² in the words of Baudrillard. As Perec indicates:

Things is a piece of advertising copy; but, obviously, with distance, and with the irony that distance brings. The words I use do not designate objects, or things, but ‘signs’. They are images. *Things* is the story of poverty inextricably tangled up with the image of wealth, as Roland Barthes wrote to me.²³³

Herein, it is not surprising that Jerome and Sylvie cannot be satisfied with the things they have, because these things do not reflect (signify) wealth or luxury. For instance; they dream about a suitcase, but it is not mere a suitcase; it has to be “one of those tiny astonishingly flat cases in slightly grainy black leather you could see on display in shop windows around Madeleine and which seem the quintessence of the alleged pleasures of lightning visits to New York or to London”.²³⁴ Or Jerome desires “a pair of Church’s shoes”²³⁵. However, the matter of the suitcase or the shoe itself is not their real concern. As Leak also claims, Jerome’s concern about the shoe is “[i]ts fine leather, its elegant styling, and its indestructible stitching” or when they desire a suitcase, it is “[t]he image they desire, the image of a life-style in which one is constantly jetting off on lightning trips to London or New York... [t]hey desire everything that the name connotes”.²³⁶ They climb up the stairs in the world of the things; they discover footwear by “Church’s”, and then see the one by “Westons”

²³⁰ Ibid, p.37.

²³¹ George Ritzer, “Introduction” in *The Consumer Society: Myths and Structures* by Jean Baudrillard, California: Sage Publications, 1998, p. 7.

²³² Baudrillard, *The Consumer Society: Myths and Structures*, 1998, p.25.

²³³ Benabou, Marcenac, & Perec, “Georges Perec Owns Up: An Interview”, 1965, p. 28.

²³⁴ Perec, *Things*, 1990, p. 31.

²³⁵ Ibid.

²³⁶ Leak, “Phago-Citations: Barthes, Perec, and the Transformation of Literature”, 2009, p.127.

which leads them from “Buntings” to” Lobbs”, but they do not know what is next after “Lobbs”; it is an endless staircase they ascend desperately and unconsciously.²³⁷

They live in the land of plenty; they desire everything they come across in the display windows in Rue Jacob, in Rue Visconti. Besides, *L'Express* suggests them small boutiques where fashion is indispensable to attract their attention, “bookshops, art galleries, haberdashers”, novelty and furniture stores, and even grocers’ shops”.²³⁸ In such spaces, “whitewashed walls are indispensable, dark brown carpeting a necessity, exposed beams are obligatory, and little internal staircases, real fire burning, rustic or (even better) Provençal furniture is highly recommended”.²³⁹ They visit these spaces with great eagerness. However, they come away empty-handed. Firstly, they need to come up with the lack of money which leads them to seek out affordable alternatives to possess the things they desire. Fortunately, Paris offers them with new spaces waiting to be discovered.

Their first alternative is the Flea Market where they can find “splendid, long-collared, button down Arrow and Van Heusen shirts..., [i]ndestructible trench coats, skirts, blouses, silk dresses, hide jackets, soft leather moccasins..., trinkets, umbrellas, old pots, satchels, records”...²⁴⁰ The day that they across with the Flea Market becomes the red-letter day of their lives, and “[a]ll the year round, every fortnight on Saturday mornings they go to the Flea Market to buy tea-chests, display stalls, stacks, boxes, upturned umbrellas”, as Perec stated.²⁴¹ Their second alternative is the auctions and country sales. Although they cannot take their eyes on the showcases of the antique dealers to furnish their apartments, or jazzy clothes in the expensive stores, they have to go to the “less publicized auctions at Drouot Hotel”²⁴² or visit the “jumble sales organized by English ladies in the aid of the Saint George’s

²³⁷ Ibid.

²³⁸ Perec, *Things*, 1990, p. 48.

²³⁹ Ibid.

²⁴⁰ Ibid, p. 40.

²⁴¹ Ibid.

²⁴² Perec, *Things*, 1990, p. 49.

English Church's charitable works”²⁴³ to stuff their wardrobes with second hand clothes.

After the alternative commercial spaces that Paris offers the couple and their friends, Perec's presents the social spaces such as the bars that they are habitués of, the cafes in the Palais-Royal arcades that they are denizens of, the small restaurants near “Gobelins”, “Ternes”, “Saint-Sulpice”, or the cinemas at “Montparnasse”, “Place Clichy”, “Belleville” or around “Bastille”. In accordance with Perec's special interest in lists, in the ‘Perecian’ way, it is possible to produce the lists of these spaces:

- “Harry's New York Bar”
- “Le Balzar”
- “Lipp”
- “The Film Theater”
- “The Passy Cinema”
- “The Napoleon”
- “Kursaal”
- “Texas”
- “The Bikini”
- “The Mexico”
- “The Alcazar”²⁴⁴

When they do not go to “Le Balzar” for a dinner or to “Harry's New York Bar” for a drink, they gather and give parties in the apartment of one of them. They go altogether to Rue Mouffetard and return with “[m]elons, peaches, baskets filled with cheeses, legs of lamb, poultry, panniers of oysters in season, dishes of pate, fish roes, bottles of wine, port, mineral water, Coca-Cola”.²⁴⁵ While these edibles appease their hunger in real terms, they also make the couple and their friends satisfied since abundance is the indicator of the richness. As Perec stated, “They like the visible

²⁴³ Ibid.

²⁴⁴ All the names of spaces are taken from *Things*, 1990.

²⁴⁵ Perec, *Things*, 1990, p. 54.

signs of abundance and riches”.²⁴⁶ While the foods fills the tiny kitchens of the apartment, nine or ten people crowd into the poky living room with a single window looking to the courtyard. They sit on unmatched chairs around a table cursorily and start to eat up. They are impatient. Thus, they refuse the long processes to turn the raw material into dishes. They like immediately edible things; “[t]hey like anything which made a show without showing it had been cooked”.²⁴⁷ However, mostly the thing that they overrated is not more than “a hard boiled-egg or pates”, as Perec indicts.²⁴⁸ What make them special are their “signs”. “They were up to their necks in a cream cake from which they would only ever be able to nibble crumbs”, says Perec.²⁴⁹ However, they cannot give up yearning; because all the pieces of this cake promise them with the “ideal life”, and its biggest piece is cinema which offers them new people to ape, new lives to dream, new places to live. In *Things*, Perec mentions the films that they like:

- “Lola”
- “Bhowani Junction”
- “The Bad and the Beautiful”
- “Written on the Wind”
- “The Crimson Pirate”
- “The World in His Arms”
- “Night and the City”
- “My Sister Eileen”
- “The Five Thousand Fingers of Dr. T. Alas”²⁵⁰

Cinema is crucial in their lives. They are fascinated with the films which present “the whirl of New York streets, the torpor of the Tropics, fights in saloon bars”. They talk about their dreams, the way of livings, and desires after the films; because they have

²⁴⁶ Ibid, p. 55.

²⁴⁷ Ibid.

²⁴⁸ Ibid.

²⁴⁹ Ibid, p. 78.

²⁵⁰ Taken from *Things*.

common expectations from the life. However, in time, the group breaks apart and Sylvie and Jerome become lonely. Henceforth, Perec completes its catalogue solely with the couple. He enlarges his scale of observation and plods along the Paris streets where Jerome and Sylvie seek for their desires through things. The couple mostly goes out in the evening and they have a certain route in Paris:

- They pass the thirteenth district where they know only Avenue des Gobelins due to its four cinemas.
- They avoid passing around the sinister Rue Cuvier because it leads them to the more sinister area of Gare d' Austerlitz.
- They follow Rue Monge.
- Then they pass to Rue des Ecoles.
- Hereupon, they go to Saint Michel.
- Afterwards, they follow to Saint-Germain.
- The next place they go depends on the time of the year or their eagerness: Palais Royal, Opera, Montparnasse, Vavin, Rue d'Assas, Saint Sulpice, or the Luxembourg gardens.²⁵¹

The streets are shaped with “[a]ntique dealers, bookshops, record shops, restaurant menus, travel agencies, shirt makers, tailors, cheese-shops, boot makers, confectioners, delicatessen, and stationers”.²⁵² It is the physical Paris in their eyes and Paris nourishes their desires which cannot be gulped back. As the Perecian way, it is also possible to list the streets in Paris where the couple and their friends stroll around:

- “Palais Royale”
- “Gobelins”
- “13. District”
- “Oswaldo-Cruz”

²⁵¹ The itinerary is taken from *Things*, 1990, p. 81.

²⁵² Perec, *Things*, 1990, p. 81.

- “Saint Germain Boulevard”
- “Ternes”
- “Monge Street”
- “Beausejour”
- “Champ-de-Mars”
- “Saint-Sulpice”
- “Ecole Street”
- “Maspero”
- “Etoile”
- “Rambouillet Street”
- “Saint Michel”
- “Spontini”
- “Luxembourg”
- “Vaux Street”
- “Villa Said”
- “Visconti”
- “Montparnasse”
- “Compeigne”
- “Roule Avenue”
- “Nation”
- “le Saint-Louis”
- “Opera”
- “Montparnasse”
- “Vavin”
- “Marais”
- “Bastille”
- “Ternes”
- “Monceau Park”
- “Assas Street”
- “Mouffetard Stree”
- “Daunou Street”

- “Hotel de Villa”
- “Opera”
- “Madaeline”
- “Jacob Street”²⁵³

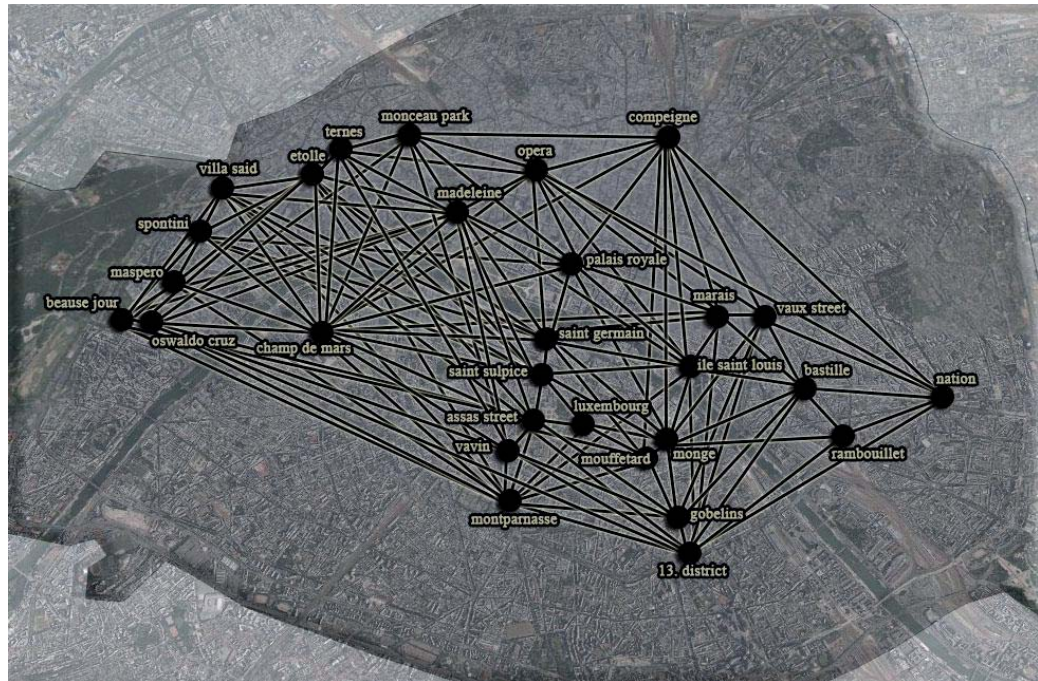


Figure 8: Circulation map of Jerome and Sylvie in Paris.
(source: Produced by the author.)

Besides, Jerome and Sylvie dream about trips to London where they can visit “National Gallery, Savile Row or a particular pub in Church Street”.²⁵⁴ However, they can only have short weekend trips to “Bruges, Antwerp or Basel”. One day, they amazingly have the chance to see all over France due to a farming survey. They go to

²⁵³ All the names of spaces are taken from *Things*, 1990.

²⁵⁴ Perec, *Things*, 1990, p. 39.

“Lorraine, Saintonge, Picardy, Beauce, and Limagne”²⁵⁵ where Perec especially depicts the farms observed by the couple with admiration.

In the farms, Sylvie and Jerome wander around the rows of “sparkling tractors”, around the silos which are full of wheat, around the unending cellars filled with bottles of wine, barrels of oil and honey, around the storerooms crawled with “endless rows of apples and pears”, and around the dairies filled with “mountains of freshly-made pats of butter, milk, fresh cream, cottage cheese, and quark”.²⁵⁶

They astonished to the abundance of the things and dream about a city offers them “the open markets, endlessly long arcade shops, unbelievable restaurants... [f]illed with chests, crates, baskets, trays, yellow or red apples, squat pears, purple grapes, mangoes, figs, honeydew and water melon, lemons, pomegranates, walnuts, pistachios, dried bananas, candied fruits...”.²⁵⁷ In the city they dream of, everything is eatable, potable and in abundance. There is an alley which has “suckling pigs, wild boars, beef, hares, fatted geese, and deer” on its both sides. Further on, there are “[f]orests and lawns, by river banks, at the gates of the desert or on a cliff overlooking the sea, on great squares paved with marble” as Perec described.²⁵⁸

Beside their ‘dream apartment’, they discover the great harmony between the things which decorate the exterior. The sign of the things, their ‘intangible quality’ make them desire new cities, the “dream city” which is the also the construction of the “dream” space. This city corresponds to their ideal life standards. However, they do not know what is ideal and where its standards begin and end. In their world, to want more than they can have is a rule, as Perec states, but “nothing was too fine for them”.²⁵⁹ Since they seek for the ideal which does not have an exact definition, they can never be satisfied. As Perec states, “[t]heir great impossible dreams belonged

²⁵⁵ The names of the spaces are taken from *Things*, 1990, p. 88.

²⁵⁶ Ibid, p.89.

²⁵⁷ Ibid, p. 90.

²⁵⁸ Ibid, p. 91.

²⁵⁹ Ibid, p. 49.

only to utopia.”²⁶⁰ They chase a mirage in the greater scale; they desire the ‘dream universe’:

...[t]hey would see skyscrapers rise one hundred storeys high. They would wander by their walls of steel, tropical wood, glass and marble. In the central foyer, all along a cut-glass partition beaming millions of rainbows throughout the building, a waterfall would spout out from the fifth-floor level, encircled by the dizzy spiral of twin aluminum stairwells...Doors opened in front of them. They came upon open-air swimming pools, patios, reading rooms, quiet rooms, theaters, aviaries, gardens, aquariums, tiny museum for their sole use...²⁶¹

Their utopia images construct a ‘dream universe’ where they can never live in. Increasingly, they move away from reality due to their constant craving. While they seek their ‘cloud-cuckoo land’, Paris consumes them; they are in a great “melancholy”. At the end of the first part, they poop out and decide to flee Paris to search for a new life.

2.2 Sfax

The second part of *Things* covers a quarter of the novel and consists of three sections. In this part, Perec progresses the story through the similar keywords mentioned in the first part such as the “quotidian”, list and classifications, desire, wealth, sign, fetishism, alienation and so on. Perec firstly recounts the decision making process of the couple to leave from Paris and their three day voyage to Sfax in Tunisia. Then, he starts to rove around the city, Sfax after the couple arrives there and depicts the environment in general (macro). After that, he gets the place where the apartment of the couple is located, and walks in the apartment (micro). Finally, he enlarges the scale again and presents the city, Sfax and its surroundings in detailed to create the catalogue of the city (macro). Hence, Perec creates a loop after the voyage in the sequence of macro-micro-macro:

Decision Making/Voyage-----City---‘Physical Apartment’---City

²⁶⁰ Ibid, p. 28.

²⁶¹ Ibid, p. 91.

In that way, Perec analyzes the city, Sfax in two different sections. However, to prevent the confusion and to provide the unity, Sfax will be examined under one title, “The City”, in this work. Before that, the voyage of the couple and their apartment in Sfax will be discussed under the title of “In-Between and Sfax” and “Physical Apartment” respectively. Throughout the first section, Perec tells the story in the past tense, whereas it shifts the tense to the conditional during their encounter with their real and new life in Sfax in the second and third sections.

2.2.1 ‘In-Between’ Sfax and Paris

“They tried to run away”.²⁶² That is how Perec starts the second part of the novel in the past tense. In the following pages, Perec shifts the tense to the conditional. Jerome and Sylvie want to steer away from everything which surrounds them in Paris due to their material and personal dissatisfaction. It is the first time that they do something different from their friends and on their own, as Day indicated.²⁶³ They dream to escape from their obsession of things, from their desires, from the dreams of ideal spaces.

Hence, by mid-September 1962, they make up their minds to flee. In the first days of October, they see an advertisement in *Le Monde* about the job opportunity, a teaching job in Tunisia which is not the ideal country they dream of. However, the sun, the blue water of the Mediterranean Sea, the idea of a new life and a new job in Tunis, the capital city of Tunisia persuade them of leaving from Paris. They prepare their passports, visas, tickets, luggage, and medical certificates. However, four days before they leave, they learn that Sylvie is given the “Technical College in Sfax” while Jerome is appointed to “a primary-school job at Mahares.”²⁶⁴ Although Sfax is one of the biggest cities of Tunisia, it is two hundred and seventy kilometers from the capital; and Mahares, a small town in Tunisia, is about thirty five kilometers from

²⁶² Perec, *Things*, 1990, p.99.

²⁶³ Day, “Narration and Story in Georges Perec’s *Les Choses*”, 1989, p. 253.

²⁶⁴ Perec, *Things*, 1990, p.101.

Sfax in the other direction.²⁶⁵ Neither Sfax nor Mahares is the ‘ideal city/town’ they want to live. Although Sylvie and Jerome are astonished, it is not an unexpected situation. This is because, Sylvie completes two years of her course and Jerome only passes his first year before they drop out their studies.

In the present circumstances, they are on the fence about going, but it was too late to change their minds; because they vacant the house, pack up, and even give their farewell party. If Jerome desists from his job at Mahares and if they agree to live with one salary, they can pull up stakes and so they do. They get on the board, *Commandant-Crubellier* at Marseilles on the morning of 23 October to go to Tunisia.²⁶⁶ This voyage will be the in-between space of their lives. The boat arrives there at 7 o’clock of 24 October. During their voyage Sylvie and Jerome are happy to leave from Paris, because the sun shines above them, they see “white clouds”, “long and narrow beaches”, “flocks of migrating birds” in Tunisia; it is a good alternative to escape from “a hell of crowded metro carriages”, insufficient sleep, aching teeth and uncertainty” in Paris.²⁶⁷ However, after a seven-hour train journey, they get to Sfax at two o’clock of 25 October, and face the reality: emptiness of Sfax versus fullness of Paris.

In the second part of the novel, it is explicitly seen that the camera of Perec compares these two cities and the apartments belong to the couple not only to show how the lives of the couple change but also to show how these two cities and two apartments differ by each other.

²⁶⁵ Ibid.

²⁶⁶ Perec, *Things*, 1990, p.102.

²⁶⁷ Ibid.

2.2.2 The ‘Physical Apartment’

When Jerome and Sylvie arrive Sfax, they do not have any place to stay. In their first day, they book a hotel room, and in their second day, they find an apartment, the ‘physical apartment’ by the help of Syvlies’ colleges.

The ‘physical apartment’ is located on Rue Larbi-Zaruk, near the Central Market. It is “three minutes walk away from the Technical College, two minutes away from the market, five minutes away from the restaurant and *Café de la Regence* where they mostly eat, six minutes away from the bank, the municipal library and six of the seven cinemas”.²⁶⁸

Perec depicts the interior of this apartment by beginning from the corridor as he does in the previous ones, delineates its exterior and passes to the city to catalogue it in accordance with the sequence from micro to macro:

Corridor---- Square Room---- Three rooms---- Bathroom---- Kitchen----
Staircase--- Entrance---- Two Balconies---- Street---- City

The long corridor of the ‘physical apartment’, the starting point of Perec, leads the couple a square room functions as a hall from where five doors opened. Three of the doors belong to three colossal rooms which have high ceilings. The first room is used as the living room, the second and the third ones are the bedrooms. The fourth door opens to the bathroom and the last one to the huge kitchen. Then Perec takes a glance at the stone staircase overlooks the main entrance. The apartment has two balconies where Perec stands and depicts the exterior of the apartment: There is a little fishing-port, the inner port of the south canal which looks like Saint-Tropez and a sniffy lagoon. There are three two-story apartments, a shed and an empty plot on the street, then the city.

²⁶⁸ Ibid, p.106.

In this apartment, although Jerome and Sylvie overcome the problem of smallness which they suffer from in their apartment in Paris, the uncomfortable proportions of the spaces pile up the feelings of emptiness while the lack of things causes the feeling of bareness in their apartment in Sfax. To furnish it, they buy a few things from the Arab quarter²⁶⁹:

- “a metal bedstead”
- “a horse-hair mattress”
- “two cane chairs”
- “four rope stools”
- “two tables”
- “a thick yellow raffia mat with sparse decorations in red”²⁷⁰

In time, they get organized, their suitcases filled with books, records, photos of their friends and reproductions come from Paris, and they redesign their apartment with these things to block out the emptiness. They try to fill their sparsely furnished living room with the things that remind them the warmth of their tiny apartment located in Rue de Quatrefoies in Paris:

- “the camp bed”
- “the small mattress”
- “the colorful bedspread”
- “the thick raffia mat strewn with a few cushions”
- “the books: the row of collected works in the *Pleiade* editions
the run of periodicals
the four *Tisne* volumes”
- “the trinkets”
- “the records”
- “the large mariner’s chart, *The Great Parade*”²⁷¹

²⁶⁹ Arab quarter will be examined under the title of the city.

²⁷⁰ Taken from *Things*, 1990, p.103.

²⁷¹ Ibid, p.104.

They also fill their cold bedroom with:

- “a wide, too hard bed smelling of straw”
- “an unstable lamp”
- “an old tea-chest used as a bedside table”
- “a wicker trunk full of dirty washing”
- “a stool littered with clothes”,²⁷²

However, the apartment is still gloomy and blank; because the walls are too high and painted with “a brownish sort of yellow distemper which kept flaking off in large pieces”²⁷³, the floors are covered with “large, uniform, colorless tiles”²⁷⁴, and its dimensions are too big for two people; there have to be at least five or six of their friends; but they are all alone in Sfax.

After Sylvie starts to work in Technical College, Jerome hopelessly try to find a job. However, he is not a doctor or an engineer, neither agencies which make motivation researches nor any part time jobs exist in Sfax. Thus, he is all free but unhappy. They make programs according to Sylvie’s schedule:

Monday----- **morning off**----- the films are changed in the cinemas
Tuesday----- whole day work
Wednesday----- **afternoon off**
Thursday----- whole day work
Friday----- **whole day off**----- the films are changed in the cinemas
Saturday----- **whole day off**
Sunday----- **whole day off**----- the films are changed in the cinemas

Days, weeks and months pass in that way and there is nobody knocks the doors of their apartment. The only thing they can do is to discover the city.

²⁷² Ibid, p. 105.

²⁷³ Ibid, p. 104.

²⁷⁴ Ibid.

2.2.3 The City

When the train of Jerome and Sylvie arrives the “tiny white and pink station building”,²⁷⁵ at two o’clock of 25 October, Perec’s camera takes a glance at the surrounding, and depicts it before presenting the ‘physical apartment’ of the couple.

In the opposite of the station building, there is an avenue called Avenue Bourgubia which endlessly extends along and seems grey because of the dust. There are new-built blocks and ugly palms on the avenue. This is the first time Perec uses such an adjective clause, ugly palms. Until that moment, he avoids using subjective criteria in his descriptions. Here, he may intend to support his comparison of Sfax with Paris.

Contrary to Paris, there is a great silence in Sfax until four o’clock when the city begins to awake with the voices of the children, with “the veiled women, policemen, beggars, carts, and donkeys”.²⁷⁶ There are not crowded metro halls, streets or boulevards. Sfax consists of about thirty streets, and the ones Perec mentioned in the novel can be listed as:

- “Avenue Bourgubia”
- “Avenue Hedi Chaker”
- “Boulevard de Picville”
- “Rue Mangolte”
- “Rue Fezzani”
- “Rue Abd-el-Kader Zghal”
- “Rue du Bey”
- “Rue Larbi-Zarouk”

The thirty streets intersect each other at the right angles and two of them are the main streets in the city: Avenue Bourgubia and Avenue Hedi-Chaker. The first one extends towards the Central Market, very close the apartment where the couple lives

²⁷⁵ Perec, *Things*, 1990, p. 102.

²⁷⁶ Ibid, p. 103.

and the second one connects the port and the Arab district each other. In the junction point of these two streets, the city center is located. The list of the spaces exists in the city center:

- “The town hall”
- “The statue and tomb of Hedi Chaker”
- “The *Café de Tunis*”- the beaten track of Arabs
- “The *Café de la Regence*”- the beaten track of Europeans
- “A little flowerbed”
- “A news-stand”
- “A tobacconist’s”

The port and the European district of the city are destroyed during the war, and in the present situation, the European district covers a very small space where they can go around in fifteen-minute. Sylvie’s workplace, the bank, the municipal library, the market, six cinemas, the post office, the car rental points and the restaurant where they eat everyday are located in this district. Conversely, the Arabian district is bigger and more admirable. It is “ancient, beautiful and fortified city”, as Perec describes.²⁷⁷ However, during their daily walks without any aim around the Arabian district, there is nothing that attracts them. They see “the streets designed as a labyrinth, the wrought iron balcony, the painted beam- end, the pure ogive arch of a window, the subtle play of light and shade, and an extremely narrow staircase”.²⁷⁸ There is nothing more in Sfax. They feel out of things. Penurious stalls, jammed bazaars, identical shops, empty streets do not attract them. When they walk on Avenue Bourgubia, they glance at the showcases in hope of finding things recall Paris to them. However, they can only see incredibly outrageous things display their real world: “flimsy furniture, wrought iron standard lamps, electric blankets, school exercise books, evening dress, ladies’ shoes, bottled gas canisters”.²⁷⁹ As Campbell states:

²⁷⁷ Ibid, p.106.

²⁷⁸ Ibid.

²⁷⁹ Ibid, p.107.

They try to [c]arry the Parisian traditions in Sfax, where, as opposed to exploring the city and its inhabitants in a personal or intimate way, the two alienate themselves by merely looking at their environment as a city of material goods and not experiencing it more actively.²⁸⁰

Except the public spaces such as the Avenue- Hedi Chaker, Mabrouk Hotel, the Destour Information Office, the Hilal Cinema, *LeDelices*, there is a great emptiness in Sfax. Six months later, from April they begin to take little journeys to the places to get away from the emptiness of this city. These places can be listed as:

- “Gabes”
- “Tuzer”
- “Nefta”
- “Gafsa”
- “Metlaoui”
- “Sbeitla”
- “Hammamet”
- “Kasserine”
- “Thelepte”
- “Mahares”
- “Moulares”
- “Matmata”
- “Medenin”

During their journeys, they try to find the ideal city they dream of, the ‘dream city’, but the result is the same: identical empty streets, same boring vistas, ugly palms. When they encounter a bazaar, they get excited. However, they cannot find anything in the howling bazaars; because they do not know what to desire in these cities. They see “red woolen burnouses, haicks of wool and silk, leather saddles embroidered with silver thread, beaten brass trays, fretwork boxes, guns, musical instruments,

²⁸⁰ Campbell, “Designing Theory: Social Space(s) in the Fiction of Georges Perec”, 2013, p 31.

small jewels, scarves with gold thread drawn through, and parchments adorned with bold arabesques”.²⁸¹ According to the couple, none of these things reflects richness.

The world of the couple in Paris is surrounded by myths as mentioned before and “[m]yths turn things into fetishes”, as Baudrillard states.²⁸² According to Baudrillard, fetishism functions as “a sign of social value”; and the fetish things reflect “the owner’s social statues”, as Tim Dant indicates in “Fetishism and the Social Value of Objects”.²⁸³ However, Maurizia Boscagli emphasizes in *Stuff Theory: Everyday Objects, Radical Materialism*, the fetishism of Jerome and Sylvie is not only related with things but also spaces where things inhabit.²⁸⁴ Thus, in Paris, they know how to consume things which carry the signs of the richness or the social statue. Whereas, in Sfax, they even do not know how to fetishize things; because “they exchange a universe too charged with things, too full, for a universe which is, from their point of view, too empty”, as Schwartz indicates.²⁸⁵ Daniels explains this situation as “hey have no idea how to consume Tunisia and make it meaningful, no primer on what to desire there, no lifestyle models for how to perform ‘life in Sfax’ ”.²⁸⁶

One of their trips is to Hammamet where they do not expect to see something different; because they eventually become aware of that Tunisian things does not correspond to their catalogue that they prepare in Paris. However, they encounter an acceptance in Hammamat; an apartment belongs to an English couple. It can be the one that Jerome and Sylvie dream of.

Perec describes this apartment in the sequence of micro to macro in order to reflect the relation between the ‘ideal apartment’ and the ‘ideal city’ of the couple: It is located in the middle of a park which has an inclination towards to the beach, and a

²⁸¹ Perec, *Things*, 1990, p.116.

²⁸² Cited by Leak in “Phago-Citations: Barthes, Perec, and the Transformation of Literature”, 2009.

²⁸³ Tim Dant, “Fetishism and the Social Value of Objects”, *Sociological Review*, vol. 44, no.3, Lancaster: Lancaster University, 1996, p.4.

²⁸⁴ Maurizia Boscagli, *Stuff Theory: Everyday Objects, Radical Materialism*, London: Bloomsbury, 2014, p.165.

²⁸⁵ Schwartz, *Georges Perec: Traces of His Passages*, 1998, p.13.

²⁸⁶ Daniels, “Reification and Visual Fascination in Flaubert, Zola, Perec and Godard”, 2004, pp. 111-12.

single story house surrounded with bungalows, harbours, shrines. When they get in the apartment, they see the octagonal living room which has thick walls without any openings except a small door and two narrow ribbon windows. There are many tiny rooms. Although Perec describes it as “[t]he paradise on earth”²⁸⁷, neither the apartment nor the things fill it attracts them; because they do not concern with desiring anymore. They cut off from everything, even from themselves; because Sfax offers them only emptiness. They are alienated. As Sander claimed:

Without their apartment in Paris and daily routines of looking through vintage stores, they can no longer pretend to be part of the story there had been holding the threads of their narrative together.²⁸⁸

As the second part comes to the end, they find themselves in the same “melancholic” mood again. “They no longer knew what they wanted. They were dispossessed.”, as Perec indicated.²⁸⁹ While Sfax does not help them to fulfill their senses of materialistic obsession, it steals their passion to possess. “There was nothing left.”²⁹⁰, and at the end of the second part, Perec asks three unanswered questions which query the past six years in Jerome and Sylvie’s lives:

- “And then what?”
- “What had they done?”
- “What had happened?”²⁹¹

2.3 Epilogue: To Bordeaux

- “What if... we went back?”
- “It could all be just like it used to be.”²⁹² That is the dialogue which Jerome and Sylvie engage in before they decide to leave Sfax. In the epilogue, the shortest part of

²⁸⁷ Perec, *Things*, 1990, p.117.

²⁸⁸ Sander, “The Hollowed Man”, 2012, p. 2.

²⁸⁹ Perec, *Things*, 1990, p.119.

²⁹⁰ Ibid.

²⁹¹ Ibid.

the novel, Perec hypothesizes that the couple returns to Paris which is even worse. As Day states:

Perec completes their tale by pressing home the inevitability of the partial collapse of their dream, for Jerome and Sylvie will never have the life half-promised by the advertising kings of the western world.²⁹³

In this part, Perec shifts his choice of tense to the the future. He stresses that, “[m]y book is the story of moving from the conditional to the future-and to the present, in a word, mastering dreams.”²⁹⁴

At the end of the eight month in Sfax, Jerome and Sylvie desire to get away from there swiftly. They pack their belongings in a few days and start to count the last hours to get on the bus. On their last day in Sfax, they visit the same places habitually:

- They go to Central Market and the port.d
- They pass by the restaurants, *Hotel des Oliviers* and the City Library.
- Then, they go along Avenue Bourgubia to go back and pass by the cathedral and the college.
- Hereupon, they turn down Rue Victor Hugo, take a glance at the restaurant they are habitué of and the Greek Church.
- Afterwards, they arrive the Arab district.
- They pass by the Kasbah gate to reach Rue Bab Djedid.
- Therefrom, they pass to Rue du Bey, and Bab Diwan.
- Then they go along Avenue Hedi-Chaker and pass by the theater, two cinemas, the bank and *La Regence*.

Later on, they get on the bus, Peugeot 403 at half-past five. Their first destination point is Tunisia where they spend a few days. Then they pass to Marseilles where

²⁹² Ibid, p.120.

²⁹³ Day, “Narration and Story in Georges Perec’s *Les Choses*”, 1989, p.256.

²⁹⁴ Benabou, Marcenac & Perec, “Georges Perec Owns Up”, 1965, p.26.

they get on the train to go to Paris. One day at eleven o'clock in the evening, they arrive Paris, and they are met by their friends from the station.

In Paris, they try to live in the same way of their past lives. They see that nothing changes: their 'physical apartment' with its trees in its garden, Rue de Quatrefages, the banks of the Seine, side streets of Saint-Germain, shop windows, department stores. However, the problem is that they cannot change as well. Therefore, in time they begin to dream of the same things they desire before they leave Paris: an 'ideal apartment' filled with desired things, an ideal job, a fortune and getting away Paris which ironically leads them to miss Sfax. However, they cannot own any of them and after few years in Paris, they decide to move to Bordeaux where they find full time jobs in advertising.

Bordeaux is the ninth largest city of France and for the couple Perec designs a new life there with better opportunities which include higher salaries, a nice apartment, and desired things. On September, Jerome and Sylvie get on the train to go to Bordeaux. The train provides them with "starched table linen, the solid cutlery engraved with the arms of the *Compagnie des Wagons Lit*, the weighty, emblazoned crockery."²⁹⁵ Although these seem as the signals of their new lives in Bordeaux, Perec ends the epilogue with the statement that in the dining car of the train which carries them away, "the meal they will be served will be quite simply tasteless".²⁹⁶ It is possible to say that, this is neither an unhappy nor a happy ending, rather it reflects the vagueness.

²⁹⁵ Perec, *Things*, p.126.

²⁹⁶ Ibid.

CHAPTER 3

ORHAN PAMUK/ *THE MUSEUM OF INNOCENCE* [TRANS FROM THE TURKISH BY MAUREEN FREELY] (*MASUMİYET MÜZESİ*, İSTANBUL: İLETİŞİM, 2008), NEWYORK: ALFRED A. KNOPF, 2009/ **THE MUSEUM OF INNOCENCE** (*MASUMİYET MÜZESİ*), 2012/ **THE INNOCENCE OF OBJECTS** [TRANS. FROM THE TURKISH BY EKİN OKLAP; *ŞEYLERİN MASUMİYETİ*, İSTANBUL: İLETİŞİM, 2012], NEW YORK: ABRAMS, 2012

The Museum of Innocence is the first novel of the Nobel-laureate novelist Orhan Pamuk “since winning the Nobel Prize for literature in 2006”.²⁹⁷ It is Pamuk’s eighth novel and nominated the longlist for Best Translated Book Award: Fiction²⁹⁸ in 2010 and shortlisted for Independent Foreign Fiction Prize²⁹⁹ in 2011. The novel focuses on İstanbul in between 1975 and 2007 and revolves around an obsessive love story of Kemal and Füsun. In the novel, while Pamuk produces a catalogue of the objects reminding Kemal of Füsun, he also paints the panorama of İstanbul’s social and cultural situation through the objects of the everyday life. The novel consists of mainly eighty three short chapters which in 536 pages.

The Museum of Innocence is the museum created, financed and curated by Orhan Pamuk as a ‘physical space’ which matches up the museum depicted at the end of the novel, *The Museum of Innocence*. It is awarded the European Museum of the Year

²⁹⁷ Alison Flood, “Orhan Pamuk Leads Shortlist for Independent Foreign Fiction Prize”, *The Guardian*, 2011. Retrieved from: <http://www.theguardian.com/books/2011/apr/11/independent-foreign-fiction-prize-shortlist-pamuk> (Accessed 10.08.2014)

²⁹⁸ Anonymous Writer, “2010 Best Translated Book Award: Fiction Longlist”, *Three Percent: A Resource for International Literature at the University of Rochester*, Rochester: University of Rochester, 2010. Retrieved from: <http://www.rochester.edu/College/translation/threepercent/?id=2431> (Accessed 0.08.2014)

²⁹⁹ Flood, “Orhan Pamuk Leads Shortlist for Independent Foreign Fiction Prize”, 2011.

Award in 2014 by the European Museum Forum.³⁰⁰ This museum is located in Çukurcuma district of İstanbul as it is in the novel and opened in 2012. Corresponding to the chapters of the novel, the museum houses eighty three vitrines which represent the “Füsun related objects”. In that way- beside the novel- the museum depicts the everyday life of the 1970s’ İstanbul through the objects that belong to a love affair.

The Innocence of the Objects, the catalogue of the museum and also the guidebook of the novel, is written by Pamuk and published in 2012 as the convergence of the novel and the museum. In the catalogue which corresponds to 264 pages, Pamuk firstly presents old and new photographs of İstanbul and especially Çukurcuma where the museum is located. Then, he examines the act of collecting and the important role of the museums. Finally, he presents the stories and the photographs of the objects which are mentioned in the novel and represented in the vitrines of the museum by examining the process of writing the novel and constructing the museum. *The Innocence of Objects* is a significant product in itself as much as the novel and the museum. In 2013, it is awarded the Art in Literature: Mary Lynn Kotz Award³⁰¹, the literary award which makes the catalogue all by itself more worth mentioning.

3.1 İstanbul

The story of *The Museum of Innocence* starts in İstanbul and throughout the novel Pamuk catalogues the city through the objects and the spaces which cause the city to adopt the showy modernity by casting its traditions and cultural values aside. He opens the novel in one of the apartments belonging to Kemal’s mother, *Merhamet Apartment* under the title named “The Happiest Moment of My Life”.³⁰² Then, he develops the story in eighty two more titles named after different commercial and

³⁰⁰ Anonymous Writer, “Orhan Pamuk’s Museum of Innocence Wins Prestigious Museum Award”, Hürriyet Daily News, 2014.

³⁰¹ The Library of Virginia and the Virginia Museum of Fine Arts, prestigious institutions in the US, award Orhan Pamuk with The Mary Lynn Kotz Prize in 2013. Retrieved From: <http://www.aa.com.tr/en/news/242803--pamuk-wins-mary-lynn-kotz-award> (Accessed 09.08.14)

³⁰² Pamuk, *The Museum of Innocence*, 2009, p.3.

social spaces in İstanbul, and after these social events in such expressions that reflect the sensations of the protagonist.

Whilst Pamuk works on his novel, he synchronously buys an attached apartment building in Çukurcuma district, İstanbul which corresponds to 'Keskins' Apartment' in the novel. At the same time, he collects the objects mentioned in the novel to represent them in the museum depicted at the end of the novel. It is the second phase of Pamuk's work: constructing the museum with the same name of the novel, *The Museum of Innocence*.

Afterwards, Pamuk produces the catalogue, *The Innocence of Objects* which corresponds to the intersection of the novel and the museum as well as presenting the stories of the objects by cataloguing them and clarifying the processes of writing the novel, collecting the objects and constructing the museum.

Although each of these three works has an independent soul, as Pamuk states³⁰³, they cannot be separated; because they precisely coincide with each other. While *The Museum of Innocence* consists of eighty three chapters in which Pamuk presents 'dream' and 'physical spaces' through the objects of everyday life, the museum has eighty three vitrines where Pamuk designs these 'dream' and 'physical spaces' by representing them through the objects mentioned in the novel. Accordingly, *The Innocence of Objects*, the catalogue narrates the stories of these vitrines, the objects and the spaces.

At this point, the convergence of these three works will be the guide of this study and to comprehend Pamuk's concept of space through objects in different perspectives, they will be examined under separate titles: The Novel of Innocent Objects: *The Museum of Innocence*, 'The Novel-Apartment': The Museum of Innocence and The Story of Innocent Objects: *The Innocence of Objects* respectively.

³⁰³ Pamuk, *The Innocence of Objects*, 2012, p.18.

3.1.1 The Novel of Innocent Objects: *The Museum of Innocence*

...man's sentimental attachment to objects is one of life's greatest consolations.³⁰⁴

Orhan Pamuk

The Museum of Innocence revolves around a lingering and an obsessive love story which also helps to inquire the everyday life of İstanbul through the objects while drawing a cultural panorama of Turkey. As Pamuk indicated, our everyday lives are precious and our movements, the words that we use, our smells, our voices and the details of our objects deserve to be preserved.³⁰⁵ In this context, whilst the story of the novel is based on the love affair between the main protagonists, it greatly contributes to preserving the everyday life of the 1970s' İstanbul through the objects. As Nathan Gardels indicated in "Caressing the World with Words", "[t]his is not simply a story of lovers, but of the entire realm, that is, of İstanbul".³⁰⁶

In "Making Love Visible", Pamuk states that his aim is not to express that love is a great thing or a bad thing; but rather, he intends to show that "it is something that happens to us, to all of us."³⁰⁷ Whilst Pamuk presents the love story as the part of the everyday life³⁰⁸, he renders the 'quotidian' through the objects belong to this 'life-death love story'. This is because, the objects enclose "mystical character" which help them to externalize their relationship between the 'quotidian' as Irmak Ertuna stated in "The Mystery of the Object and Anthropological Materialism".³⁰⁹ These

³⁰⁴ Pamuk, *The Museum of Innocence*, 2009, p.155.

³⁰⁵ Orhan Pamuk, *Şeylerin Masumiyeti* [trans. from Turkish by the author], İletişim, 2012.

³⁰⁶ Orhan Pamuk & Nathan Gardels, "Caressing the World With Words", *Huffington Post*. http://www.huffingtonpost.com/nathan-gardels/a-talk-with-orhan-pamuk-c_b_353799.html (Accessed 05.08.2014)

³⁰⁷ Anonymous Writer, "Making Love Visible", Interview with Orhan Pamuk, *Big Think*, 2009, p.4. Retrieved From <http://bigthink.com/videos/big-think-interview-with-orhan-pamuk> (Accessed 14.07.2014)

³⁰⁸ In the Chapter 4, the relation between everyday life and space will be examined again by comparing it with Perec's perception of everyday life.

³⁰⁹ Ertuna, "The Mystery of the Object and Anthropological Materialism: Orhan Pamuk's *Museum of Innocence* and Andre Breton's *Nadja*", 2010, p.106.

mystical characters defined as ‘invisible values’ by Xing make the objects “indispensable part of the human environment”.³¹⁰ These values can be called as the ‘intangible qualities’ of the objects. Beside their ‘tangible qualities’ such as size, color or shape defined as ‘visible values’ by Xing, their ‘intangible qualities’ bind them with the ‘quotidian’. As Yin Xing stated, “to understand objects, in this sense, is to grasp essential clues for perceiving their invisibility, the interwoven human relations they embody.”³¹¹ In the novel, the ‘intangible qualities’ of the objects which bind them with the ‘quotidian’ is the sensations and the memories, as Pamuk indicated.³¹² He exemplifies this idea by imagining a movie ticket founded in an “old jacket pocket” and stated that:

We have already forgotten that we've been to that movie; we don't even remember we've been seeing that. But as soon as we have the ticket, we begin thinking, well, not only that we've seen the movie, but we remember scenes from the movie, because we have an object associated with those sensations and memories.³¹³

As Iona Bursan pointed out, “[o]bjects are powerful like the taste of the Madeleine³¹⁴ in Marcel Proust’s literature”³¹⁵, and Sanjay Sipahimalani emphasizes in “Love by the Bosphorus”, each of the objects that Pamuk mentioned in the novel “[e]nshrines a memory associated with Kemal’s beloved...these, like Proust's madeleine, are his gateways to the past”.³¹⁶ Similarly, Ayşen Savaş defines objects as “mnemonic” in her article on “the desired objects, memory and space”.³¹⁷ As she indicated, objects

³¹⁰ Xing, “The Novel as Museum”, 2013, p.198.

³¹¹ Ibid.

³¹² Anonymous Writer, “Making Love Visible”, 2009.

³¹³ Ibid.

³¹⁴ See Marcel Proust’s *Remembrance of Things Past* to examine the relationship between Proust’s madeleine, a traditional French cake, and the memory in detailed.

³¹⁵ Ioana Bursan, “Collecting Memories: An Anthropological Approach to Objects as Souvenirs”, *The Scientific Journal of Humanistic Studies*, vol.3, no. 4, Madison: Argonaut Press, March 2011, p.10.

³¹⁶ Sanjay Sipahimalani, “Love by the Bosphorus”, *The Journalism of Courage Archive*, Mumbai: The Indian Express, 2009, p.1. Retrieved From <http://archive.indianexpress.com/news/love-by-the-bosphorus/532456/> (Accessed 15.07.2014). The relation between memory and space will also be discussed in the Chapter 4.

³¹⁷ Ayşen Savaş, “Arzulanan Nesneler, Müze Nesne ve Hafıza Arasında Sıkışan Mekan Dair” http://www.obarsiv.com/guncel_vct_0405_aysensavas.html (Accessed 14.04.2014)

are the tools of remembering which also have the potential of producing space, and the process of remembering mainly represents strolling around these spaces.³¹⁸ In *Dream Spaces: Memory and the Museum*, Gaynor Kavanagh indicates that “when each of us brings the past to mind, we go through a *process* of remembering”, and she relates the idea of remembering with the senses stimulated by the things.³¹⁹ To the extent that, Bursan claims that “[r]emembering is not an intellectual, rational process; remembering has to do with affection, with emotions, with sensations”.³²⁰

Thus, through the objects, Kemal remembers their happy times or emotional breakdowns. However, memories require spaces to be embodied and possessed. Therefore, the owner of the memory has to localize it to be able to possess it. At this point, Kemal’s sensations evoked by his memories determine the spaces that Pamuk presents as the turning points of the fiction. Hence, in this study, Pamuk’s story mainly will be examined by dividing it in four parts in accordance with the spaces that reflect the turning points of the story as:

- *Şanzelize Boutique*
- *Hilton Hotel*
- ‘Keskins’ Apartment’
- The Penthouse

Whilst Pamuk reflects these spaces as the turning points of the story, he also presents various specific spaces between these turning points which house the important events in Kemal’s life and also represent the everyday life of the city. These are:

- *Fuaye*
- *Abdullah Efendi Restaurant*
- *Merhamet Apartment*

³¹⁸ Ibid.

³¹⁹ Kavanagh, *Dream Spaces: Memory, and the Museum*, 2000, p.4.

³²⁰ Bursan, “Collecting Memories: An Anthropological Approach to Objects as Souvenirs”, 2011, p.10.

- *The Empty Apartment of Füsuns*
- *Fatih Hotel*
- *Huzur Restaurant*
- *İnci Patisserie*
- *Cinemas and Bars in Beyoğlu*
- *The Grand Semiramis Hotel*
- *Hotel du Nord*

“In *The Museum of Innocence*, memories stem from a mature adult, whose happiness, fears, melancholy, and shock all correspond to the concrete objects triggering these sentiments”, as Xing indicated.³²¹ Accordingly, in this work, while these spaces will be defined as “dream” and “physical”, they will be probed in accordance with the sensations of Kemal recaptured by his memories evoked by the objects: happiness, melancholy and innocence respectively. Hence, these spaces will be analyzed under three titles named after by these senses: ‘The Spaces of Happiness’, ‘The Spaces of Melancholy/ ‘In-Between’ and ‘The Spaces of Innocence’. As illustrated below:

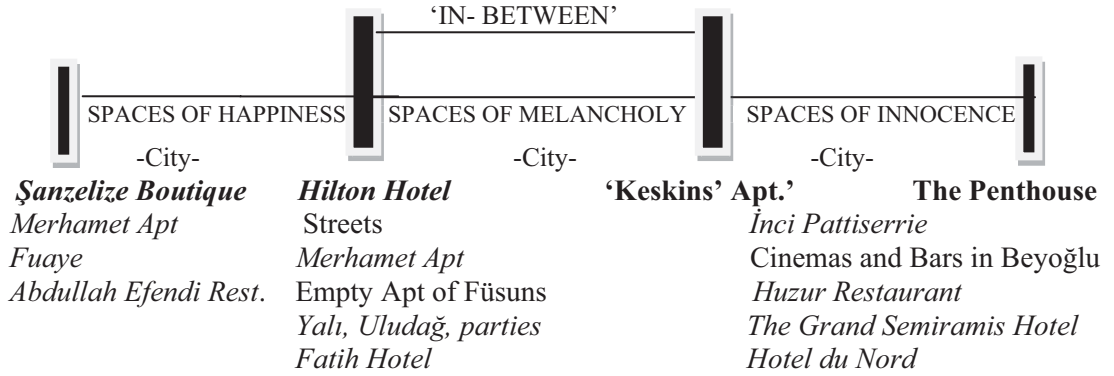


Figure 9: Spaces representing the sensations of Kemal and also corresponding to the vitrines displayed in the museum.
(source: Produced by the author.)

³²¹ Xing, “The Novel as Museum”, 2013, p.200.

3.1.1.1 'The Spaces of Happiness' (Vitrines Number: 1-24)

"It was the happiest moment in my life, though I did not know it". This is how Pamuk starts the novel, *The Museum of Innocence*. It will be the representation of a sensation, happiness which shades off into the space through the objects, and the first space is an İstanbul apartment, *Merhamet Apartment* which is not depicted in detail until the seventh chapter. This is because; between the first and seventh chapters Pamuk introduces his main characters and how they fall in love with each other.

The main characters of the novel are Kemal and Füsun and in the novel, Pamuk uses Kemal as the first person singular narrator until the last fifteen pages.³²² Kemal, as the narrator, depicts not only the sensations of himself and the other characters but also the spaces through these senses. Throughout the novel, the narrator, Kemal tells the story chronologically in the simple past tense by using the personal pronouns such as 'I', 'we', or 'they' beside the names of the characters. In the last fifteen pages, Pamuk changes the narrator since his protagonist, Kemal meets Orhan Pamuk in the novel and hires him to tell his story. As gradually comprehended, Orhan Pamuk is the real narrator of the novel who speaks for Kemal since the beginning.

Kemal Basmacı and Füsun Keskin, the main protagonists of Pamuk, are thirty and eighteen years old respectively. Since they meet in 1975, it is possible to say that Kemal was born in 1945, whilst Füsun in 1957. Kemal is a businessman who comes from an upper-middle class family and educated in the U.S.A while Füsun, a distant relative, is a shop girl just graduated from high-school and comes from a lower class family. While the father of Kemal is also a businessman whose wealth increases in the last five years, Füsun's father is a retired teacher. Before they meet, Kemal is on the eve of the engagement with Sibel who is the beautiful daughter of a retired ambassador goes bankrupt. Although Sibel's family is not rich anymore, Sibel is

³²² The name of the second narrator and the reason of this change will be mentioned in 3.1.1.3. The narrative style and the characters will be examined again in Chapter 4.

educated in France and brought up as a ‘modern girl’. Thus, everybody thinks that she is “the perfect match” for Kemal, says Pamuk.³²³

In the cool spring evening on April 27, 1975, Kemal and Sibel go an outgoing after they gather with their parents to plan their engagement. During their walk along Valikonağı Avenue, while Kemal thinks how lucky he is since he has such a girl, Sibel shows a *Jenny Colon* handbag on the showcase of *Şanzelize Boutique* where Füsün works. Although Pamuk opens novel in *Merhamet Apartment*, *Şanzelize Boutique* is the first space that Pamuk mentions in the chronological order since it is the starting point of the whole story. On the other hand, *Jenny Colon* handbag is the first object that Pamuk mentions which will conduce toward a ‘life-death’ love story while Pamuk depicts the everyday life of that period.

In the novel, to depict the everyday life clearly, before the objects, Pamuk depicts the shared values accepted by the society and the transitional period of embracing the modernity. For instance, on April 28, 1975, one day after that Sibel shows the handbag on the showcase, Kemal goes to the boutique to buy it for making a surprise to his fiancée and encounters Füsün, his distant and beautiful cousin. At that moment, Kemal is tongue-tied; because she wears a short and yellow dress, high heeled shoes and applies red nail polishes which is a temptress wearing style for that period in Turkey.³²⁴ Kemal takes a shine to Füsün and cannot take his eyes off her. As Pamuk states “it is not only provincial men who come to İstanbul to look fiercely and admiringly at all the beautiful women without head-scarves who wear lipstick and make-up”.³²⁵

Moreover, Pamuk mentions one of taboos of the Turkish society, virginity which helps him to describe the everyday life through the women acted as if they are the objects of the everyday life. After Kemal leaves the boutique, he decides to forget Füsün since he has an admirable relationship with Sibel. This is because, besides the

³²³ Pamuk, *The Museum of Innocence*, 2009, p.2.

³²⁴ Ibid, p.3.

³²⁵ Cited by Ertuna in “The Mystery of the Object and Anthropological Materialism: Orhan Pamuk’s *Museum of Innocence* and Andre Breton’s *Nadja*”, p.107.

beauty and conformity of Sibel to his family, she has “modern ideas about premarital sex”³²⁶, as Emily Grosholz also stated. Even though virginity is one of the biggest taboos of Turkey³²⁷, Sibel and Kemal generally make love in *Satsat*, the old office building on Halazkargazi Street in Harbiye. Although Kemal loves Sibel very much, when he is with her, he thinks that marrying her is not a choice; it is an obligation and liability not to turn her adrift.³²⁸ If he does not marry Sibel, he will become a dishonorable man. It also shows one of the shared values in the society.

Even though he cannot stop thinking of Füsün’s long legs, auburn arms, red polished nails which stir his blood since he encounters Füsün, he has to get her out of his mind. Therefore, in the night of that day, Kemal excitedly meets with Sibel in *Fuaye*, presented as the popular restaurant of İstanbul, to give his gift. However, when Sibel takes the bag, she expresses that it is not original and has to be returned³²⁹ and it becomes the unexpected chance for Kemal to see Füsün again. Hence, on April 29, 1975 Kemal goes to *Şanzelize Boutique* one more time to return the bag and take his money, fifteen hundred lira back. However, Füsün cannot give his money back at that moment and naively offers Kemal to bring it where he wants. Thereby, Kemal invites her to the *Merhamet Apartment*, the space where they will have forty four days affair with great happiness.

After two days that Kemal and Füsün trysted, on Sunday afternoon of May 2, 1975 at quarter to four, Füsün comes to *Merhamet Apartment* to bring Kemal’s money back. It is an old apartment of Kemal’s mother, Vecihe Hanım who buys it twenty years earlier and now uses it as a storehouse filled with old furniture. As the price of the Jenny Colon bag, or the dates of the events day by day, Pamuk does not beware of

³²⁶ Emily Grosholz, “The Isolated Protagonist: Three Novels by Orhan Pamuk, Jenny McPhee and Laura Stevenson”, Vol. 63, No. 3, March 2010, p. 522. Retrieved From <http://www.jstor.org/discover/10.2307/27920591?uid=3739192&uid=2&uid=4&sid=2110399335525>
1 (Accessed: 20.07.14)

³²⁷ Pamuk, “This is the Museum of Future”, 2012.

³²⁸ Pamuk, *The Museum of Innocence*, 2009 p.12.

³²⁹ Ibid. p.14.

giving the open address of this apartment: İstanbul, Nişantaşı, Teşvikiye Avenue, 131, second floor, at the number 4.³³⁰

As Nick Augusteijn stated in “Walk in the Footsteps of Orhan Pamuk” although *Merhamet Apartment* is still existed in this address, its name is taken off.³³¹ This apartment is on the second floor and as far as Pamuk mentions, it has a kitchen, a living room and a bedroom views the backyard of the apartment where the children plays football under the big chestnuts. It is crawled with the old objects that Kemal’s mother accumulates such as antiques, dusty clocks, hat boxes, rolls of fabric, a three-wheeled bicycle, a chamber pot or a red flowered vase from Kütahya. When Füsün brings the money to Kemal they have a long conversation about these objects fill the apartment and remind them of their common past. However, Kemal cannot snare Füsün except dropping a little kiss on her lips.

On Monday afternoon, on May 3, 1975 at half past two, Füsün comes to *Merhamet Apartment* one more time to take her umbrella -she cannot find it since Kemal hided the day before. After an invitation to the inside, they make love for the first time. It becomes the day Kemal feels the real happiness. This is because, he finally acquires the object that he only and solely desire to possess: Füsün. For the next forty three days, Kemal and Füsün meet in *Merhamet Apartment* and they spend time together on the bed where they have the view of “the radiator pipe, the lidded hole for the stovepipe, the window corner, the curtain, the linens and corners where the walls met ceiling, the cracks in the wall, the peeling paint, and the layer of dust”.³³² While Pamuk describes the bedroom of this apartment as the “physical” space through this depiction, he explicitly presents the happiness of his protagonist, Kemal on the moldy bed in this old bedroom which makes *Merhamet Apartment* the ‘Space of Happiness’.

³³⁰ The address is intentionally given in the Perecian way, from macro to micro.

³³¹ Nick Augusteijn, “Walk in the Footsteps of Orhan Pamuk”, *Enjoy İstanbul*, Rotterdam: Muro Media, 2013. Retrieved From: <http://www.enjoy-istanbul.com/museums/in-the-footsteps-of-orhan-pamuk/> (Accessed: 11.08.14)

³³² Pamuk, *The Museum of Innocence*, 2009, p.87.

Until the twenty fourth chapter, beside the *Şanzelize Boutique* and *Merhamet Apartment*, Pamuk presents different social and commercial spaces carry the signs of Kemal's happiness while providing Pamuk with cataloguing the city as much as reflecting the everyday of Turkish bourgeoisie. For instance, in the 5th chapter Pamuk depicts a popular restaurant, *Fuaye* as:

...one of the European-style (imitation French) restaurants most loved by the tiny circle of wealthy people who lived in neighborhoods like Beyoğlu, Şişli and Nişantaşı (were to affect the snide tone of gossip columnists, we might call such folk "society").³³³

Similarly, in the 21st chapter, he depicts *Abdullah Efendi's Restaurant* where the celebrities and wealthy people go to for lunch. It is situated in a small farm located in Emirgan district. Another space that Pamuk presents is *Hilton Hotel* which has a special importance since it is the space determines the first turning point of the story: losing Füsün. Thus, Pamuk allocates a long chapter for the engagement party of Kemal and Sibel at *Hilton Hotel* where reflects the sign of richness and social statue in that period.³³⁴ During the engagement party, while Kemal only focuses on Füsün, the guests rattle on about the objects they possess to put on airs. As Irmak Ertuna exemplifies, when Kemal's brother explains that he was the first to bring a transistor radio to İstanbul, a friend adds that her mother claims to be the first to have brought food processors to Turkey.³³⁵ According to Ertuna:

Kemal's love story unfolds amidst the material and cultural world of Turkish bourgeoisie. It is defined by particular rituals involving foreign objects, such as Jenny Colon bags, new Turkish sodas, Chevrolet cars, and of course Hilton Hotel. The inevitable integration of Turkey into western capitalist world is depicted alongside the rise of commodity fetishism.³³⁶

According to Ertuna, the novel is "a hieroglyph of consumption replete with marvelous commodities" while it depicts Turkey's-socio economic developments

³³³ Ibid, p.12.

³³⁴ Ibid, p.16.

³³⁵ Ertuna, "The Mystery of the Object and Anthropological Materialism", 2010, p.105.

³³⁶ Ibid, pp. 104-5.

through a love story.³³⁷ Although Pamuk introduces his character, Kemal as the youngest heir of a wealthy family, he does not present him as a man who cares about the signs of the objects reflect social statues. According to Kemal, the objects are just consumable items which have vital, functional, social or decorative responsibilities, as understood from the novel. For instance, in the second time when he goes to *Şanzelize Boutique* to return the *Jenny Colon* handbag, he tells to Füsün:

For me it is enough for a bag to fulfill its function, to look lovely in a women's hand. It is not important what the brand it, or who made it, or if it is an original.³³⁸

However, when he encounters with Füsün in the *Şanzelize Boutique* he is enthralled and cannot take his eyes off Füsün's long and beautiful legs, "honey-hued arms"³³⁹, and charming gestures. Although Emily Grosholz states that "[i]t is love at first sight"³⁴⁰, it is beyond love; it is "objectification".³⁴¹ As Nathan A. Heflick and Jamie L. Goldenberg indicated, "... 'seeing eye to body' causes women to be perceived, and to behave, more like an object and less like a human being".³⁴² Heflick and Goldenberg points out that "women are objectified when focus is directed toward their physical rather than mental qualities".³⁴³ In this context, even though Kemal does not care about the signs of the objects, he cares the signs of the beauty of women. Therefore, since Kemal encounters Füsün when he buys the *Jenny Colon* handbag, Füsün becomes Kemal's first and sole object that he desires to possess in the rest of his life while the bag "[b]ecomes an index of mystery that is known as commodity fetishism".³⁴⁴

³³⁷ Ibid, p.106.

³³⁸ Pamuk, *The Museum of Innocence*, 2009, p.20.

³³⁹ Ibid, p.7.

³⁴⁰ Grosholz, "The Isolated Protagonist: Three Novels by Orhan Pamuk, Jenny McPhee and Laura Stevenson", 2010, p. 522.

³⁴¹ The term "objectification" comes from the article "Seeing Eye to Body: The Literal Objectification of Women" by Nathan A. Heflick & Jamie L. Goldenberg, 2014.

³⁴² Nathan A. Heflick & Jamie L. Goldenberg, "Seeing Eye to Body: The Literal Objectification of Women", *Current Directions in Psychological Science*, Vol. 23, No.3, California: Sage Publications, 2014, p. 228. Article DOI: 10.1177/0963721414531599

³⁴³ Ibid.

³⁴⁴ Ertuna, "The Mystery of the Object and Anthropological Materialism", 2010, p.105.

Since Kemal conducts Füsün as if she is an object, he does not care about the ‘intangible qualities’ of Füsün which make her human being; but rather he is interested in her ‘physicalism’ or in other words her ‘tangible’ qualities which make her a desired thing has to be attained.

Since Kemal and Füsün make love, Kemal thinks that he possesses Füsün and he is inexpressibly happy since he thinks that Füsün cannot leave him. Therefore, meanwhile, he does not tell his fiancée that he wishes to break up. When the engagement day comes round at last, Kemal interestingly invites Füsün and her family to his engagement party at *Hilton Hotel* as well. Although Füsün participates the party, she gives Kemal the elbow and disappears after the engagement. Thus, *Hilton Hotel* becomes the last space represents the ‘Space of Happiness’ and the first space expresses the turning point of the story.

3.1.1.2 ‘The Spaces of Melancholy’/ ‘In-Between’ Spaces (Vitrines Number: 25-49)

After Füsün ends her liaison with Kemal and vanishes away after the engagement party, a painful separation period starts for Kemal. Pamuk names it as “the agony of waiting”.³⁴⁵ When Kemal understands that Füsün will not come back, he desperately starts to seek his lost object by sauntering along the streets of İstanbul where there is a hope to see her.

Between the twenty fifth and forty ninth chapters Pamuk puts forth the ‘physical spaces’ such as the streets, boulevards, squares, the spaces for the social rituals or for fun, and most importantly *Merhamet Apartment* to depict the spaces presented in this period. While Pamuk represents these spaces as the “physical” spaces where Kemal desperately hopes to see Füsün, Kemal’s ‘agony’ also constructs “dream” spaces through the imaginations of Füsün and through the objects that remind him of her: in

³⁴⁵ Pamuk, *The Museum of Innocence*, 2009, p. 145.

front of the ‘Clock Tower’ in Dolmabahçe, on ‘Taksim Square’, in front of the showcase of a store in Beyoğlu, on Galata Bridge or in the bazaar in Beşiktaş.

Pamuk also presents the poor neighborhoods of İstanbul such as Vefa, Fatih, or Kocamustafapaşa where narrow streets covered with paving stone and smell coal smoke.³⁴⁶ These districts are filled with the unemployed old men who read newspapers in the coffee houses all day long which the fearless lads who case out the strangers, kerchief tired women, and the boys who play football with a burst ball between the cars, garbage bins and pavements under the street lights.³⁴⁷ By way of presenting these spaces, Pamuk mirrors the everyday life of İstanbul, and also creates a ‘city map’ under following the tracing the image of Füsun. The circulation map of Kemal in İstanbul throughout the story can be illustrated as:

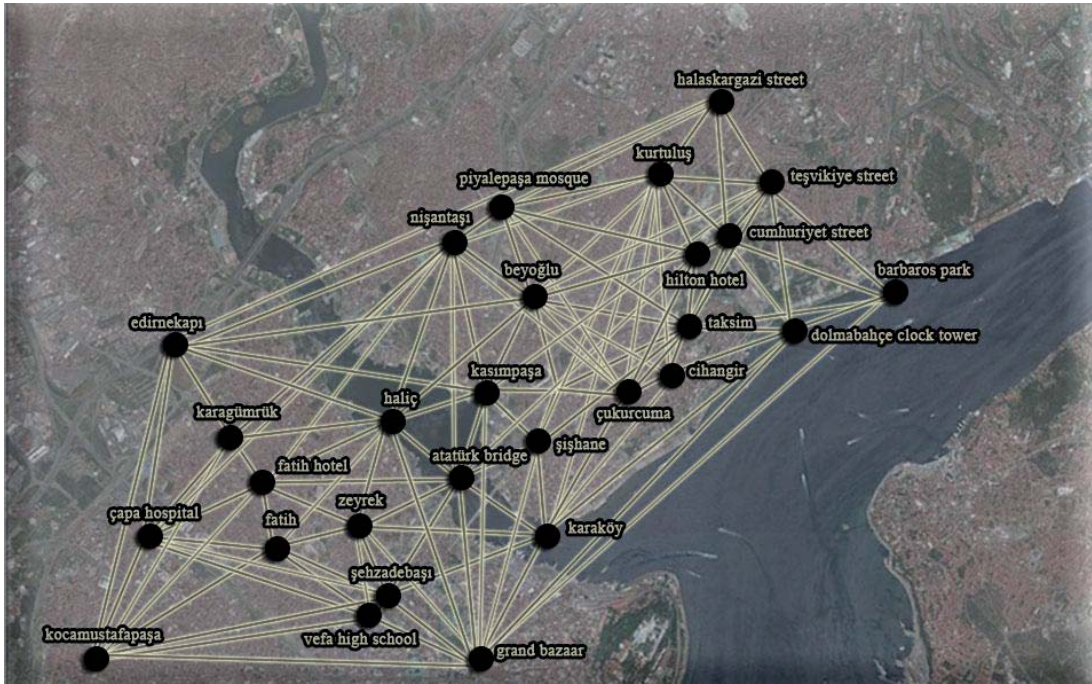


Figure 10: Circulation map of Kemal in İstanbul.
(source: Produced by the author.)

³⁴⁶ Pamuk, *Masumiyet Müzesi* [trans. by the author], 2008, p. 235.

³⁴⁷ Ibid, pp. 235-6.

As Pamuk expresses, in time Kemal discerns that these spaces are the dreams constructed by his unhappy soul³⁴⁸ and Kemal decided to stay out of the specific streets increases his dreams and concomitantly his agony. In the 31st chapter titled “The Streets That Reminded Me of Her”³⁴⁹, Pamuk colors this map by red, orange and yellow which indicate the dunning degrees of the streets recall Kemal of Füsün (Fig.11). Red colored streets show the forbidden zones such as Valikonağı Avenue where *Şanzelize Boutique* is very close, Teşvikiye Avenue where *Merhamet Apartment* is located, Emlak Street (Abdi İpekçi Street now) or Kuyulu Bostan Street where Füsün lives.³⁵⁰ Whilst the orange ones -represent the locations of *Teşvikiye Mosque* or Kemal’s apartment- indicate the spaces where Kemal can pass by running over if it is vital, he also has to be careful while he walks through the streets colored by yellow, as Pamuk expressed.³⁵¹ This is because, the imagination of Kemal’s crucial object, Füsün – Pamuk names it as “the shadows and ghosts”³⁵² in the novel- reconstructs the spaces where she passes or they walk together before he lost Füsün. It is the construction of the “dream” space through the object, Füsün, the first way of perceiving the space of Pamuk.

³⁴⁸ Ibid, p. 187.

³⁴⁹ Pamuk, *The Museum of Innocence*, 2009, p. 163.

³⁵⁰ Ibid.

³⁵¹ Ibid, p. 7.

³⁵² Ibid, p. 165.

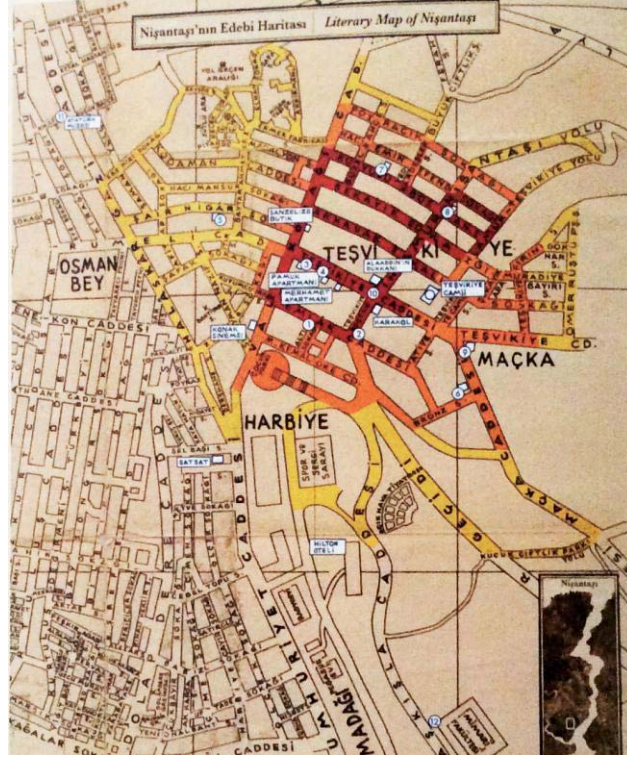


Figure 11: Map of spaces which remind Kemal of Füsün showing the streets in red, orange and yellow colors.

(source: *The Museum of Innocence*, 2009, p.146)

Besides, these spaces are also the representation of the “in-between” as much as the “dream” spaces. As Hande Gürses indicated, “...in *İstanbul: Memories of a City*, Pamuk portrays different aspects of the state of being ‘in between’, exploring the margins rather than standing at the center, within fixed and predetermined boundaries”.³⁵³ Similarly, in *The Museum of Innocence*, Pamuk presents Kemal’s situation as being “in-between” after he loses his beloved. Kemal avoids walking around the spaces that remind him of Füsün and roves around the margins, the “in-between” where he stuck in. Pamuk reflects the sensation of being “in-between” textually through the words of “melancholy”.³⁵⁴

³⁵³ Hande Gürses, “Out of Place in İstanbul”, *Opticon 1826*, Issue 8, Spring, London: Ubiquity Press, 2010, p.1. Retrieved from <file:///C:/Users/m%C3%BCgemansuroglu/Downloads/39-157-1-PB.pdf> (Accessed: 23.07.14)

³⁵⁴ Pamuk, *The Museum of Innocence*, 2009, p.139.

Kemal's "agony" leads him visiting *Merhamet Apartment* regularly to get rid of his 'melancholy'³⁵⁵ by remembering the happy moments that he shares with Füsün in this apartment. His 'melancholy' takes solace in only the objects that Füsün touched; because objects have the power to evoke the memories and the senses. As Pamuk expressed:

Objects that are associated with Kemal's beloved -- objects that they shared together in their happy times -- have the power of consoling him, perhaps because they bring back the memories, the joyful memories they shared together.³⁵⁶

When Kemal goes to their trysting space, he touches the painting brush that Füsün touched to feel her skin, smells her clasp to remember her odor, puts the glass paperweight that Füsün played in his mouth to feel his happiness when they make love, takes the hand mirror that Füsün used as a microphone for imitating singers in his hands to feel her just behind him and picks up a butt of cigarette that Füsün putted out in the ashtray and rubs its end his cheeks, his forehead, his neck, and the recesses under his eyes "as gently and kindly as a nurse salving wound".³⁵⁷ It is "the consolation of the objects", says Pamuk.³⁵⁸ As Grosholz claimed, "[t]hings have souls", and this is the reason "[w]hy we cannot throw a gift away without internal conflict, nor even give it away".³⁵⁹ She also adds that "If we inherit furniture or pictures or carpets, our houses are also populated by the shades of those to whom they used to belong." This is one of the intangible qualities of the objects.

Whilst Kemal keeps his memories alive through these 'intangible qualities' of the objects in this apartment, he also accumulates and reconstructs the 'dream spaces' remind him of his lost beloved: the bedroom where they make love on the blue linen

³⁵⁵ Pamuk titles the forty second chapter of *The Museum of Innocence* as "The Melancholy of Autumn". He uses the word 'melancholy' not only to describe the sensation of his protagonist, Kemal but also the era he depicted in the novel.

³⁵⁶ Anonymous Writer, "Making Love Visible", 2009, p.4.

³⁵⁷ Pamuk, *The Museum of Innocence*, 2009, p. 156.

³⁵⁸ Ibid, p. 155.

³⁵⁹ Grosholz, "The Isolated Protagonist", 2010, p. 523.

on which Füsün's smell permeates or the living room where they study math, or the kitchen where they kiss each other first time. Thus, *Merhamet Apartment* becomes a "dream" space as much as a "physical" one. In other respects, whilst it represents the 'Space of Happiness', it also becomes the 'Space of Melancholy' where Kemal lives his 'melancholy' and accumulates the 'dream spaces' through the memories enshrined by the objects. Beside *Merhamet Apartment*, Pamuk presents specific spaces as the 'Space of Melancholy': 'Empty Apartment of Füsün', *Yalı* and *Fatih Hotel*.

'Empty Apartment' belongs to Füsün's family is located in Kuyulu Bostan Street and it is another space represents Kemal's melancholy. At the end of August, Kemal visits Füsün's apartment to see her. However, he encounters an empty apartment where he can only take a piece of wall paper, a door handle of Füsün's bedroom, the broken arm of a doll, a mica ball bearing and her hairpins³⁶⁰ to console himself in *Merhamet Apartment*.

When Kemal accepts that these objects increase his 'agony', he decides to stay away from this apartment and by expecting his fiancée to help him out, he confesses that he falls in love with Füsün. After then, they move together into *Yalı*, presented as the 'Space of Melancholy', to make Kemal forget Füsün. In *Yalı*, Sibel struggles to gain his love again. They participate in the weekend parties, go to Uludağ for holiday, and have picnics with their friends. However, they cannot achieve to stop his pain, and Kemal decides to break up with Sibel.

After Kemal assents to find Füsün, he moves into a hotel, *Fatih Hotel* located between Fatih and Karagömrük districts and jilts Sibel. Living alone is the last and best choice for him since he over again makes the habit to visit *Merhamet Apartment* and to spend a few hours in everyday with the objects that remind him of Füsün. Thereafter, Kemal takes Ceyda, one of Füsün's friends on in his company, Satsat to communicate with Füsün through her. After sending few letters, finally Füsün

³⁶⁰ Pamuk, *The Museum of Innocence*, 2009, p. 254.

accepts to meet with Kemal and invites him to her apartment for a dinner. In the letter she says:

Cousin Kemal,

We too would very much like to see you. We await your company at supper on May 19. Our phone line has not yet been connected. If you are unable to join us, send Çetin Efendi to let us know.

With our love and respects,
Füsün

Address: Dalgiç Street, No. 24, Çukurcuma³⁶¹

3.1.1.3 ‘The Spaces of Innocence’ (Vitrines Number: 50-83)

When Kemal finally finds out the address where Füsün lives, he decides to ask her to marry him by giving the pearl earrings that Kemal’s father gives him to Füsün and by bringing the three wheeled bicycle, one of the objects that witnessed their happy moments in *Merhamet Apartment*. On the rainy Wednesday evening of May 19, 1975 at half past seven, Kemal goes to ‘Keskins’ Apartment’ where Füsün lives with her parents, Aunt Nesibe and Tarık Bey, to see her after three hundred thirty nine days. Although Kemal happily daydreams about the proposal scene on the road of ‘Keskins’ Apartment’, he becomes shocked and frustrated when he arrives; because he learns that Füsün has got married with a fat guy named Feridun. Although Feridun is aware of what happened between Kemal and Füsün, Kemal supposes that he is oblivious of their past relation. Since then, Kemal recognizes that he has to ‘masquerades as an old relative’ to Füsün’s parents and husband to be able to see her again.

Feridun, the son of Keskins’ neighbor who is twenty two, got married with Füsün five months ago. He is curious about literature and cinema and dreams to write a scenario for Yeşilçam. This is the reason why Füsün invites Kemal to their

³⁶¹ Ibid, p. 322.

apartment: to get finance to sponsor Feridun's film "Blue Rain" and to make Füsün a film star.

'Keskins' Apartment' is a small attached apartment building located in İstanbul, Beyoğlu-Firuzaga district, on the corner of Çukurcuma Avenue and the lane of Dalgıç Street, on the number 24. It is a two-story small house constructed on the 56m² plot. As indicated in "Masumiyet Müzesi: Proje Hakkında", since the apartment is situated on the corner of the existing parcel, its two sides have the opportunity of taking benefit from sunlight.³⁶² Besides, 355 cm of the longitudinal façade- 1590 cm- is designed as a garden to take the advantage of the sunlight by creating another elevation.³⁶³ The building has two entrances: the main entrance (on Çukurcuma Avenue) from where the ground, the first, second floors and the penthouse can be reached; and the side entrance (on Dalgıç Street) which leads to the basement, the garden and the ground floor. As illustrated below, the ground and the first floors are 1235 cm long and divided into three axes (Figs. 12, 13). On each side of the building there is one room while the axis in the middle corresponds to the service areas such as the entrance, the kitchen, WC, or the staircase. These service areas are cantilevered throughout the first and second floors and through Dalgıç Street while the room overlooking Çukurcuma Avenue is cantilevered through this avenue. The backrooms, however, have balconies as the cantilever.

³⁶² Anonymous Writer, "Masumiyet Müzesi: Proje Hakkında", *Arkitera*, 2008. Retrieved from <http://v3.arkitera.com/project.php?action=displayProject&ID=273&year=2008&aID=2044> (Accessed 14.08.14)

³⁶³ Ibid.

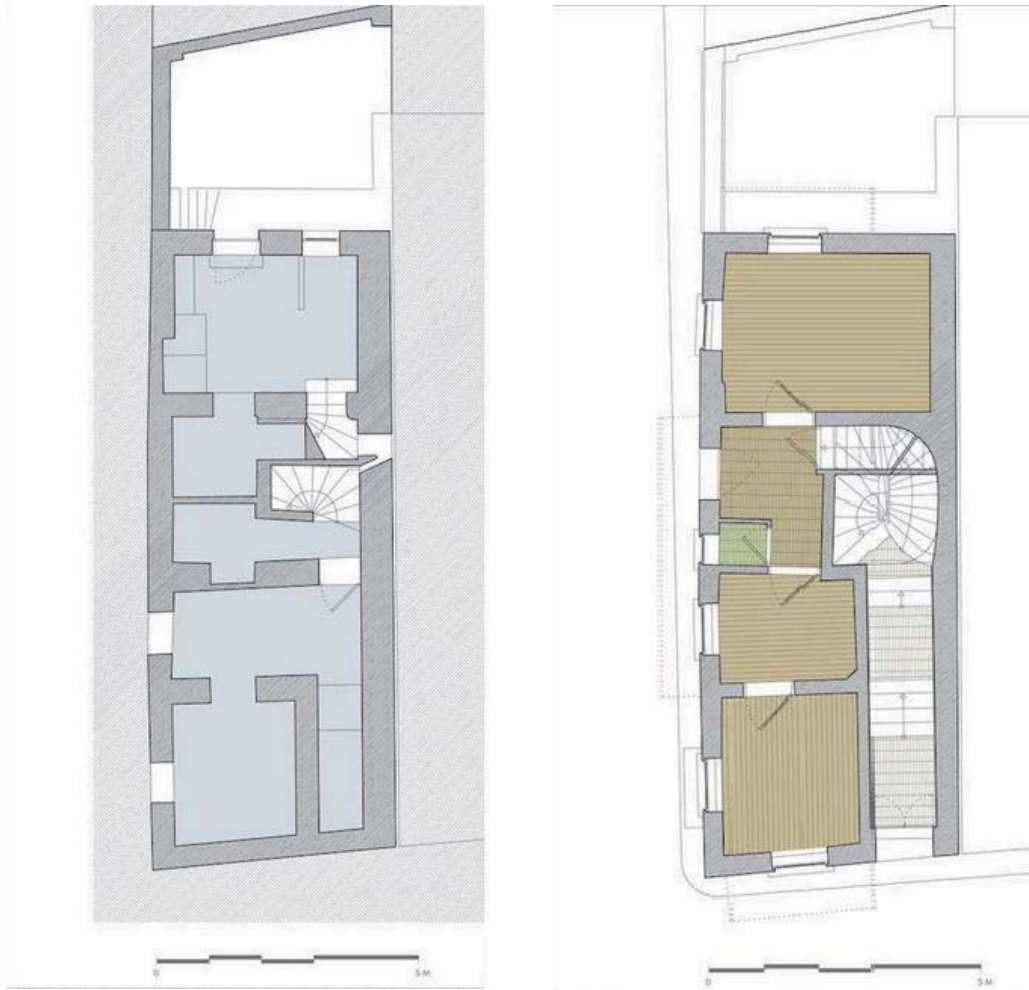


Figure 12: Basement and ground floors plan of 'Keskins' Apartment'.
 (source: "Brukner Apartmanı", *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2045> (Accessed 14.08.2014))



Figure 13: First and second floors³⁶⁴ and the penthouse plans of 'Keskins' Apartment'.
(source: "Brukner Apartmanı", *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2045> (Accessed 14.08.2014))

The ground floor is reserved for the tenants and Keskins live on the first and second floors. For eight years, there has always been a family on the ground floor, says Pamuk.³⁶⁵ The living room, the kitchen of Keskins and the room at the back where Aunt Nesibe sews and Tarık Bey reads his newspapers are located on the first floor, whilst the parent bedroom, the bedroom of Füsün and Feridun and WC exist on the second floor.³⁶⁶ The bathroom is placed between these two bedrooms on the second

³⁶⁴ The floor plan on the left belongs to the first and the second floors.

³⁶⁵ Pamuk, *Masumiyet Müzesi* [trans. by the author], 2008, p. 206.

³⁶⁶ *Ibid*, p. 327.

floor which is four and a half feet away- equal to seventeen stairs- from the living room, as Pamuk indicates.³⁶⁷ In the living room, there is a dining table views the television on the left hand side and the kitchen on the right, while at the back of the table, there is a sideboard filled with crystal glasses, silver and porcelain sugar bowls, liqueur sets, coffee cups, small vases and existed in almost every İstanbul apartment, an old clock, a functionless silver lighter and other knick-knacks.³⁶⁸ Behind the table, a floor lamp and an L-shape couch are places. It is the construction of the “physical” space through the objects, the second way of depicting the space of Pamuk.

Until Kemal loses Füsün, he does not realize that objects have the power of accumulating the memories and sensations that belong to their owners. However, after Füsün disappears, his love pain makes him discern the ‘intangible qualities’ of the objects. Then Kemal starts to set up a completely different relationship with the objects: obsessive passion of collecting. Kemal’s awareness of the relation between the objects and the memories leads him to collect them. As Rick Poyner states, for many years Pamuk rummages the flea markets, antique dealers and junk shops to find the objects he seeks for his novel and the museum.³⁶⁹ As Pamuk indicates in *The Innocence of Objects*, he is excited by the idea that he can collect the objects belong to the beloved to preserve the memories and to represent the daily life of İstanbul.³⁷⁰ Edmund de Waal states in “Cultural Artifacts” that *The Museum of Innocence* has many pages of jollied writing on “[w]hat the act of collecting can mean”.³⁷¹ Here, it should also be pointed out the relevance of Walter Benjamin’s remarks on collecting

³⁶⁷ Ibid, p. 267.

³⁶⁸ Ibid, p. 327.

³⁶⁹ Rick Poyner, “The Museum of Communicating Objects”, 2012. Retrieved from <http://designobserver.com/article.php?id=36588> (Accessed 22.07.2014)

³⁷⁰ Orhan Pamuk., *Şeylerin Masumiyeti* [trans. by the author], İstanbul: İletişim, 2012, pp.27-8.

³⁷¹ Edmund de Waal, “Cultural Artifacts: The Innocence of Objects”, *Sunday Book Review*, NY: The New York Times Company, 2012. Retrieved from http://www.nytimes.com/2012/12/02/books/review/the-innocence-of-objects-by-orhan-pamuk.html?_r=0 (Accessed 16.07.2014)

and the collector in his “Unpacking My Library”: “every passion borders on the chaotic, but collector’s passion borders on the chaos of memories”.³⁷²

Accordingly, “for exactly seven years and ten months”,³⁷³ Kemal regularly visits Keskins’ Apartment’ to see Füsün and to pilfer the objects in their apartment such as salt cellars, spoons, playing cards, china dogs or matchboxes. While Kemal alters these objects with the new ones, he accumulates them in *Merhamet Apartment* as the most precious pieces of his collection, as the pieces of Füsün. As Pamuk stated in the novel:

...whenever I held any of these matchboxes back at the Merhamet Apartments, I was able to relive the pleasure of sharing a table with Füsün, and gazing into her eyes. But even before that, whenever I dropped a matchbox into my pocket, pretending not to notice what I had done, there was another reason to rejoice. I may not have “won” the woman I loved so obsessively, but it cheered me to have broken off a piece of her...³⁷⁴

Instead of putting the new one that he buys in his collection, Kemal prefers to take the one belongs to Füsün; because the objects he steals is not only a matchbox or a spoon, they are the essences of a moment. As Pamuk stated:

It was during these, our darkest days, and most especially the last months of 1979, that I stole the most things from the Keskin household. By now these objects were no longer just tokens of moments in my life, nor merely mementos; to me they were elemental to those moments.³⁷⁵

This shows how much Kemal cares about the ‘intangible qualities’ of the objects – memories and sensations. In Keskins’ Apartment, what Kemal experiences through these objects is the sense of innocence. Within this context, ‘Keskins’ Apartment can be defined as the ‘Space of Innocence’.

³⁷² Cited by David Banash in *Collage Culture: Readymades, Meaning and the Age of Consumption*, Amsterdam: Rodopi, 2012, p.179.

³⁷³ Grosholz, “The Isolated Protagonist”, 2010, p.523.

³⁷⁴ Pamuk, *The Museum of Innocence*, 2009, p. 511.

³⁷⁵ Ibid.

At this point, it should be raised the question of what innocence means in the novel. Pamuk explains in one of the interviews that, firstly “[i]nnocence refers to the virginity”³⁷⁶ of Füsün that she loses in her relationship with Kemal. It is also a matter of class difference between Füsün, belonging to lower-middle class, and Kemal, to upper class, a difference that dramatizes this innocence. Secondly, Pamuk relates the idea of innocence with the daily routines that she shares with Füsün’s family.³⁷⁷ Kemal, Füsün and her family sit together in front of T.V and chitchat every night during a period of seven years and eight months. As Pamuk points out, since there was only one television channel available in the 1970s, every family, whether upper class or not, had to watch the same program such as the national lottery or one of the movies of Grace Kelly, so that “[t]he cultural and class distinctions disappear”.³⁷⁸

Beside the love of Füsün, the everyday routines of Keskins’ estrange Kemal from social life and the outside world. The innocence and the naivety of these people cause a complete commitment on Kemal. As Ertuna indicated, neither the political division of left-right that resulted in social violence, nor the economic problems of the country distresses Kemal.³⁷⁹ He can be defined as a ‘reckless apolitical’ who only obsesses by Füsün. For instance, the night curfew declared by the martial law bothers Kemal just because he has to leave ‘Keskins’ Apartment’- where he feels peace-earlier than before. Even though his commitment reflects an irritating laxity of some sort, it contains the sense of innocence as well, since it deepens his peace and happiness like a child. Revealing these feelings, Kemal says in Füsün’s bedroom:

The peace I felt came from the place, the room, our mood, and what we saw around us; it came from Füsün’s slow progress painting birds, and the brick red dye in the Uşak carpet on the floor, the pieces of cloth, the buttons, the old newspapers, Tarık Bey’s reading glasses, the ashtrays, and Aunt Nesibe’s knitting—in my mind they were all one piece. I would inhale the room’s fragrance, and later, back in the Merhamet Apartments, the thimble or button

³⁷⁶ Pamuk & Gardels, “A Museum for the Person, Not for Power”, 2014.

³⁷⁷ Ibid.

³⁷⁸ Ibid.

³⁷⁹ Ertuna, “The Mystery of the Object and Anthropological Materialism: Orhan Pamuk’s *Museum of Innocence* and Andre Breton’s *Nadja*”, 2010, p. 4.

or spool I'd pocketed before leaving would help me remember all this, and so prolong my happiness.³⁸⁰

From a different point of view, Kemal's innocence is also seen in the fifty sixth chapter titled "Lemon Films Inc". In this chapter, Kemal establishes a big film company for Feridun just because he purely intends to make Füsün happier and to win her hearth back. Meanwhile, Pamuk describes the spaces such as the bars in Beyoğlu –*Pelür* is one of them- as 'Spaces of Innocence' where Kemal struggles to learn the film market in İstanbul for Feridun and to introduce Füsün to the journalists, film makers and artists. In addition to these bars, Pamuk mentions popular social spaces such as *Maksim* where Müzeyyen Senar –a famous female singer in Turkey- gets on the stage, and the restaurants along the Bosphorus where Kemal hangs out with Füsün and her family. One of these expensive restaurants they frequent is *Huzur Restaurant* where Pamuk depicts the everyday life of İstanbul through the singers of the pubs, the private cars rarely seen in the city, fights among men caused by jealousy of women and so on. In the novel, there is another space that Pamuk depicts: *İnci Patisserie* where Kemal hears the words uttered by Füsün that he has been waiting for years.

At the end of March 1984, Tarık Bey passes away and Keskin's lives get change. After the funeral, on a rainy day in the beginning of April, 1984, Aunt Nesibe comes to Satsat, Kemal's company and tells him that Füsün and Feridun will get divorce if he accepts to let Feridun have 'Lemon Films' that he can come together with Füsün if he convinces her. So, "in the afternoon of Monday, April 9, 1984", Kemal meets with Füsün at *İnci Patisserie*. As Pamuk depicted in the novel:

The İnci patisserie had been an important landmark of my childhood excursions to Beyoğlu with my mother, and in thirty years it hadn't changed a bit, though it was more crowded than I remembered, and that made it harder to speak.³⁸¹

³⁸⁰ Pamuk, *The Museum of Innocence*, 2009, p. 485.

³⁸¹ Ibid, p. 627.

While Kemal is on the road of the patisserie, he depicts his senses as: “happy and excited as a teenager going to see the lycée girl he had been dreaming about for months”.³⁸² When he meets with Füsün, she stipulates two things. The first one is not to sleep with Kemal before they get married. She also explains that she never makes love with Feridun although they were married. “In this sence, I am a virgin” says Füsün.³⁸³ This reflects her innocence in the eyes of Kemal. The second one is to tour Europe with Kemal and her mother to visit the museums where she can look at the pictures that she desires to paint and also to buy her “trousseau for their house”.³⁸⁴

After Füsün and Feridun get divorced, while describing the process of taking passports and visas to go to Europe during the period, he also presents the cinemas in Beyoğlu where Kemal and Füsün go to:

- “Emek”
- “Fitaş”
- “Atlas”
- “Rüya”
- “Alkazar”
- “Lale”
- “Saray”

Some of the films that they see in these cinemas are *Aşkın Çilesi Ölünce Biter* and *İki Ateş Arasında*. After that Pamuk renders one of the most important spaces in the novel, as the stage of the turning points of the story: *The Grand Semiramis Hotel* in Edirne where Füsün, Kemal and Aunt Nesibe stay before their travel.

On August 27, 1984, “exactly nine years and four months later since he meets with Füsün at the Şanzelize Boutique”, at a quarter to twelve, the driver of Kemal, Çetin,

³⁸² Ibid.

³⁸³ Ibid.

³⁸⁴ Ibid.

comes to Keskins' Apartment with the Kemal's *Chevrolet* to take them and to drive to Europe. In accordance with Füsün's plan, their itinerary will be:

- one night in Edirne at *The Grand Semiramis Hotel*
- driving to Yugoslavia
- then going to Austria, Vienna
- finally arriving in Paris to stay at *Hotel du Nord*³⁸⁵

So, when they arrive in Edirne, they spend the night at *The Grand Semiramis Hotel* in Babaeski district. It is a "three-story modest hotel" where "[t]he neon signs of the gas station up the road, and of the hotel, were reflected in the puddles on the edge of the asphalt and in the polished chrome bumpers of the *Chevrolet* in the adjacent parking lot."³⁸⁶ The hotel has a restaurant with a small garden where they have their dinner. At the night of the day they arrive the hotel, Füsün and Kemal get engaged at this restaurant, and make love for the first time after nine years ago in Kemal's bedroom. Just like *Huzur Restaurant*, *The İnci Patisserie*, the bars and the cinemas in Beyoğlu, *The Grand Semiramis Hotel* is a "Space of Innocence." While they are together in this hotel, Kemal admiringly and happily looks at "the innocent tenderness on her face" and feels this innocence again.

In the following morning, Füsün wakes up in anger, and scolds Kemal; since he does not pay attention to the earrings that Füsün wears the night before. These earrings have a special importance for Füsün since she wore them when they made love in *Merhamet Apartment* for the first time. However, although Kemal is obsessed with the objects belonging to Füsün and symbolizing their stories, he does not notice them on her ears. Besides, although Füsün dreams of becoming a film star, Kemal prevents her from realizing this dream, with the aim of protecting her from going astray which reveals the conservative approach in those years to the film stars as if they were 'scarlet-women'.³⁸⁷

³⁸⁵ Ibid.

³⁸⁶ Pamuk, *The Museum of Innocence*, 2009, p.662-3.

³⁸⁷ Ibid, p.665.

While depicting the daily life of the time in İstanbul, Pamuk presents one of the most important objects of the story, but ranking below Füsün as the object: Kemal's *Chevrolet*. It is in this car that Füsün argues with Kemal about her earrings and about her dream of being a film star. In great disappointment, she drives the car very fast and bumps hard into a big tree near the hotel. In the accident, whilst Füsün dies, Kemal gets out alive. Although this accident seems like the end of the story, in fact, it becomes the beginning of an eternal story for Kemal.

After the accident, since Kemal loses his object of desire, Füsün -he solely desires to possess her- forever and ever, he begins to feel his 'agony,' resulted in the desperate desire of recounting his nine-year story to a writer and of exhibiting the objects which he has collected in *Merhamet Apartment* for nine years, in a museum. While he accumulates the objects linked to Füsün in *Merhamet Apartment* in his first loss, the second loss leads him to display them in a museum since it is bereavement, a hopeless loss. Thus, the museum is crucial for him to relieve his grief and to keep Füsün alive through the objects and the memories that it exhibits:

...thinking about her now had no connection to the future, or to the desire I'd once felt; slowly Füsün became a dream of the past, the stuff of memories. This was unbearably painful, now that suffering for her no longer took the form of desiring her, but of pitying myself. I was at this point—hovering between fact and remembrance, between the pain of loss and its meaning—when the idea of a museum first occurred to me.³⁸⁸

Accordingly, he decides to travel abroad to see the museums which can inspire him to construct the museum of objects of his dead beloved, Füsün. His first destination is Paris, the city she deamt to see. Hence, on a snowy day in 1986, he books a room in *Hotel du Nord*, where Kemal made reservation to stay with Füsün and her mother before Füsün died. During the time he spends in Paris, the museums that Kemal visits can be listed as:

- “The Musée Édith Piaf”
- “The Musée de la Préfecture de Police”

³⁸⁸ Ibid, p.673.

- “The Musée Jacquemart-André”
- “The Musée Nissim de Camondo”
- “The Musée de la Poste”
- “The Micromusée du Service des Objets Trouvés”
- “The Musée Maurice Ravel”
- “The Musée Gustave Moreau”
- “The Musée de la Vie Romantique”
- “The Musée du Tabac”

After Paris, Kemal continues his travel and visits five thousand seven hundred and thirteen museums around the world, some of these museums can be listed as:

- “The Helsinki City Museum”
- “The museum converted from a hat factory in the small city of Cazelles”
- “The State Museum of Württemberg”
- “The Musée International de la Parfumerie in the South of France”
- “Munich’s Alte Pinakothek”
- “The Göteborgs Historiska Museum”
- “The Brevik Town Museum in Oslo”
- “The Civico Museo del Mare in Trieste”
- “The Museum of Insects and Butterflies in La Ceiba in Honduras”
- “The Museum of Chinese Medicine in Hangzhou”
- “The Musée de l’Atelier de Paul Cézanne in Aix-en-Provence”
- “The Rockox House in Antwerp”
- “The Sigmund Freud Museum in Vienna”

- “The Museum of London”
- “The Florence Nightingale Museum in London”
- “The Musée de Temps in Besançon”
- “The Teylers Museum in Haarlem”
- “The Fort St. George Museum in Madras”
- “The Castelvechio Museum in Verona”
- “The Museum der Dinge in Berlin”
- “The Uffizi Museum in Florence”
- “The Sir John Soane’s Museum in London”
- “The Frederic Marès Museum in Barcelona”
- “New York’s Glove Museum”
- “The Museum of Jurassic Technology in Culver”
- “The Ava Gardner Museum in the town of Smith-field, North Carolina”
- “The Museum of Beverage Containers and Advertising near Nashville”
- “The Tragedy in U.S. History Museum in Florida”
- “The Berggruen Museum in Berlin”
- “The F. M. Dostoevsky Literary-Memorial Museum in Saint Petersburg”
- “The Nabokov Museum in Saint Petersburg”
- “The Musée Marcel Proust in Illiers-Combray”
- “Spinoza’s House in Rijnsburg”
- “The Tagore Museum”
- “Pirandello’s House in Agrigento”

- “The Strindberg Museum in the Blue Tower in Stockholm”
- “Baltimore Poe House and Museum”
- “The Museo Mario Praz on Giulia Street in Rome”
- “The Musée Flaubert et d’Histoire de la Médecine in Rouen”
- “The Stalin Museum in Gori, Georgia”
- “The Museum of the Romantic Era in the city of Oporto in Portugal”

After Kemal returns to İstanbul, he decides to transform ‘Keskins’ Apartment’ into a museum as a space that represents not only where Füsün once lived but also what she once possessed.³⁸⁹ To achieve it, Kemal firstly buys the building with all of the objects inside from Aunt Nesibe (by placing her in a beautiful apartment on Kuyulu Bostan Street in Nişantaşı). Then, while he carries all the objects that he accumulated in *Merhamet Apartment* to ‘Keskins’ Apartment’, he transforms its penthouse, “the domain of mice, spiders, and cockroaches, and the dark, mildew home of the water tank” into a “clean, bright bedroom open to the stars by a skylight” for himself.³⁹⁰ To the penthouse, he brings “the bedframe, the musty mattress and the blue sheet”³⁹¹ where he made love with Füsün in *Merhamet Apartment*. In that way while he turns ‘Keskins’ Apartment’ into a museum, he creates a new living space with the memories of Füsün. In this regard, it is possible to suggest that Kemal follows the model of Heinz Berggruen who displays his collection of the objects that he accumulated throughout his life in a museum in Berlin and makes a deal with Berlin Government to live in the penthouse of this museum until he passes away.³⁹²

In the eighty third chapter, the last chapter of the novel titled as “Happiness”, Pamuk narrates that while Kemal deals with the architect, İhsan Bilgin to transform

³⁸⁹ Pamuk, *The Museum of Innocence*, 2009, p.683.

³⁹⁰ Ibid, p.699.

³⁹¹ Ibid.

³⁹² Ibid.

‘Keskins’ Apartment’ into a museum, he also plans to find a writer to make his nine-year love story a novel. Hence, he calls Orhan Pamuk and tells his story in three hours while sitting in a restaurant. Then between March 2000 and February 2007, Kemal and Pamuk meet in the attic of Keskins’ Apartment and talk about Füsün and Kemal’s collection. In April 12, 2007- the fiftieth birthday of Füsün- Kemal dies at the age of sixty two, in a room of the Grand Hotel de Milan during another trip to see museum.

When Pamuk begins to write Kemal’s story, he prefers to use the first person singular until the last fifteen pages. This means that Pamuk speaks in Kemal’s voice until he introduces himself as Orhan Pamuk in the beginning of the last fifteen pages. Besides, before Kemal passes away, he asks Pamuk to insert three things into the novel: a map, in the beginning of the novel, showing the location of the museum for the visitors (Figs 14 and 15)³⁹³; a special stamp on page 713 as the ticket for a free admission of the readers (Fig 16) and an index, at the end of the novel, of the names who witness or are informed about the story of Kemal and Füsün.³⁹⁴

³⁹³ In the original edition, the map is at the end of the novel, before the index.

³⁹⁴ Pamuk, *The Museum of Innocence*, 2009, p.699.

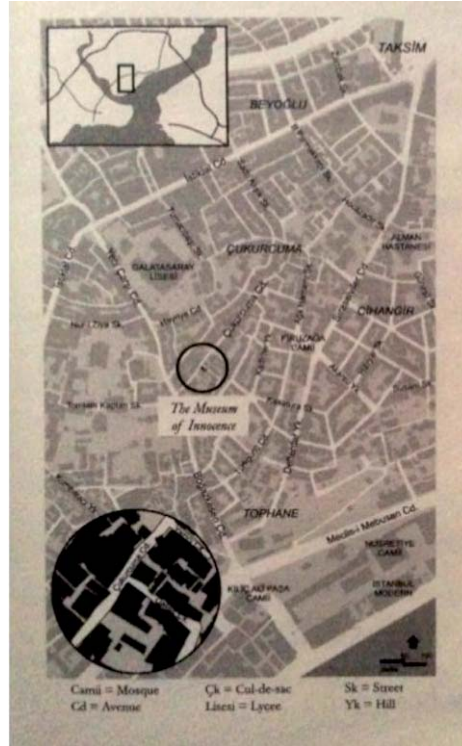


Figure 14: Map showing the location of the museum, the Museum of Innocence, prepared by Miray Özkan /unknown date (source: *The Museum of Innocence*, 2009)



Figure 15: Map showing the location of the Museum of Innocence. (source: <http://www.masumiyetmuzesi.org/> (Accessed 18.08.2014))

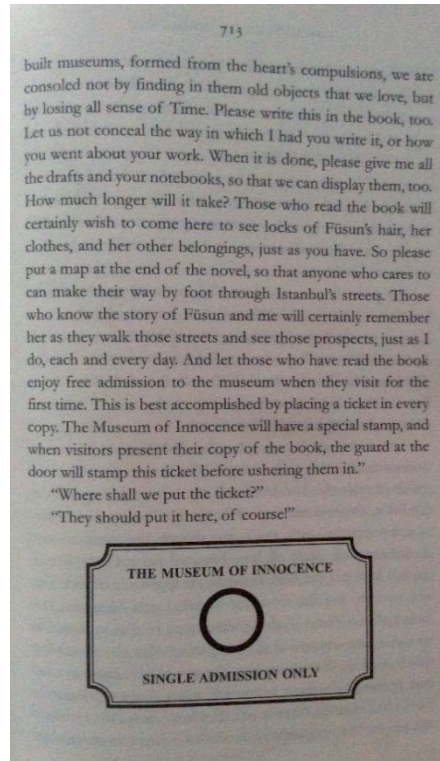
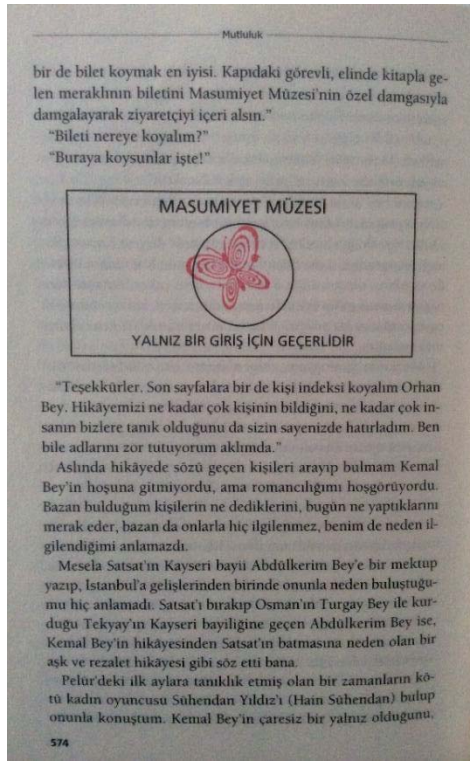


Figure 16: Stamps for the free admission to the Museum of Innocence.³⁹⁵
(source: *Masumiyet Müzesi*, 2008 on the left, *The Museum of Innocence*, 2009 on the right)



Figure 17: The logo of the Museum of Innocence, the butterfly.
(source: <http://www.masumiyetmuzesi.org/> (Accessed 18.08.2014))

³⁹⁵ On the stamp on the left, the logo of the museum, the butterfly can be seen.

3.1.2 The ‘Novel-Apartment’: The Museum of Innocence

[I]t is important to remember that we ourselves- I who write this paper and you who find yourself reading it- are actors in the story. It is our better understanding, as we live our lives, of the processes of making meaning which enables us to analyze the nature of our relation to the objects which come from the past, and to perceive how they affect us.

Susan M. Pearce³⁹⁶

Pamuk explains that the idea of writing the novel, *The Museum of Innocence*, and creating the museum, The Museum of Innocence, came to his mind in 1982 in a family gathering and it was fully formed in his mind by the late 1990s.³⁹⁷ As he indicates, if the museum, like the novel, focuses on a personal story, “[i]t would be better able to bring out our collective humanity”.³⁹⁸ This is because; Pamuk aims to revive the past into the space of the present through the objects of personal stories. Xing remarks that “Pamuk collects the memory-inducing objects and preserves them in his museum”.³⁹⁹

In the process of creating the museum, during a period of fifteen years, Pamuk bought the objects that he would mention in the novel from the flea markets before he wrote their story. In other words, instead of depicting the objects firstly in the novel and then seeking for these objects in the shops, he found these objects first and then put them into his story. For Pamuk, it was a “more logical process.”⁴⁰⁰

While collecting the objects for his novel, he bought an apartment building as well, originally named *The Brukner Apartment*, in Çukurcuma, İstanbul, in 2000. It was constructed in 1897, as an apartment building, but at the time Pamuk bought it, the

³⁹⁶ Cited by Sandra H. Dudley in the introduction of *Narrating Objects, Collecting Stories*, ed. by Sandra H. Dudley, Amy Jane Barnes, Jennifer Binnie, Julia Petrov & Jennifer Walklate, London: Routledge, 2012 p. 7.

³⁹⁷ Pamuk, “This is The Museum of The Future”, 2012.

³⁹⁸ Ibid.

³⁹⁹ Pamuk, *The Innocence of Objects*, 2012, p.9.

⁴⁰⁰ Pamuk, “This is The Museum of The Future”, 2012.

building was owned by a contractor and used as housing for his workers (Fig.19).⁴⁰¹ As Iokim Andronikos, one of the tenants of *Brukner Apartment* who lived in the building between 1989 and 1996, mentioned in his diary, the owner of this apartment was Mr. Brukner, and on the ground floor, lived a lady, named Zehra, over forty years.⁴⁰² Besides being a small building with only fifty square meters floor space, it was largely deteriorated when Pamuk bought it. Despite its decayed condition, smallness and non-functionality, Pamuk decided on this apartment building since he believed that its location and imaginary values presented an appropriate cultural setting for displaying his collections of the objects.⁴⁰³

In the beginning of the restoration project in 2001, Pamuk worked with the architect, İhsan Bilgin. Since between 2003 and 2008, Pamuk occupied himself only with the novel, he did not make any contact with Bilgin. After 2008, he began to work with a German museum architect, Gregor Sunder-Plassmann who helped Pamuk to transform the building into a museum conforming to his desires, and also with a Turkish architect, Cem Yücel, who informed Pamuk about the opportunities of local building materials and skillful journeymen.⁴⁰⁴ During the restoration project, the main principles of Pamuk's team were:

- to protect the external skin of the building as the main element of the cultural values it represented
- not to demand new development rights
- to redesign the interior of the building in accordance with contemporary museum standards
- to preserve the original plan of the building during the process of changing its function as the museum⁴⁰⁵

⁴⁰¹ Pamuk, *The Innocence of Objects*, 2012, p.30.

⁴⁰² Iokim Sndronikos, "Diary: Çukurcuma Sk, Brukner Apt, No 24" in his private blog, trans. from the Turkish by the author, May 2012. Retrieved from <http://ioakimandronikos.blogspot.com.tr/2012/05/cukurcuma-sk-brukner-apt-no-24.html> (Accessed 17.08.2014)

⁴⁰³ Anonymous writer, "Masumiyet Müzesi: Proje Hakkında", 2008.

⁴⁰⁴ Pamuk, *The Innocence of Objects*, 2012, p.254.

⁴⁰⁵ Anonymous writer, "Masumiyet Müzesi: Proje Hakkında" [trans. by the author], 2008.

In accordance with these principles, the building was transformed into a museum where the objects that Pamuk collected could be displayed, and opened on April 28, 2012. Although its exterior preserved the appearance of an apartment building, its interior was designed completely new as a museum, except for the penthouse. (Figs 18, 19, 20).

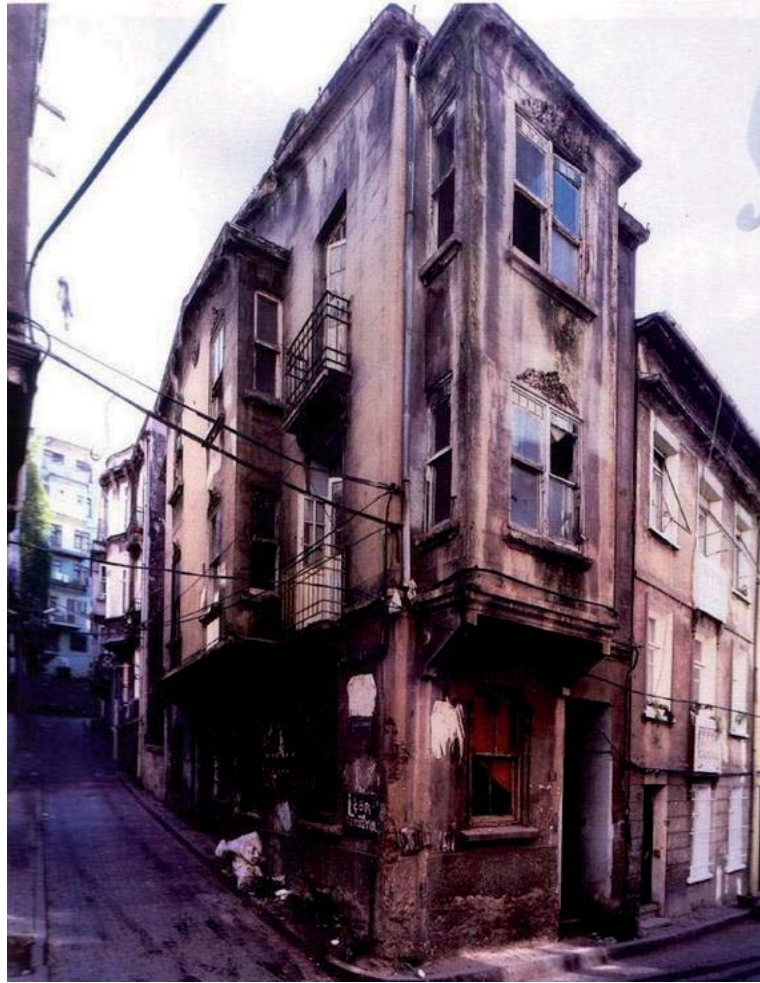


Figure 18: Exterior of the Museum of Innocence before restoration, photographed by Refik Anadol, 1990.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2045> (Accessed 17.08.2014))



Figure 19: Exterior of the Museum of Innocence during restoration,
photographed by Refik Anadol.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 17.08.2014))



Figure 20: Exterior of the Museum of innocence after restoration, photographed by Refik Anadol, 2012.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 17.08.2014))

Accordingly, one of the building entrances, the one from Çukurcuma Avenue, was closed and the side entrance from Dalgıç Street became the main entrance of the museum. The spiral staircase was removed and a new linear one, connecting the ground floor to the penthouse, was introduced (Figs. 21, 22, 23, 24).

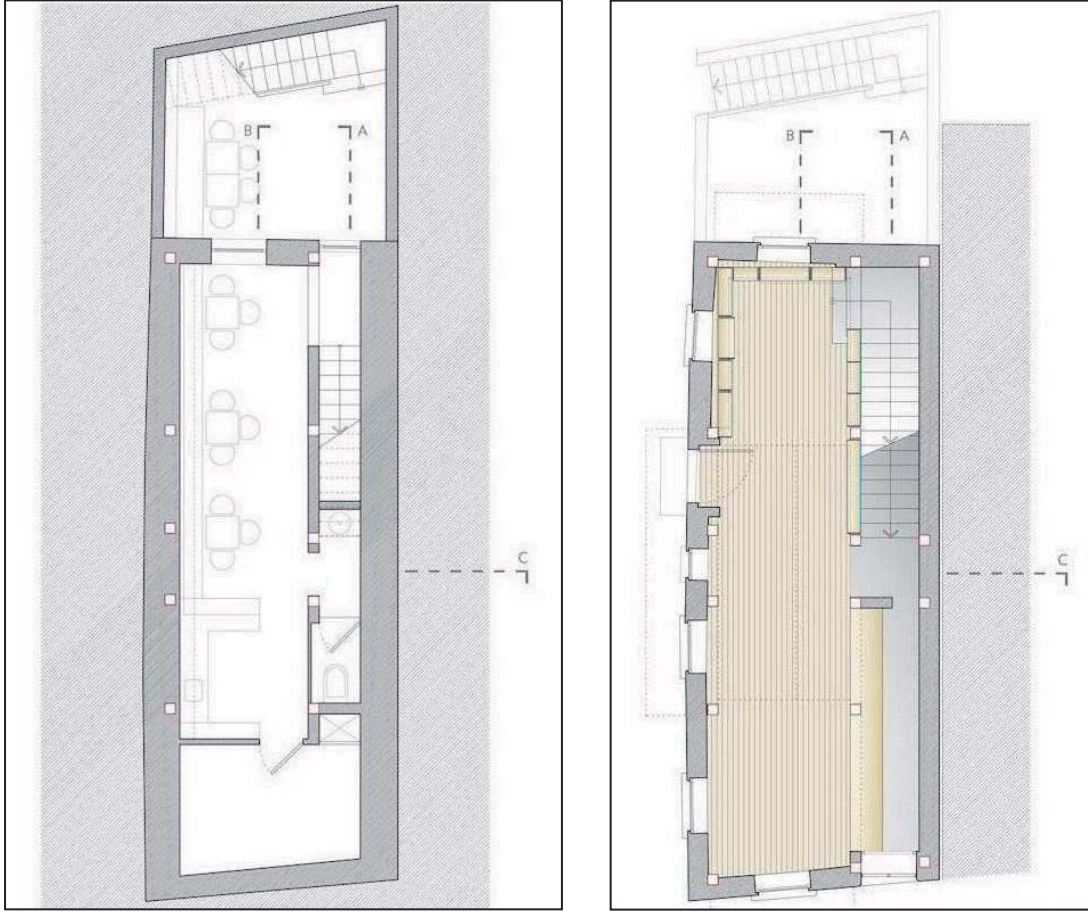


Figure 21: Basement floor plan of the Museum of Innocence on the left and its ground floor plan on the right.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 16.07.2014))

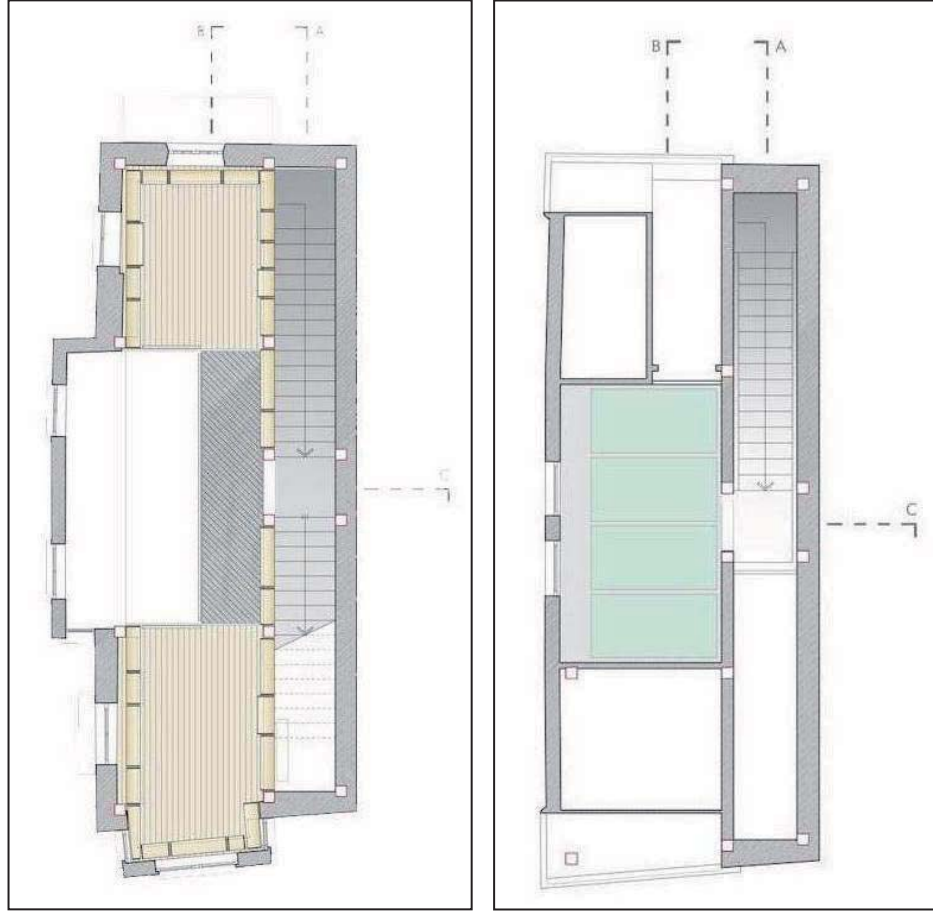


Figure 22: First and second floor plans of the Museum of Innocence on the left and its penthouse plan on the right.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 16.07.2014))



Figure 23: Section-perspective of the Museum of Innocence.
(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 16.07.2014))



Figure 24: Section-perspectives of the Museum of Innocence.

(source: “Masumiyet Müzesi Mimari Projeleri (Proje ve Uygulama 2000 - 2003)”, *Arkitera*. Retrieved from <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2046> (Accessed 16.07.2014))

Meanwhile, Pamuk’s team prepared the lighted up, glass fronted wooden vitrines (Fig. 25) and other visual and aural items, as part of Pamuk’s collection displayed in these vitrines. Yet, since this is an ongoing project, there are still some unfinished vitrines today as the representations of the chapters of the novel, covered with red curtains.

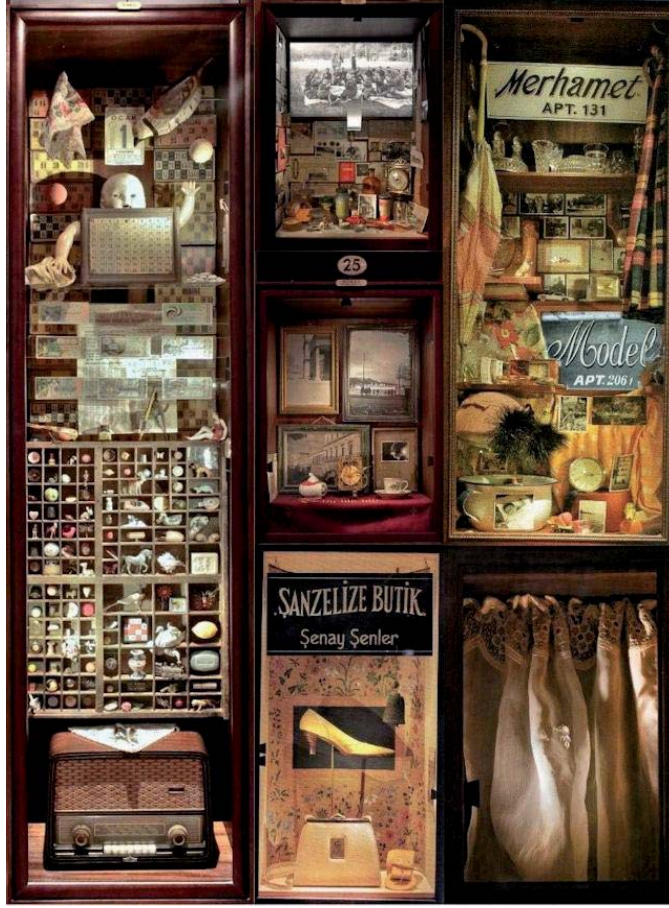


Figure 25: Collage of the vitrines showing the representation style of the museum⁴⁰⁶
 (source: <http://www.Sharfliler.com/masumiyet-muzesi-uzerine-bir-tartisma/> (Accessed 19.04.2014))

Presently, on the ground floor of the building, a huge Plexiglas vitrine welcomes the visitors. Covering the whole side wall of the museum, 4213 cigarettes that Füsün stubbed out and Kemal collected between 1976 and 1984 are mounted behind the vitrine and represented with small notes written by Pamuk under each of the butts (Fig. 26).

⁴⁰⁶ Retrieved from <http://www.Sharfliler.com/masumiyet-muzesi-uzerine-bir-tartisma/> (Accessed 19.04.2014)



Figure 26: Detail from the cigarette butts covering the side wall of the museum on the ground floor, photographed by Refik Anadol.
(source: *The Innocence of Objects*, 2012)

On the first floor, there are 51 vitrines which almost correspond to the first and second part of the novel (Chapters 1-51), defined as the “Spaces of Happiness” and the “Spaces of Melancholy” in this study. The names of these vitrines in accordance with their numbers are:

1. “The Happiest Moment of My Life”
2. “The Şanzelize Boutique” (Fig.27)
3. “Distant Relations”
4. “Love at the Office”
5. Fuaye”
6. “Füsun’s Tears” (Fig. 28)
7. “The Merhamet Apartments”
8. “Turkey’s First Fruit Soda”

9. "F"
10. "City Lights and Happiness"
11. "The Feast of the Sacrifice"
12. "Kissing on the Lips"
13. "Love, Courage, Modernity"
14. "İstanbul's Streets, Bridges, Hills, and Squares" (Fig. 29)
15. "A Few Unpalatable Anthropological Truths"
16. "Jealousy"
17. "My Whole Life Depends on You Now"
18. "Belkıs's Story"
19. "At the Funeral"
20. "Füsün's Two Conditions"
21. "My Father's Story: Pearl Earrings"
22. "The Hand of Rahmi Efendi"
23. "Silence"
24. "The Engagement Party" (Fig. 30)
25. "The Agony of Waiting"
26. "An Anatomical Chart of Love Pains"
27. "Don't Lean Back That Way, You Might Fall"
28. "The Consolation of Objects"
29. "By Now There Was Hardly a Moment When I Wasn't Thinking About Her"
30. "Füsün Doesn't Live Here Anymore"
31. "The Streets That Reminded Me of Her"
32. "The Shadows and Ghosts I Mistook for Füsün"
33. "Vulgar Distractions"
34. "Like a Dog in Outer Space"
35. "The First Seeds of My Collection"
36. "To Entertain a Small Hope That Might Allay My Heartache"
37. "The Empty House"
38. "The End-of Summer Party"
39. "Confession"
40. "The Consolations of Life in a Yalı"

41. “Swimming on My Back”
42. “The Melancholy of Autumn”
43. “Cold and Lonely November Days”
44. “Fatih Hotel”
45. “A Holiday on Uludag”
46. “Is It Normal to Leave Your Fiancée in the Lurch?”
47. “My Father’s Death”
48. “The Most Important Thing in Life Is to Be Happy”
49. “I Was Going to Ask Her to Marry Me”
50. “This Is the Last Time I’ll Ever See Her!”
51. “Happiness Means Being Close to the One You Love, That’s All”



Figure 27: The 2nd vitrine of the museum⁴⁰⁷, photographed by Refik Anadol.
(source: *The Innocence of Objects*, 2012, p.60)

⁴⁰⁷ This vitrine represents *The Şanzelize Boutique* which is the first space corresponds to ‘The Space of Happiness’ in this thesis.



Figure 28: The 6th vitrine of the Museum of Innocence, photographed by Refik Anadol.
 (source: <http://www.telegraph.co.uk/active/9658845/Orhan-Pamuk-The-Innocence-of-Objects.html?frame=2390244> (Accessed 17.09.2014))



Figure 29: The 14th vitrine of the Museum of Innocence, photographed by Refik Anadol.
 (source: <http://www.slowmuse.com/wp-content/uploads/2012/10/07talk-brubach1-tmagarticle.jpeg> (Accessed 17.09.2014))



Figure 30: A photo in the 24th vitrine in the Museum of Innocence⁴⁰⁸, unknown photographer/date
(source: *The Innocence of Objects*, 2012, p.60.)

On the second floor, there are 28 vitrines which correspond to approximately to the third part of the story (Chapters 52-79), defined as the ‘Space of Innocence’ in this study. The names of these vitrines are:

- 52. “A Film About Life and Agony Should Be Sincere”
- 53. “An Indignant and Broken Heart Is of No Use to Anyone”
- 54. “Time”
- 55. “Come Again Tomorrow, and We Can Sit Together Again”
- 56. “Lemon Films Inc.”
- 57. “On Being Unable to Stand Up and Leave”
- 58. “Tombala” (Fig. 31)
- 59. “Getting Past the Censors

⁴⁰⁸ It represents *The Hilton Hotel*, the first space corresponding to ‘The Space of Melancholy’ in this thesis.

60. "Evenings on the Bosphorus, at the Huzur Restaurant"
61. "To Look"
62. "To Help Pass the Time"
63. "The Gossip Column"
64. "The Fire on the Bosphorus"
65. "The Dogs"
66. "What Is This?"
67. "Cologne"
68. "4,213 Cigarette Stubs"
69. "Sometimes"
70. "Broken Lives"
71. "You Hardly Ever Come Here Anymore, Kemal Bey"
72. "Life, Too, Is Just Like Love..."
73. "Füsün's Driving License"
74. "Tarık Bey"
75. "The Inci Patisserie"
76. "The Cinemas of Beyoğlu"
77. "The The Grand Semiramis Hotel"
78. "Summer Rain"
79. "Journey to Another World"⁴⁰⁹

⁴⁰⁹ These titles are listed in *The Innocence of Objects*, 2012.



Figure 31: The 58th vitrine⁴¹⁰, photographed by Refik Anadol.
(source: *The Innocence of Objects*, 2012, p. 205)

In the penthouse, where Kemal Basmacı lived for seven years and Orhan Pamuk listened to his story, there are four vitrines which correspond to the end of the novel. The names of these vitrines are:

- 80. “After the Accident”
- 81. “The Museum of Innocence”
- 82. “Collectors”
- 83. “Happiness”⁴¹¹

⁴¹⁰ It represents *Keskins’ Apartment*, the first space corresponding to ‘The Space of Innocence’ in this thesis.

⁴¹¹ These titles are listed in *The Innocence of Objects*.

The penthouse is the surprise of the museum since it is designed as the “real” bedroom of Kemal (Fig.32). In this bedroom, there are:

- a metal bed with a bloomy bedspread
- a wooden chair near the bed which is most probably the place where Pamuk sits for seven years
- a green-brown leather suitcase
- a three-wheeled red bicycle which is the one that Kemal and Füsün talks about in *Merhamet Apartment* and that Kemal brings it to Füsün in his first visit
- a two-drawers side table on which there are keys, pens, a matchbox, a glass of raki, a table lamp, a hair clip, a photo, a pair of scissors, a comb
- a pair of leather slippers
- a blue sleeper
- a few photos on the side wall of the bed
- a niche in which there is a clock, a tooth brush in a glass, a photo, an ashtray of Satsat, a pocket of Samsun cigarette, a chicken bibelot, a bar of soap, a comb, a black jewel box⁴¹²

⁴¹² The objects are listed by the author during the museum visit in October, 2012.



Figure 32: The penthouse of the Museum of Innocence, photographed by Refik Anadol.
(source: <http://www.masumiyetmuzesi.org/> (Accessed 16.08.2014))

In the penthouse, in addition to these pieces of furniture and objects, there is a glass showcase, just behind the different translated versions of the novel. This showcase displays papers in A4 size and full of sketches and notes, drawn and written by Pamuk, together with 280 used cartridges of the pens that Pamuk used while writing the novel. Whilst these papers and the cartridges are of ‘the real’ Orhan Pamuk, they are exhibited as the belongings of ‘the imaginary’ Orhan Pamuk who also used them in the novel. In this respect, what is ‘real’ and what is ‘imaginary’ become completely blurred in the penthouse.

In the museum, the vitrines are organized “in an arrangement [that] runs parallel to the chapters of the novel”.⁴¹³ In these vitrines, to represent the “imaginary” and “real” or the “dream” and “physical” spaces depicted in the novel, and the daily life

⁴¹³ Pamuk, *The Innocence of Objects*, 2012, p. 58.

of İstanbul, Pamuk presents not only the objects linked to Füsün, such as the hand mirror that she uses as a microphone to imitate a famous singer, a painting brush that she touches, or a dress that she wears, but also old photographs showing individuals, groups of people, and some other objects illustrating İstanbul's daily life, such as identity cards, door handles, door keys (Fig. 33).



Figure 33: Keys in the Museum of Innocence, unknown photographer/date.
(source: <http://www.mattluedke.com/museum-of-innocence/> (Accessed 16.08.2014))

Moreover, in the museum there are different visual and sound installations such as the newspaper clips, the texts that Pamuk writes as special notes, film sequences from *Yeşilçam*, the footsteps of the people who walk on the pavements, the voice of the kids who play football, the music coming from the restaurants and night clubs, the hoot of the boats or the ticktacks of old clocks which completely belong to the city and the everyday life. Although Pamuk does not use any ‘smell’ and ‘taste’ installation in the museum, he evokes the sense of smell through a cologne bottle that anyone can be familiar with, or he displays a bottle of *rakı* or a dessert plate which

remind the visitors not only of its taste but also of the moments they have shared with their lovers, friends or families (Fig. 34).



Figure 34: The 60th vitrine of the Museum of Innocence, photographed by Refik Anadol. (source: <http://www.telegraph.co.uk/active/9658845/Orhan-Pamuk-The-Innocence-of-Objects.html?frame=2390246> (Accessed 16.08.2014))

As Aalya Allmer states, “Pamuk is aware of the difficulties of transating a verbal narrative that unfolds in the imagination of the reader into an architectural space”.⁴¹⁴ In that point, Poynor indicates that these objects, texts, images and installations “[p]rovide the unusual and greatly affecting experience of a literary world extrapolated into three dimensions on a scale that may be well unique”.⁴¹⁵

⁴¹⁴Cited by Hanks in “Writing Spatial Stories”, 2009, p.23.

⁴¹⁵ Poynor, “The Museum of Communicating Objects”, 2012.

Pamuk remarks that “words are one thing and objects another”⁴¹⁶, so while impalpable and invisible objects mentioned in the novel can only become visible in the reader’s mind through the words of Pamuk’s depictions, the museum provides the visitors/readers with the opportunity to transform these depictions into reality and to make them palpable. That is to say, the museum presents the words of Pamuk by embodying them through the objects. In that way, Pamuk shows the possibility to read a space like a novel. Hence, it is possible to say that the museum preserves its textuality.

In that context, it is possible to suggest that the novel and the museum are in a bilateral relation. While the novel is the space where architecture of the museum is written, the museum is the space where literature is constructed architecturally. What lies at the basis of this relation is memory. As Xing points out:

In assembling his collection, Pamuk has dislocated these everyday objects into another mode of memory, transforming the visible objects of material culture into refined poetic images in literary language, interweaving the sedentary museum that occupies a physical plot of land with a portable book that can be carried along and read whenever and wherever one wants: a novel as museum.⁴¹⁷

Similarly, Kavanagh explains that the museum is the space which “[b]rings the past to the minds” of its visitors as “a process of remembering”; therefore, the primary source of the museums are memories.⁴¹⁸ In this regard, she remarks that a bit of song, a half-written shopping list, a shape or shadow of an object, a texture or a color can awake the memories which illuminate imaginations and sensations. Hence, she indicates “the imaginations, emotions, senses and memories as the vital components of the experience of museums”.⁴¹⁹ In a similar vein, it can be argued that Museum of Innocence is not only a “physical” space created by walls, doors or slabs but also a

⁴¹⁶ Pamuk, *The Innocence of Objects*, 2012, p. 18.

⁴¹⁷ Xing, “The Novel as Museum”, 2013, p.199.

⁴¹⁸ Kavanagh, *Dream Spaces: Memory and the Museum*, 2000, p.4.

⁴¹⁹ Ibid.

“dream” space constructed by the objects, sounds, images and texts which remind the visitors of their personal memories and concomitantly help them to produce personal “dream” spaces.

3.1.3 The Story of Innocent Objects: *The Innocence of Objects*

Real museums are places where Time is transformed into Space.

Orhan Pamuk⁴²⁰

As Pamuk explains, “[t]he museum is not an illustration of the novel, and the novel is not an explanation of the museum”⁴²¹, yet, “[t]hey are deeply intertwined because they are both made by me, word by word and object by object”.⁴²² Although there is a strong connection that binds them, after the completion of the museum, Pamuk realizes that “the museum has its own spirit, existing independently of the novel”.⁴²³ This is the reason why Pamuk produces the catalogue, *The Innocence of Objects* in 2012, as the illustration of the novel and the explanation of the museum. Pamuk narrates the story of the catalogue in the novel as well: while creating a museum, Kemal inspires by Mario Praz who constructs a museum, Museo Mario Praz in Rome and publishes a catalogue of his collection, *The House of Life* in which Praz tells “the story of his wondrous collection like a novel, room by room, object by object”.⁴²⁴ In this regard, the catalogue is the juxtaposition of the novel and the museum through the images and the words. As Jane Chafin also claims in “Orhan Pamuk’s *The*

⁴²⁰ Pamuk, *The Museum of Innocence*, 2009, p.700.

⁴²¹ This issue will be discussed again in the Chapter 4 under the title, “visuality”.

⁴²² Cited by Vanessa H. Larson in “Orhan Pamuk’s Museum of Innocence Builds on Best Selling Book”, *The Washington Post*, 2012. Retrieved from http://www.washingtonpost.com/lifestyle/style/orhan-pamuks-museum-of-innocence-builds-on-best-selling-book/2012/05/01/gIQA4tSEvT_story.html (Accessed 10.08.2014)

⁴²³ Pamuk, *The Innocence of Objects*, 2012, p. 18.

⁴²⁴ Ibid.

Innocence of Objects: An Amazing Catalogue about a Real Museum Based on Fiction,” it is “the most perfect intersection of art and literature”.⁴²⁵

Pamuk opens *The Innocence of Objects* with an introduction titled “The Story of the Last Ottoman Prince” in which he narrates the moment that he takes the decision of constructing a museum of a novel. It is a family reunion in 1982, İstanbul where he meets with His Imperial Highness Prince Ali Vasib who is the great-grandson of Sultan Murad V.⁴²⁶ As Pamuk explains, when the prince returns İstanbul after a fifty year exile, he starts to work as a museum guide at Ihlamur Palace where he grew up and it is the moment that Pamuk firstly imagines the idea of creating such a museum where his protagonist becomes its guide.⁴²⁷

After the introduction part, Pamuk presents the process of producing the novel, the museum, and the catalogue. Before he begins to write the novel, he firstly intends to prepare it as an “encyclopedia dictionary” in which he depicts not only the objects and the spaces but also the sensations.⁴²⁸ However, since he gives up this idea and writes it as a novel, he decides to create an exhibition catalogue after constructing the museum: *The Innocence of Objects*. In the following pages of the catalogue, under the titles of “Füsün’s House: The Museum Location” and “The Neighbourhood: Çukurcuma”, Pamuk presents the effects which influences his choices of the museum location by depicting Çukurcuma district in the mid-1990s.

As Xing indicates, combining memories and the historical fragments hidden in the interstices of the city is exactly the way Pamuk has utilized his writing as collecting, and the point of departure lies in the representation of the cityscape. Similarly, Ahn expressed:

⁴²⁵ Jane Chafin, “Orhan Pamuk’s *The Innocence of Objects: An Amazing Catalogue about a Real Museum Based on Fiction*”, *Huffingpost*, May 10, 2012. Retrieved from http://www.huffingtonpost.com/jane-chafin/orhan-pamuks-the-innocence_b_1941283.html (Accessed 14.08.2014)

⁴²⁶ Pamuk, *The Innocence of Objects*, 2009, p. 9.

⁴²⁷ Ibid, p. 10.

⁴²⁸ Ibid, p. 15.

When we look at real mementos and relics—a ticket stub from a first date, a drawer full of a dead family member’s possessions—their emotional power derives from a painful tension: the mundane materiality of the things versus the invisibility of the history that resides in them.⁴²⁹

In the catalogue, while Pamuk narrates his synchronous process of writing the novel and collecting the objects, he also mirrors the everyday life of İstanbul between the 1970s and the 2000s through the objects and the photos taken by Ara Güler, the respected photographer from Turkey.

Accordingly, in the words of J. Michael Kennedy, Kemal narrates in the novel:

[h]ow the Istanbul bourgeoisie had trampled over one another to be the first to own an electric shaver, a can opener, a carving knife, and any number of strange and frightening inventions, lacerating their hands and faces as they struggled to learn how to use them.⁴³⁰

At that point, while the novel becomes such a “city-archive” by depicting not only the spaces in the city but also the objects and the social relations in the everyday life, the museum becomes a “city museum” through its collection. In one of the interviews Pamuk states:

[m]y museum is also about objects that these lover share, but also it's a city museum because they share the culture of Istanbul between 1975 until the end of the 20th century. It has also qualities of a city museum.⁴³¹

Here, it is important to emphasize that Pamuk does not aim to create a “city museum” as a ‘power play’; he builds the museum for the individuals. As he explains in *The Innocence of Objects*, since “the museum making, archiving, and collecting traditions were not as common in Turkey as they were in the West”, the private

⁴²⁹ Ahn, “Review: Orhan Pamuk’s *The Innocence of Objects*”

⁴³⁰ J. Michael Kennedy, “Turkish Writer Opens Museum Based on Novel”, *New York Times*, April 29, 2012. Retrieved from http://www.nytimes.com/2012/04/30/books/orhan-pamuk-opens-museum-based-on-his-novel-in-istanbul.html?_r=0 (Accessed 10.05.2014)

⁴³¹ Anonymous Writer, “Making Love Visible”, 2009, p.4.

collectors of film posters, old radios, newspapers, buttons or records are called as “sick” by their families and friends, and so they are ashamed of themselves rather than preening.⁴³² He also says in an interview that although the museums in the non-Western countries try to catch the Western world in last fifty years, they do not care about the realities of the persons; they only aim to reflect the power; therefore, the individual collectors cannot exhibit their collections proudly.⁴³³ However, since he believes that if the museums are created just for reflecting power –for the nations or for the states- the private collectors cannot find the opportunity to exhibit their collections. Therefore, he expresses that he wants to exhibit “his interiority and spirit rather than power”.⁴³⁴ So, Pamuk also writes an eleven point manifesto titled “A Modest Manifesto for Museums” in the catalogue, *The Innocence of Objects*:

1. Large national museums such as the Louvre and the Hermitage took shape and turned into essential tourist destinations 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 displaying the depths of our humanity.
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.
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.
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.
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.

⁴³² Pamuk, *The Innocence of Objects*, 2012, p. 49.

⁴³³ Katherina Keating adapted the Interview of Orhan Pamuk with Nathan Gardel for The World Post, “Orhan Pamuk: A Museum for the Person, Not for Power”, *The World Post*, 2014. Retrieved from http://www.huffingtonpost.com/2014/01/24/orhanpamukmuseum_n_4662010.html (Accessed 05.08.2014)

⁴³⁴ Ibid.

6. It is imperative that museums become smaller, more individualistic, 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.
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 labored under ruthless oppression for hundreds of years.
8. The resources that are channeled into monumental, symbolic museums should be diverted into 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.
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.
10. Monumental buildings that dominate neighborhoods and entire cities do not bring out our humanity; on the contrary, they quash it. Instead, we need modest museums that honor the neighborhoods and streets and the homes and shops nearby, and turn them into elements of their exhibitions.
11. The future of museums is inside our own homes.⁴³⁵

These points reflect the principles of Pamuk while he plans the museum, The Museum of Innocence. Since it is a museum for individuals, it should address to every visitor and house the stories of all whether they live in İstanbul or not and whether they read the novel or not. As Mark O’ Neil expresses, “[m]useums are spaces where people go to think and feel about what it means to be human”.⁴³⁶ In a similar vein, Pamuk builds a museum where is not only an exhibition space of the objects that belong to a love affair, but also the space where every visitor can sense the spirit of being human through not only the objects but also the images, sounds, tastes and even odors.

While the objects that Pamuk exhibits such as an old clock, a broken arm of a doll, a tea cup, a man sleeper, an old envelope, playing cards, an old photograph of

⁴³⁵ Pamuk, *The Innocence of Objects*, 2012, pp. 55-7.

⁴³⁶ Cited by Kavanagh in *Dream Spaces: Memory and The Museum*, 2000, p.2.

Bosphorus, restaurant menus, or hairclips enshrine memories which remind the visitors of their special moments, the senses evoked by these memories convert “the moments into mementos”⁴³⁷. As Elizabeth Crooke defines in “The Material Culture of Conflict,” the objects are “time capsules which bring the viewer back to the event and allow them to recreate the past”.⁴³⁸

As Pamuk indicates in *The Innocence of Objects*, “in Physics, Aristotle makes a distinction between time and the single moments which he describes as the ‘present’”.⁴³⁹ While he likens the single moments to Aristotle’s atoms which are “indivisible, unbreakable”, he defines time as “the line that links them”.⁴⁴⁰ However, Pamuk’s timeline is not straight, rather it as a spiral, as illustrated below:

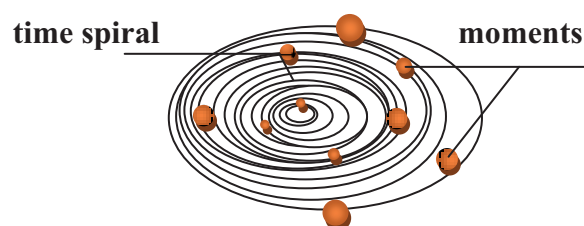


Figure 35: Illustration of time in the Museum of Innocence.

(source: Produced by the author in accordance with the time spiral that Pamuk draws in *The Innocence of Objects*, 2012, p. 197)

Pamuk expresses that he depicts timeline as a spiral since he associates time with the narrative style of Kemal. This is because; in ‘Keskins’ Apartment’ there is a gallery in the middle of the apartment from the entrance to the penthouse and Kemal tells his love affair to imaginary Orhan Pamuk by looking down from this penthouse to see the objects linked to Füsün as a whole. While Kemal’s storytelling is “drawing ever

⁴³⁷ The connection between time and space will be discussed again in the Chapter 4 by comparing it with Perec’s perception of time.

⁴³⁸ Elizabeth Crooke, “The Material Culture of Conflict”, *Narrating Objects, Collecting Stories*, ed. by Sandra H. Dudley, Amy J. Barnes, J. Binnie, J. Petrov & J. Walklate, London: Routledge, 2012, p. 32.

⁴³⁹ Perec, *The Innocence of Objects*, 2012, p. 197.

⁴⁴⁰ Ibid, p. 252.

wider rings around a steady core, he does not get further away from his starting point: love”, says Pamuk, and he depicts these rings as a spiral.⁴⁴¹ In the catalogue, Pamuk defines the line which hold together the objects as the “story” just like the line which creates “time” by linking moments together, and since the line of the story is spiral, then the line of time should be spiral.⁴⁴² At this point, the relation between time and space that Pamuk establishes is explicitly seen in the museum where intentionally a gallery is created from the penthouse to the ground floor as Kemal describes in the novel, and also the time spiral is drawn on the floor of the entrance level (Fig. 36). According to Pamuk, “it is the greatest happiness a museum can bring: to see time turning into space”.⁴⁴³



Figure 36: Downward view from the penthouse in the Museum of Innocence.
(source: <http://www.telegraph.co.uk/active/9658845/Orhan-Pamuk-The-Innocence-of-Objects.html?frame=2390231> (Accessed: 18.08.2014))

⁴⁴¹ Perec, *The Innocence of Objects*, 2012, p. 197.

⁴⁴² Ibid, p. 252.

⁴⁴³ Ibid, p. 253.

CHAPTER 4

CONCLUSION

In this work, it is aimed to comprehend the construction of space through things/objects belong to the everyday life in the selected works of Georges Perec and Orhan Pamuk. In this chapter, it is intended to review and conclude the discussion by comparing these works in relation to the themes of “Autobiography”, “Narrative Style”, “Characters”, “Memory/Desire”, “Time/Object/Space”, “Letter/Page/Space” and “Visuality”.

4.1 Autobiography

“Perec often indicated that he had portrayed himself and his friends”, as Sheringham remarked.⁴⁴⁴ This means that *Things: A Story of the Sixties* has an autobiographical feature, although it is still fictional. As Bellos expressed, "observation, formalism, wit, and autobiography combine on such premises to make Perec's work not just entertaining, provoking, and formally bizarre, but also, for those who wish to hear, sharply poignant too".⁴⁴⁵ In *Things*, Perec depicts a couple just like himself and his wife, Paulette Petras. In relation to that “the idea of writing the story of my past arose almost at the same time as the idea of writing”, says Perec.⁴⁴⁶ For instance, in their real lives, Perecs live in Tunisia for a few years and Petras work as a teacher in Sfax just like Sylvie.⁴⁴⁷ As Schwartz pointed out “the scenes in *Les Choses* which narrate

⁴⁴⁴ Michel Sheringham, *Everyday Life: Theories and Practices from Surrealism to the Present*, London: Routledge, 2006, p. 253.

⁴⁴⁵ Bellos, “The Old and The New: An Introduction to Georges Perec, 2009, p.19.

⁴⁴⁶ David Bellos, “Introduction” in *Things*, p.12.

⁴⁴⁷ Ibid.

Jerome and Sylvie's life in Sfax capture the emptiness and estrangement felt by the Perecs" and "their life in Sfax was difficult".⁴⁴⁸

Likewise, *The Museum of Innocence* reflects similar periods of Pamuk's life. In this regard, Pamuk stated that "[t]his novel is my most personal, intimate book. It is all the things I have lived and seen in İstanbul in my entire life".⁴⁴⁹ Pamuk has almost a look-alike childhood with his protagonist, Kemal who comes from a wealthy family. Besides, he grows up in Nişantaşı just like Kemal.

4.2 Narrative Style

As the narrative style, Perec choses the third person "omniscient" narrator and intentionally does not establish any dialogues between his characters. However, he struggles to depict the every detail through the words of his narrator. Although Micheal Sheringham remarks in *Everyday Life: Theories and Practices from Surrealism to the Present* that "the absence of dialogue and paucity of salient incidents produce a hypnotic prose that highlights sequences and rhythms rather than specific moments",⁴⁵⁰ Perec specifically reflects the moments as frozen scenes through the depictions of his narrator which may be liken to a camera that records everything it captures, as mentioned earlier. However, while this camera does not show the physical appearances of the characters, it reflects their psychology through their emotions and ideas neutrally. In that way, the camera depicts their inner worlds as much as their surroundings and it represents a kind of silent movie through the words. Besides, the neutrality of the camera reflects how much Perec pays attention to see and write flatly what he observes.

Unlike Perec, Pamuk prefers to write in the first person narrative style and develops his story through the dialogues in the eyes of the narrator, Kemal. Since the narrator tells his own story, he depicts the environments, the people and the events subjectively. Besides, differently from Perec, Pamuk does not present his narrator as

⁴⁴⁸ Schwartz, *Georges Perec: Traces of His Passages*, 1998, p.2.

⁴⁴⁹ Pamuk & Gardels, "Orhan Pamuk: A Museum for the Person, Not for Power", 2014.

⁴⁵⁰ Sheringam, *Everyday Life: Theories and Practices from Surrealism to the Present*, 2006, p. 254.

a camera which records everything from the outside. Hence, it becomes impossible to see what other characters do in the spaces where the narrator is not presented. On the other hand, it is gradually comprehended that the narrator of the novel is actually Orhan Pamuk who speaks instead of Kemal until the last fifteen pages which makes the situation more complicated. In the novel, Orhan Pamuk does not only tell the story as the narrator, but also guides the prospective museum visitors by mentioning the objects which are planning to be displayed in the museum. Through imaginary Orhan Pamuk, the real Orhan Pamuk inserts himself into the story as the narrator and blurs again the boundary between the reality and the imagination by becoming the audio guide of the museum in the real life.

As another narrative style, Perec presents only two names, Sylvie and Jerome in *Things* without defining their surnames. For thirteen pages, he refers to the couple as “they”, then introduces them as Sylvie and Jerome. Also, even though Perec mentions the friends of the couple, he does not define their names. Therefore, at the end of his novel, there is not any index.

Different from Perec, Pamuk introduces his main characters with their surnames as Füsün Keskin and Kemal Basmacı. Besides, he pronounces 144 more names of the other characters who witness the story of Kemal and Füsün. Accordingly, at the end of the novel, Pamuk puts an index of the names of his characters.

In Perec’s novel, instead of an index, “there is an intertext which is in the space created by the intersection of works by Roland Barthes, Robert Antelme, Gustave Flaubert, and Paul Nizan”.⁴⁵¹ As Sheringham predicates, “Perec is fascinated from four works of these authors: *Mythologies* by Barthes, *L’Espece humaine* by Antelme, *L’Education sentimentale* by Flaubert, and *La Conspiration* by Nizan”.⁴⁵² In the novel, while the influences of Barthes’ analysis on advertisement language in *Mythologies* are explicitly seen, there several allusions to Flaubert’s *Sentimental Education* such as “the omniscient third-person narrator, and his privileging of the

⁴⁵¹ Leak, *Phago-citatons*”, 2009, p. 124.

⁴⁵² Sheringam, *Everyday Life: Theories and Practices from Surrealism to the Present*, 2006, p. 252.

visual and the descriptive over interiority and psychology”.⁴⁵³ Also, as Orhan Pamuk stated in one of his lectures, titled as “Monsieur Flaubert, c’est moi!”, Péc, uses thirteen sentences taken from *Sentimental Education* in *Things*.⁴⁵⁴

In relation to the intertextuality, when Pamuk’s intertwined works, the novel, the museum and the catalogue are analyzed, even though an explicit ‘intertextuality’ cannot be determined, Pamuk admits that there are several inspirations from different authors and artists such as “Vladimir Nabokov, Yevgeni Onegin, Marcel Proust, Daniel Spoerr, Lev Tolstoy, Frederic Mares, Victor Borges, Joseph Cornell and especially Georges Péc”.⁴⁵⁵ Pamuk emphasizes that he incredibly gets inspiration from Péc who performs an art through his special connection with things/objects and the trivial details by seeing and listing them.⁴⁵⁶ Although this inspirational relationship between Péc and Pamuk is one-sided, it strengthens the idea of comparing Péc with Pamuk in this work.

4.3 Characters

One of the main similarities between Péc and Pamuk is their choices of characters since both of the stories are mainly revolves around a young couple, Sylvie and Jerome in Péc, Füsün and Kemal in Pamuk. Also, the attitudes of Péc and Pamuk towards their characters are similar although their praxes are different.

In *Things*, Péc does not present any relationship among human beings. He only depicts an obsessional relationship between the things/objects and the people. Even though he portrays a sort of friendship between the couple and their friends, he explicitly shows that their friendship is all through things/objects. Even though

⁴⁵³ Daniels, “Reification and Visual Fascination in Flaubert, Zola, Péc and Godard”, 2004, p.84.

⁴⁵⁴ Orhan Pamuk, “Monsieur Flaubert, c’est moi!”, A Lecture of Pamuk given at the University at the University of Rouen [trans. by Erdağ Gökner], 2009. Retrieved From http://flaubert.univ-rouen.fr/etudes/pamuk_anglais.php?imp=1 (Accessed: 02.04.2014)

⁴⁵⁵ Orhan Pamuk, “Masumiyet Müzesi’ nin İlham Kaynakları”, Milliyet, October 16, 2008. Retrieved from <http://www.milliyet.com.tr/-masumiyet-muzesi-nin-ilham-kaynaklari-kitap-1003212/> (Accessed 22.08.2014)

⁴⁵⁶ Ibid.

Jerome, Sylvie and their 'friends' spend their free time altogether, their common sharing is all about things: talking about the things they would like to do, they would like to see, they would like to have.⁴⁵⁷ On the other hand, despite the fact that Jerome and Sylvie are a couple, Perec mentions neither a love affair nor an erotic relation between them.

Although Pamuk presents several intercours, unlike Perec, such as family relationship, friendship, partnership and most importantly romantic and erotic relation, they meet on a common ground which is the relationship between things/objects and the human beings. For instance, when examining the love affair between Füsün and Kemal, it is clearly seen that Kemal loves Füsün as a desired object rather than a woman, even after she passes away. After the accident, Kemal looks at the accident report and says:

Her skull was crushed, tearing the meninges of the brain whose wonders has always surprised me, and she'd suffered a severe laceration of the neck, as well as several broken ribs and glass splinters in her forehead. All the rest of her beautiful being- her sad eyes; her miraculous lips; her large pink tongue; her velvet cheeks; her shapely shoulders; the silky skin of her throat, chest, neck, and belly, her long legs; her delicate feet, the sight of which had always made me smile; her slender-honey hued arms, with their moles and downy brown hair; the curves of her buttocks; and her soul which had always drawn me to her- remained intact.

As these expressions show, Füsün is an object for Kemal which is not different from the things that link him to her. Although Pamuk depicts a love affair between his characters, unlike Perec, his attitude towards them is not different from him. Pamuk also depicts a world through things/objects.

Regarding to depictions, it is a crystal-clear fact that both Perec and Pamuk are obsessed with elaborated descriptions. However, while Perec mostly uses the 'tangible' qualities of the objects, Pamuk mostly depicts their 'intangible' qualities. On the other hand, despite the richness of Perec's depictions of things and spaces, his

⁴⁵⁷ Perec, *Things*, 1990, p. 53.

descriptions belonging to the physical appearances and characteristic features of human beings are pretty ineffective. However, it seems as a conscious choice of Perec; because he intentionally puts forward the objects and the spaces through exhaustive descriptions and keeps the characters in the background. In this way, while he renders the objects and the spaces as ‘three dimensional’, he presents the characters as “two dimensional”⁴⁵⁸ which “slip into the role of the ‘every man’, a face amongst a crowd”, as Sander describes.⁴⁵⁹

As to Pamuk, even though he mostly focuses on the ‘intangible’ qualities of the objects in his descriptions which are not neutral as much as Perec, his obsession of giving details like Perec are clearly seen in his sentences. However, since he centers upon the ‘intangible’ features of the objects not the human beings including Füsün, his characters are also “two dimensional” just like the ones of Perec.

4.4 Everyday Life/Space

Everyday life is the main and common theme which shapes the stories of Perec and Pamuk through the similar issues which also construct “dream” and “physical” spaces. Mainly, both of the authors project the city and its dwellers through the effects of the “modernity” and “consumption”. However, while Perec mainly presents how consumption affects the everyday life through the issue of “desire”, Pamuk focuses on the effects of modernity and consumption on everyday life through “memories”.

In *Things*, Perec mainly depicts the everyday life of Paris through the two sides of the city dwellers: the high-class bourgeoisie and the mid-class Parisians. While he depicts ‘the quotidian’ through the things belonging to everyday life of these people, he catalogues the city through the apartments, social and commercial spaces.

⁴⁵⁸ Daniels, “Reification and Visual Fascination in Flaubert, Zola, Perec and Godard”, 2004, p. 84.

⁴⁵⁹ Sander, “The Hollowed Man”, 2012, p. 1.

Furthermore, he does not only pay attention to the domestic life but also to the city life through social events such as Algerian War or demonstrations.

Likewise, Pamuk mainly depicts the everyday life of a city, İstanbul through the two sides of the city dwellers: the high-class İstanbul bourgeoisie and the mid-class İstanbulites. Similar to Perec, Pamuk also examines the daily life of the city through the objects belonging to the everyday life and also catalogues the city by analyzing and depicting the apartments, social and commercial spaces. Moreover, Pamuk also mentions the city life through some specific events such as “the feast of the sacrifice”, the funerals or the military coup.

4.5 Memory/Desire/Space

In both Perec’s and Pamuk’s works, things/objects can be defined as the main protagonists since they are the fundamental elements which construct space in their stories. Both of them use the ‘tangible’ qualities of the objects such as material, origin, age, location, color, geometry, item, size and function to construct “physical” spaces, and moreover, both of them draw attention to the ‘intangible’ qualities of the things to produce “dream” spaces. However, they differ when focusing on the ‘intangible’ qualities of the things/objects in the process of producing space.

While Perec expands on the objects through their ‘tangible’ qualities and make his depictions which create ‘physical’ spaces more elaborated, he associates the ‘intangible’ qualities of objects with their ‘signs’ which causes desire to possess and consume them. In that way, Perec creates “dream” spaces through desired objects.

In a similar vein, Pamuk uses the ‘tangible’ qualities of objects in his depictions to construct “physical” spaces. However, he associates the ‘intangible’ qualities of the objects with memories which evoke the sensations and construct “dream” spaces.

The common thing which occurs through the ‘intangible’ qualities of the objects in both Perec and Pamuk’s selected works are the emotions of happiness and melancholy. While desire brings happiness when the desired object is possessed, it causes melancholy in the absence of the desired object in Perec. Similarly, in Pamuk, memory induces happiness if the ‘memory-object’ reminds one (Kemal) of the happy moments or the spaces where these happy moments transpire through a possession while it causes melancholy if the object one (Kemal) of a loss.

Besides, although consumption is an issue that Perec associates with desire, the same issue raises a question for Pamuk. Even though Pamuk does not correlate consumption with the objects that his protagonist obsesses with, his museum has the feature of being a consumption space, since on the ground floor of the museum, in situ of the garden of Keskins’, there is a museum shop where the replicas of the butterfly earring that Füsün wears when she makes love with Kemal for the first time and before she passes away (Fig.37), a copy of the catalogue, *The Innocence of Objects* or the postcards of the museum (Fig.38) can be purchased. Hereby, beside being a memory space, the museum becomes a kind of a consumption space.



Figure 37: Replicas of Füsün’s earrings sold in the museum shop.

(source:<https://www.facebook.com/TheMuseumOfInnocence/photos/a.553449304676326.1073741825.448364001851524/814560691898518/?type=1&theater> (Accessed 24.08.2014))



Figure 38: Postcard of the museum sold in the museum shop.
(source: From the personal archive of Seil Enginsoy Ekinci)

4.6 Time/Space

In both Perec and Pamuk's selected works, time is the crucial issue which specifies their perception of space. While Perec narrates a period between 1956 and 1962, Pamuk's story takes place between 1975 and 2007.

In six-year story of *Things*, Perec highlights several dates to reflect that time is a problematic issue for his characters. Although he presents a few of them explicitly, the rest is understood from the adverbs of time that Perec presents. These dates can be listed as:

1932----- birth of Jerome
 1934----- birth of Sylvie
 1953----- meeting of Sylvie and Jerome
 leaving their education
 starting to work in market research

1956 ----- the beginning of the story

23 October 1962----- trip to Sfax

24 October 1962 ----- arriving Sfax

June 1962----- trip to Paris

At the end of the sixth year which corresponds to the end of the second chapter, it is seen that “time is running out”⁴⁶⁰ for Sylvie and Jerome and they wish to live in a space where time stops. Here, it should be returned to the opening scene of the novel, the ‘dream apartment’ where Perec stops time in an early time of a day in May by depicting it as “the start of a long summer’s day”.⁴⁶¹ As Day indicated, he creates a ‘myth’ which reflects the “everlasting present” and “renders change over time impossible”.⁴⁶² In *Things*, Perec builds his story around time differences which determine the spaces that he depicts. He opens the novel in conditional tense, progresses in the present and ends in the future. In that way, while he divides his story in three parts, he also defines where the “dream” space begins and where it transforms into the “physical” one. For instance, in the opening part he constructs a “dream” space, the ‘dream apartment’ by depicting it in the conditional tense. Similarly, at the end, the use of future tense makes their trip to Bordeaux a kind of dream. Between the opening scene and the epilogue, he intentionally changes the tenses when changing the spaces in accordance with whether they belong to reality or to imagination.

In a similar vein, Pamuk also gives dates for his thirty two- year story but much more than Perec:

27 April 1975----- Sibel shows Kemal the Jenny Colon Bag on the showcase of Şanzelize Boutique.

28 April 1975----- Kemal encounters Füsun for the first time when he goes to Şanzelize Boutique to buy the handbag.

⁴⁶⁰ Pantos, *Space, Time and Georges Perec*”, p.5.

⁴⁶¹ Perec, *Things*, 1990, p.25.

⁴⁶² Day, “Narration and Story in Georges Perec’s *Les Choses*”, 1989, p. 254.

29 April 1975----- Sibel realizes that the bag is not original and Kemal goes to Şanzelize Boutique for the second time.

2 May 1975----- Füsün comes to Merhamet Apartment and Kemal kisses her for the first time.

3 May 1975----- Kemal and Füsün makes love for the first time in Merhamet Apartment.

26 May 1975----- the opening of the novel- Kemal states: “It was the happiest day of my life, though I did not know it”.

14 June 1975----- Kemal and Sibel are engaged at Hilton Hotel.

10 May 1976-----Füsün sends an invitation letter to Kemal to Keskins’ Apartment.

19 May 1976----- Kemal visits Keskin’s Apartment for the first time and sees Füsün after 339 days. It is the beginning of the eight-year visits.

1 December 1976----- Kemal spends news year’s eve in Keskins’ for the first time

16 August 1977----- Elvis Presley dies.

31 December 1977-----Kemal spends news year’s eve in Keskins’ for the second time.

9 May1978----- Aldo Moro dies.

31 December 1978----- Kemal spends news year’s eve in Keskins’ for the third time

8 November 1979----- Kemal’s love is in th news in the newspaper, Akşam.

15 November 1979----- A tanker accident happens in Bosphorus.

27 December 1979----- Soviets invade Afghanistan

31 December 1979----- Kemal spends news year’s eve in Keskins’ for the forth time.

12 September 1980----- The military coup happens.

31 December 1980----- Kemal spends news year’s eve in Keskins’ for the fifth time.

17 December 1981----- Feridun starts filming Broken Lives.

31 December 1981-----Kemal spends news year’s eve in Keskins’ for the sixth time.

31 December 1982----- Kemal spends news year’s eve in Keskins’ for the seventh time.

15 April 1983----- Kemal starts to give driving lessons to Füsün.
 31 December 1983----- Kemal spends news year's eve in Keskins' for the seventh time.
 9 March 1984----- Tarık Bey passes away.
 9 April 1984----- Füsün and Kemal meet in İnci Pattiserie to be together again.
 26 August 1984----- Kemal has dinner in Keskins' Apartment for the last time.
 27 August 1984----- Kemal, Füsün, Aunt Nesibe and Çetin Efendi depart for Europe.
 28 August 1984----- Füsün passes away.
 1986-2001----- Kemal buys Keskins' Apartment from Aunt Nesibe and visits one thousand seven hundred and forty three museums all around the world.
 2000- 2007----- Kemal and Orhan Pamuk talk about the love affair between Kemal and Füsün.
 12 April 2007----- Kemal passes away.⁴⁶³

Unlike Perek, Pamuk is consistent throughout the novel. He tells the story and depicts the “dream” and “physical” spaces only in the past tense. However, while narrating the past events in the past tense, he focuses on the single moments which represent “present” and constitute time by coming together.⁴⁶⁴ Regarding to moments, Pamuk both opens and ends the novel with an expression which represents a moment: “It was the happiest moment of my life, though I did not know it”⁴⁶⁵ in the beggining and “Let everyone know, I lived a very happy life”⁴⁶⁶ at the end. Whilst in the novel he depicts the spaces and the past actions by focusing on single moments through the words, in the museum, he constructs these spaces and past actions in “present” through the objects. Therefore, the two dimensional time spiral on the ground floor transform into a three dimensional line which connects the

⁴⁶³ A similar chronology is also presented in Selmin Kuş, “Edebiyat ve Müze: Bir Roman ve Müze Olarak Masumiyet Müzesi”, Unpublished Master Thesis, İstanbul: Yeditepe University, 2010., pp. 142-148.

⁴⁶⁴ Pamuk, *The Innocence of Objects*, 2012, p. 252.

⁴⁶⁵ Pamuk, *The Museum of Innocence*, 2009, p. 1.

⁴⁶⁶ Ibid, p.728.

stories and the storeys through objects. It can be described better through the same comment of Stefanie Elisabeth Sobelle about the literary/architectural work of Perec, *Life A Users Manual* in “The Novel Architecture of Georges Perec”: Pamuk “layers stories upon stories-within the building’s storeys upon storeys” which are connected by the time spiral.⁴⁶⁷

4.7 Letter/Page/Space

For Perec, space begins in the Page and ends in the Universe- “the Page, the Bed, the Bedroom, the Apartment, the Apartment Building, the Street, the Neighborhood, the Town, the Countryside, the Country, Europe, the World and Space”.⁴⁶⁸ As he claims:

At one time another, almost everything passes through a sheet of paper, the page of a notebook, or of a diary, or some other chance support (a Metro ticket, the margin of a newspaper, a cigarette packet, the back of an envelope etc.) on which, at varying speeds and by a different technique depending on the place, time or mood, one or another of the miscellaneous elements that comprise the everydayness of life comes to be inscribed.⁴⁶⁹

He indicates that he writes to inhabit his sheet of paper to invest it, to travel across it and exemplifies his relevance as:

I write...
I write: I write...
I write: ‘I write...’
I write that I write... etc.
I write: I trace words on page.⁴⁷⁰

In Perec’s notion of space, letters help him to conquer the pages. Hence, to understand Perec’s perception of space, it is necessary to comprehend the relationship between a letter and a blank sheet of paper for him. As he mentions, “a letter is a sign that blackens the virgin space which corresponds to the blank sheet of

⁴⁶⁷ Sobelle, “The Novel Architecture of Georges Perec”, 2012, p.180.

⁴⁶⁸ The chapters of *Species of Spaces and Other Pieces* are structured according to this sequence.

⁴⁶⁹ Perec, “Species of Spaces”, 1997, p.12.

⁴⁷⁰ Ibid, p.9.

paper”.⁴⁷¹ The usage of that sign is crucial to “direct and vectorize” the paper. For instance; the word, VERTICAL is just a word when it is written from left to the right. However,

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rules over and directs the paper while it strengthens the visual perception of verticality. Accordingly, in *Things*, Perec uses letters to draw readable images on the pages which construct spaces. This means that he plays with the letters not only to rule and direct the paper but to create the right and most detailed depictions which transform every word to a visual image, and a space consequently. This means that letter generates pages and pages generate “dream” spaces through letters. For Perec, it is the construction of space within space. Furthermore, Perec emphasizes the relationship between page and space in “Species of Spaces”. He uses a sheet of paper (in a regulated international size or an average format of a book, 21 by 29.7 cm, A4) as the unit to express the size of a space. For instance; he indicates that if the pages of all the printed books in the Bibliotheque Nationale are spread side by side, they cover the whole island of St Helena which measures about 16 by 8 kilometers.⁴⁷² Similarly, the image below can be produced to represent the relationship between letter, page and space:

⁴⁷¹ Ibid, p.7.

⁴⁷² Ibid, p.10.

s s	p p	a a	c c	e e
p p	a a	c c	e e	s s
a a	c c	e e	s s	p p
c c	e e	s s	p p	a a
e e	s s	p p	a a	c c

Figure 39: Diagram showing the relation between letter, page and space in Georges Perec's works.
(source: Produced by the author.)

In the image above, each of the letters is set down on a blank sheet of paper that measures approximately 21 by 29.7 cm (the average size of an A4). Five papers, in the exactly same size, are arranged side by side and a rectangle is created. This rectangle is not only a geometric form but also represents a rectangular space that measures about 155.925 cm^2 . In the same manner, if an A4 size paper (21 by 29.7 cm) is filled with the letters which have the same font, size, and line blanking, the number of the letters that cover an area of A4 size paper (623.7 cm^2) can be determined. Thus, it is possible to calculate how much sq. meter space is needed for the letters of a novel if all the letters spilled out. That somewhat funny inference helps to contemplate Perec's intriguing concept of space in relation to the letters and

pages. “Letter by letter, a text forms, affirms itself, is confirmed, is frozen, is fixed”⁴⁷³ and as he states, “this is how space begins, with words only, signed traced on the blank page.”⁴⁷⁴ Letters come together and constitute the words, sentences and the sequence of paragraphs on the pages respectively. This is directly related to Perec’s concept of micro-macro in analyzing and constructing space which produces “dream” spaces as well.

In this regard, what Pamuk performs is the same with Perec as every author does since they all have to use the letters and the pages to produce space in literature. Thus, all the spaces that Perec and Pamuk depict in their novels become “dream” spaces whether they correspond to the “physical” spaces in the novel or not.

However, Pamuk constructs one of these spaces, The Museum of Innocence, as a “physical” space in accordance with the museum which Kemal creates by transforming ‘Keskins’ Apartment’ in the novel. Even though The Museum of Innocence is a “physical” space in itself, in fact, it is still a “dream” space since there was not such a family with the surname of Keskin who lived in this apartment and since practically it is only the representation of an imaginary museum dedicated to an imaginary character, Füsun. Thus, whilst the museum is a “dream” space for its readers constructed by the words, it is a “physical” space for its visitors since it is constructed as a real building. Then should this museum be defined as the “dream” or the “physical” space? The answer should be that it is both “dream” and “physical” space where the boundaries of the fictive and the real are blurred. As Ballantyne states:

The line between the conscious and unconscious, real and imaginary, here becomes blurred, and we begin to realize that we do not need to dwell on the pages of fictional works to find buildings that are haunted by the presence of characters who are part of the scene...⁴⁷⁵

⁴⁷³ Ibid, p.9.

⁴⁷⁴ Ibid, p.13.

⁴⁷⁵ Ballantyne, “Shops and Subjects”, 2011, p. 154.

While the line between the “real” and the “imaginary” is blurred, Pamuk explicitly shows the possibility to create a museum for someone who does not really exist. Although Presca Ahn indicated that “to present fake artifacts, then, as this museum does, is a fundamentally awkward proposition, no matter how eloquently it’s rationalized or how beautifully it’s executed”⁴⁷⁶, the award, European Museum of the Year Award, that the museum wins in 2014 reflects its success. As Hanks argues in her essay, entitled “Writing Spatial Stories”:

Both the container (house) and contained (collection of personal artefacts derived from the novel) enable a material representation of the story, but how can the vivid world of the imagination, as provoked by the novel, be conjured up architecturally? Or how can ekphrasis- the expression of an image in words- be successfully reversed? Or how can intangible “atmosphere”, seemingly lost in architectural translation, enrich visitor experience and elevate curatorial space to narrative space? The Museum of Innocence raises all these questions but crucially [i]t is always only pseudo-real and divorced from actuality.⁴⁷⁷

4.8 Visuality

The last but the most important thing in the comparison between Perec and Pamuk is the issue of visibility. Both Perec and Pamuk avoid presenting images of the things/objects in their novels. They only depict the objects through their words. However, their book covers are different regarding to visibility. While Perec’s original book cover does not include any image (Fig 40), Pamuk presents a photo⁴⁷⁸ which shows three women and two men in a pink car with a İstanbul view in the background (Fig 44). However, it should be emphasized that the book covers of the

⁴⁷⁶ Ahn, “Review: Orhan Pamuk’s *The Innocence of Objects*”.

⁴⁷⁷ Laura Hourston Hanks, “Writing Spatial Stories”, *Museum Making: Narratives, Architectures, Exhibitions*, London: Routledge, 2012, p. 23.

⁴⁷⁸ As Orhan Pamuk tells in a conference in London, in the novel although it is stated that the photograph on the cover belongs to Ahmet Işıkcı, in fact, Pamuk found it on a web page. Besides, Ahmet Işıkcı is a fictional character in Pamuk’s first book. While four of the people on the photograph died, the one who sits in front of the car is still alive and at her eighties. Since on the background of the original photograph, there is a view of Ankara, Pamuk inserts Bosphorus view by photoshop. This information is taken from “Masumiyet Müzesi’ nin Kapağının İlginç Hikâyesi”, Habertürk, January 12, 2010. Retrieved from <http://www.haberturk.com/kultur-sanat/haber/200139-masumiyet-muzesinin-kapaginilginc-hikayesi> (Accessed 28.08.2014)

different versions of *Things: A Story of the Sixties* present the images of the objects (Fig.41, 42, 43).⁴⁷⁹



Figure 40: Cover of the first English edition, *Things: A Story of the Sixties* (by Julliard, 1965).
(source: <http://www.ebay.ca/itm/Les-choses-Une-histoire-des-annees-soixante-Georges-Perec-1965-/231215156239> (Accessed 20.09.2014))

⁴⁷⁹ The covers help readers imagine the objects that Perec describes in the novel. They also provide the readers with the opportunity of producing the representations of these depictions.

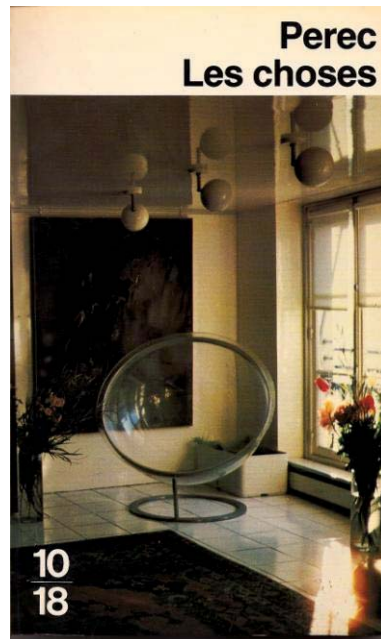


Figure 41: Cover of the French edition,
Les Choses: Une histoire des Annes Soixante (by 10:18, 1981
 (source: <https://www.goodreads.com/book/show/9977829-les-choses> Retrieved from 28.08.2014))

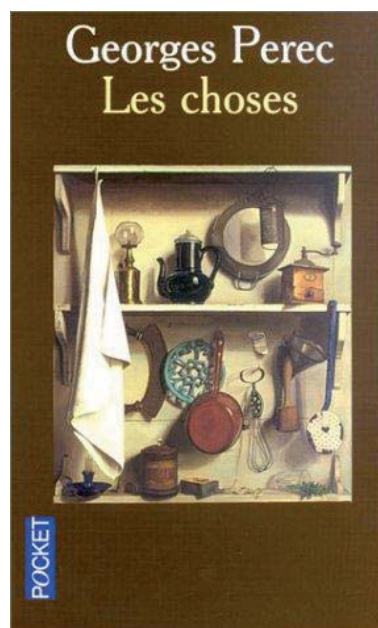


Figure 42: Cover of the French edition,
Les Choses: Une histoire des Annes Soixante (by Pocket, 2002)
 (source: https://www.goodreads.com/book/show/215021.Les_choses Retrieved from 28.08.2014))

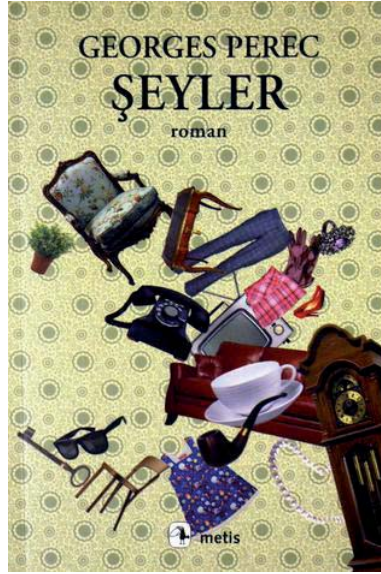


Figure 43: Cover of the Turkish edition, *Şeyler* (by Metis, 2012)
 (source: <https://www.goodreads.com/book/show/17222253-eyler> Retrieved from 28.08.2014))



Figure 44: Original cover of *the Museum of Innocence* (by İletişim, 2008)
 (source: https://www.goodreads.com/book/show/4476077-masumiyet-m-zesi?from_search=true
 (Accessed 28.08.2014))

Even though Pamuk does not insert any image in his novel, except for its book cover, he totally visualizes the objects and the spaces depicted in the novel through his museum and his catalogue.

In contrast, Perec does not present any image in *Things*. As Claude Burgelin stated, “Perec has in his mind the imagination of an architect, but his constructive “I” remains an “I” between parantheses and ellipses, and surrounded by too much blank page.”⁴⁸⁰ His observer narrates the spaces through objects as a camera, as indicated earlier. Here, it would be an interesting project to visualize Perec’s depictions as a film. If *Things* could be filmed through Perec’s words, then his depictions would be freeze frames captured by the camera.

Since Perec depicts the spaces throughout his story in the sequence from micro to macro, the frames should follow this sequence- from the apartment to the city. Besides in the “dream” apartment he firstly records the livingroom, then he moves into the bedroom and the study respectively. Hence, the illustrations below correspond to these sequences (Figs. 45, 46, 47, 48, 49):

LIVINGROOM-----BEDROOM-----STUDY

“DREAM” APARTMENT



CITY

⁴⁸⁰ Claude Burgelin, “Georges Perec, or the Spirit of Beginnings”, Yale French Studies no.105, *Pereckonings: Reading Georges Perec*, New Haven: Yale University Press, 2004, p.11. Article DOI: 10.2307/3182514

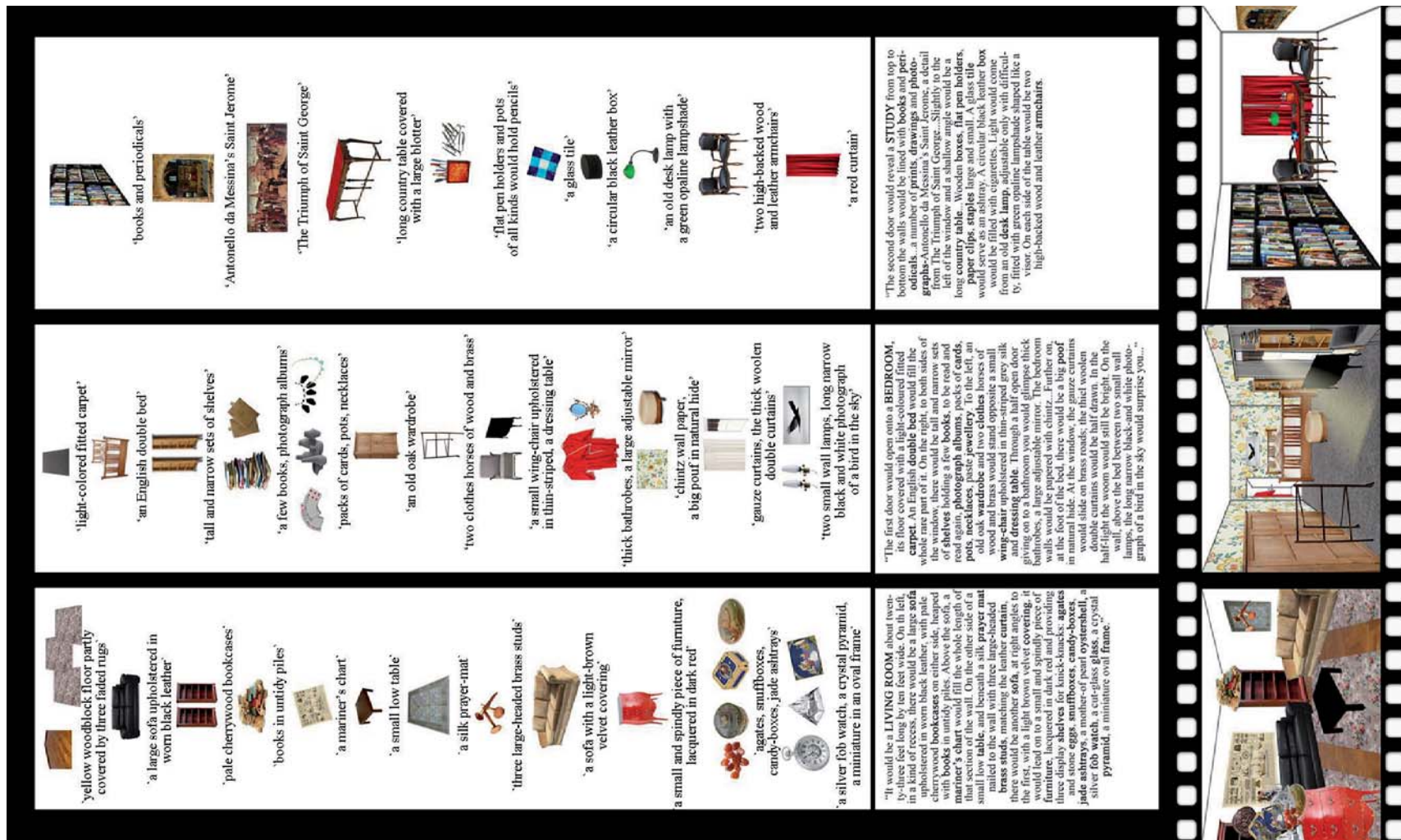


Figure 45: Illustration of the livingroom, bedroom and the study of the 'dream apartment'.¹

¹ All the depictions under the frames are from *Things*, 1990. The images are taken from <http://www.etsy.com/> (Accessed 12.09.2014). The objects are selected in accordance with Perec's descriptions, and so indeed, they may belong to the 1960s' France; see Jocelyn de Noblet, 'France: Modernism and Postmodernism in the French Manner', 1991, pp. 102-121. However, a further research is required to be verified.

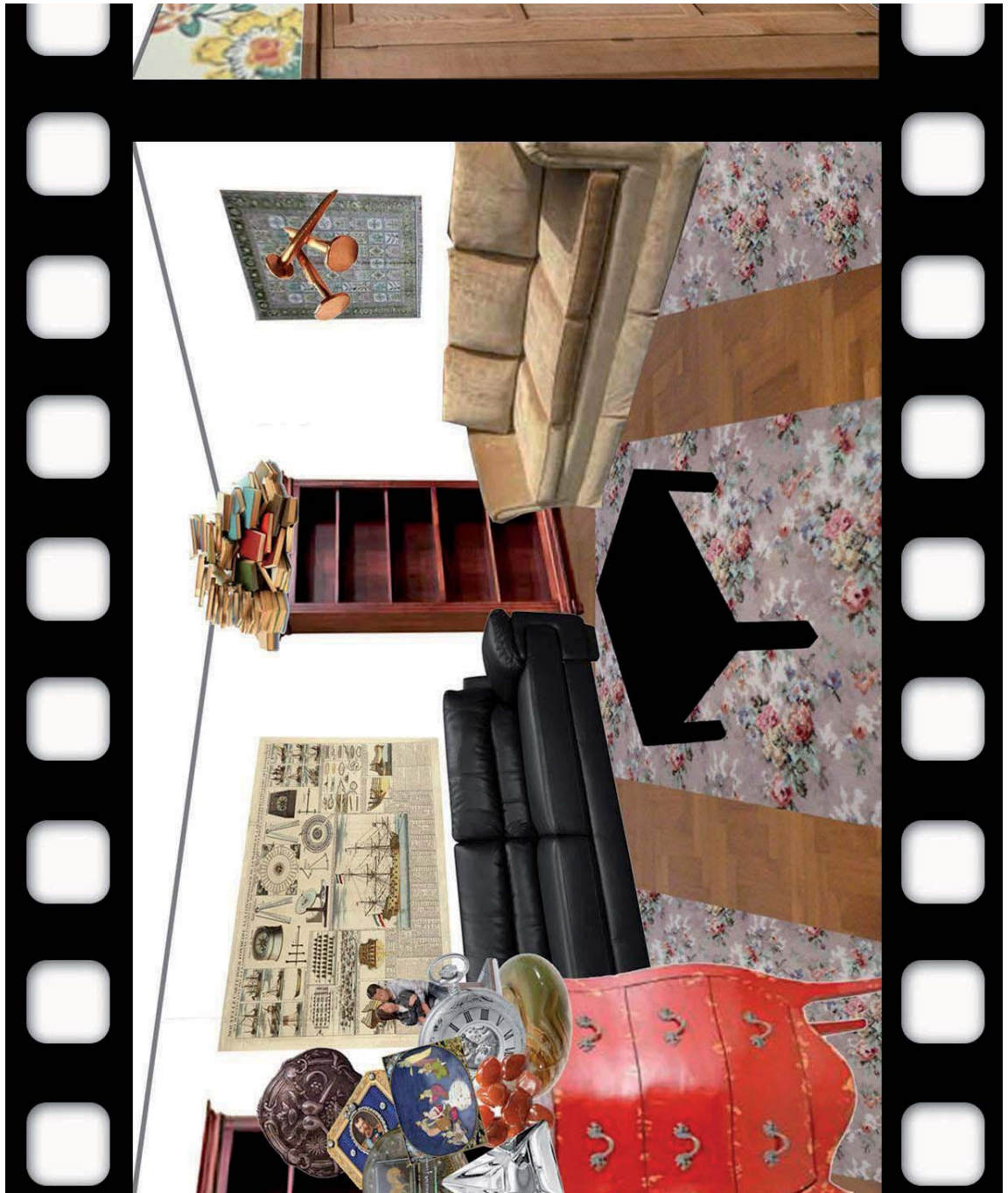


Figure 46: Illustration of the livingroom of the ‘dream apartment’ produced by the author in accordance with Perec’s descriptions
(source: Produced by the author.)



Figure 47: The illustration of the bedroom of the ‘dream apartment’ produced by the author in accordance with Perec’s descriptions.
(source: Produced by the author.)

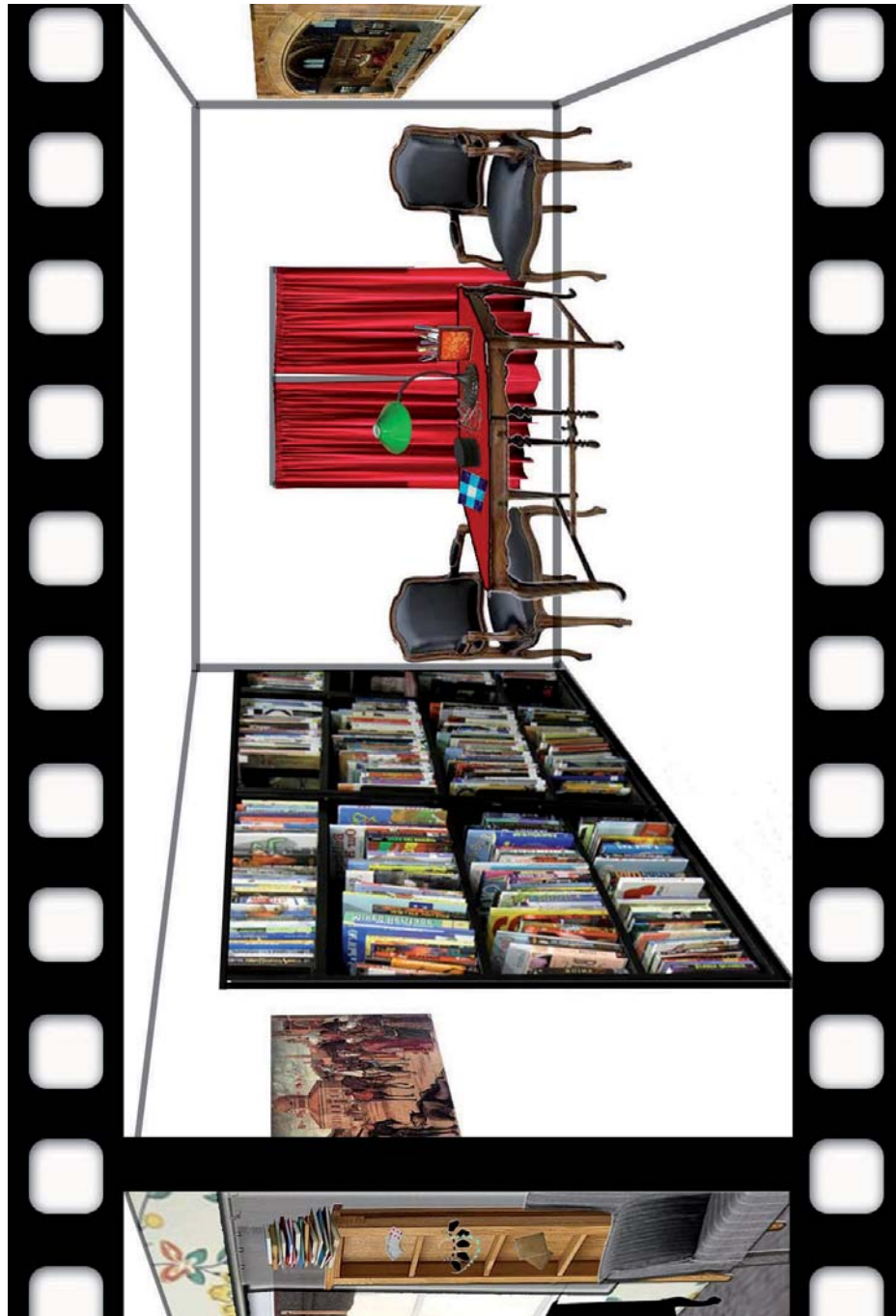


Figure 48: The illustration of the study of the ‘dream apartment’ produced by the author in accordance with Perec’s descriptions.
(source: Produced by the author.)

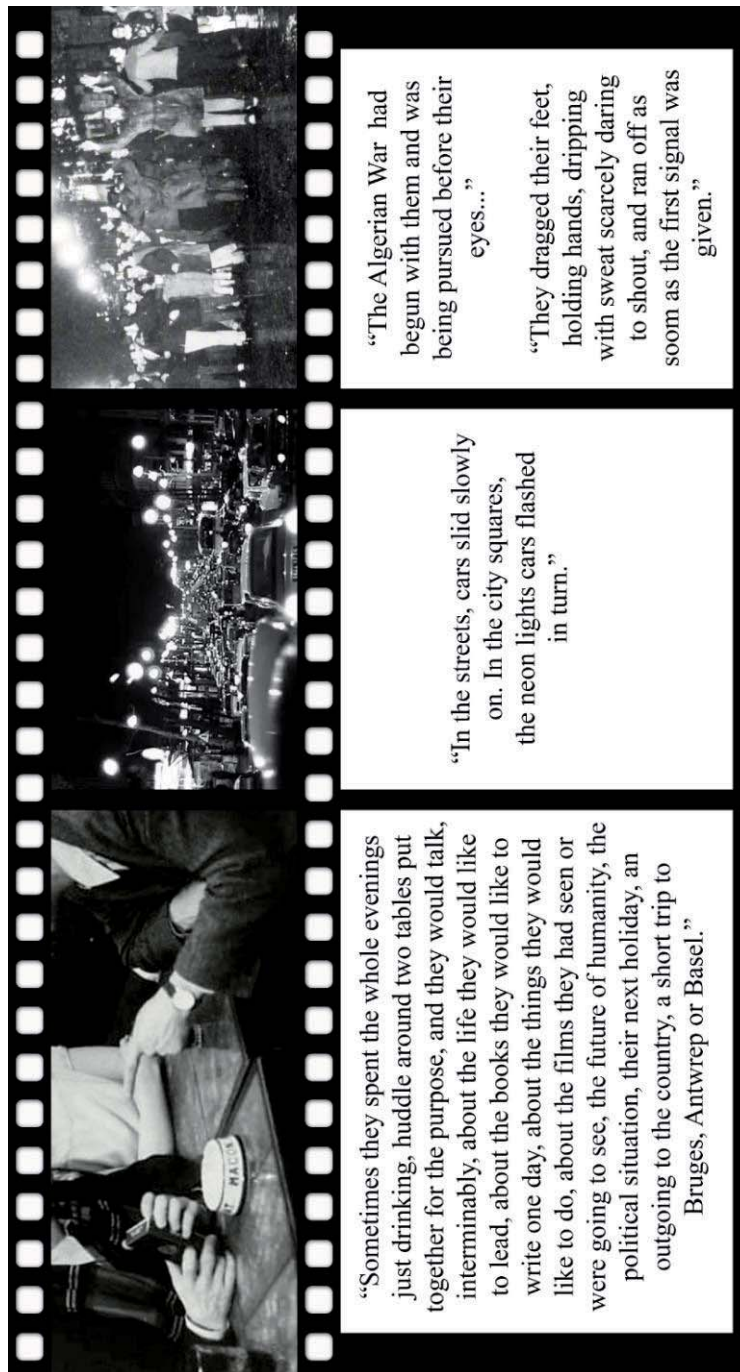


Figure 49: Illustration of Paris produced by the author in accordance with Perec’s descriptions.⁴⁸²
(source: Produced by the author.)

⁴⁸² All the depictions under the frames are from *Things*, pp.52-75. The first and the second freeze-d scenes are taken from the movie of François Roland Truffaut. Retrieved from <http://www.sfgate.com/movies/article/Truffaut-masterpieces-Five-film-DVD-is-a-dream-2618579.php> (Accessed 20.08.2014). The second freeze-d scene is taken from the movie of Georges Perec, “A Man Asleep”, 1973. Retrieved from http://www.youtube.com/watch?v=3TNurvWW4_0&feature=youtu.be (Accessed 10.09.2014)

At this point, it is important to mention the films that Perec made and contributed to.
The list of these works:

- “Le Bande Magnetique”
(with Michel Marteens, film script outline, 1962)
- “Les Choses”
(typescript booklet, 97 pp., 1966)
- “Le Club”
(sketch for a “mad-cap comedy” with Jean-Paul Rappeneau, 1969)
- “Malediction”
(typescript booklet, 56pp., 1971)
- “Un Homme Qui Dort”
(directed by Bernard Queysanne and Georges Perec, 1973)
- “Le F.I.A.P.”
(script by Georges Perec, directed by Bernard Queysanne, 6 minutes, 1973)
- “Le Mieux-Etre”
(script by Georges Perec, directed by Patrice Molinard, 12 minutes, 1973)
- “Gustave Flaubert: La Traveil de l’ecrivain”
(directed by Jacques Spiesser, 7,5 minutes, 1974)
- “L’Oeil de l’autre”
(typescript sketch, 15 pp., directed by Bernard Queysanne, 1974)
- “Aho! Au caur du monde primitif”
(script by Georges Perec, 1975)
- “Serie noire”
(dialogue by Georges Perec, 1978)
- “La Couronne de fer”
(typescript scenario, 34pp., 1978)
- “Retour a la bien-aimee”
(script and dialogues by Jean-François Adam, Jean Claude Carrere and Georges Perec, 1979)
- “Signe particulier neant”
(for an adaptation of *La Disparition*, the novel of Perec to the screen, 1980)

- “Les Jeux de la Comtesse Dolingen de Gratz”
(produced by Georges Perec, 1980)
- “A Tire d’aile”
(typescript booklet, 196 pp., 1981)
- “Vous souvenez-vous de Griffin?”
(unfinished manuscript, 1981)⁴⁸³

Although Perec attempted to make a film of *Things* (*Les Choses*, 1965) towards the end of the 1960s for three times, he could not achieve it. However, in 1973, he makes a film of *Un Homme qui dort* which was the adaptation of his novel with the same name, *Un Homme qui dort* (1967). The black and white and sixty minute movie was directed by Bernard Queysanne and Georges Perec. It used a second-person narrative which told how Jacques Speisser, a 25 year old student, was alienated from the life of Paris.⁴⁸⁴ This movie provides an opportunity to understand Perec’s perception of space and to comprehend how he used the camera as a narrator. Several frames of this movie can be presented in accordance with Perec’s sequence from micro to macro:

⁴⁸³ David Bellos’ *A Life in Words*, pp.740-2.

⁴⁸⁴ For further information see the movie *Un Homme qui dort*, 1974 in http://www.youtube.com/watch?v=3TNurvWW4_0&feature=youtu.be. The film won the Prix Jean Vigo in 1974 and its english-language version is translated in 1974 as *A Man in a Dream*.



Figure 50: Frames from the movie, “A Man Asleep” (1974).
(source: “A Man Asleep”, 1974. Produced by the author. Retrieved from
http://www.youtube.com/watch?v=3TNurvWW4_0&feature=youtu.be (Accessed 10.09.2014))

As indicated earlier, every letter, every word of the depictions contributes to the construction of “dream” spaces. Thus, the letters and words are the crucial elements in the process of space production in literature and it is valid for both P rec and Pamuk like many others. Therefore, they can produce different spaces by playing with the words.

Although Pamuk presents the representations of the spaces that he depicts in his novel, or that he “paints with words”⁴⁸⁵ through the museum and the catalogue, as a reader, it is possible to produce different representations of these spaces. Regarding this issue, the livingroom of Keskins’ Apartment can be illustrated in relation to the other rooms on the first floor of the apartment in Pamuk’s words:

⁴⁸⁵ Orhan Pamuk, *Saf ve D    nceli Roman ı*, İstanbul: İletişim, 2011, p.72.

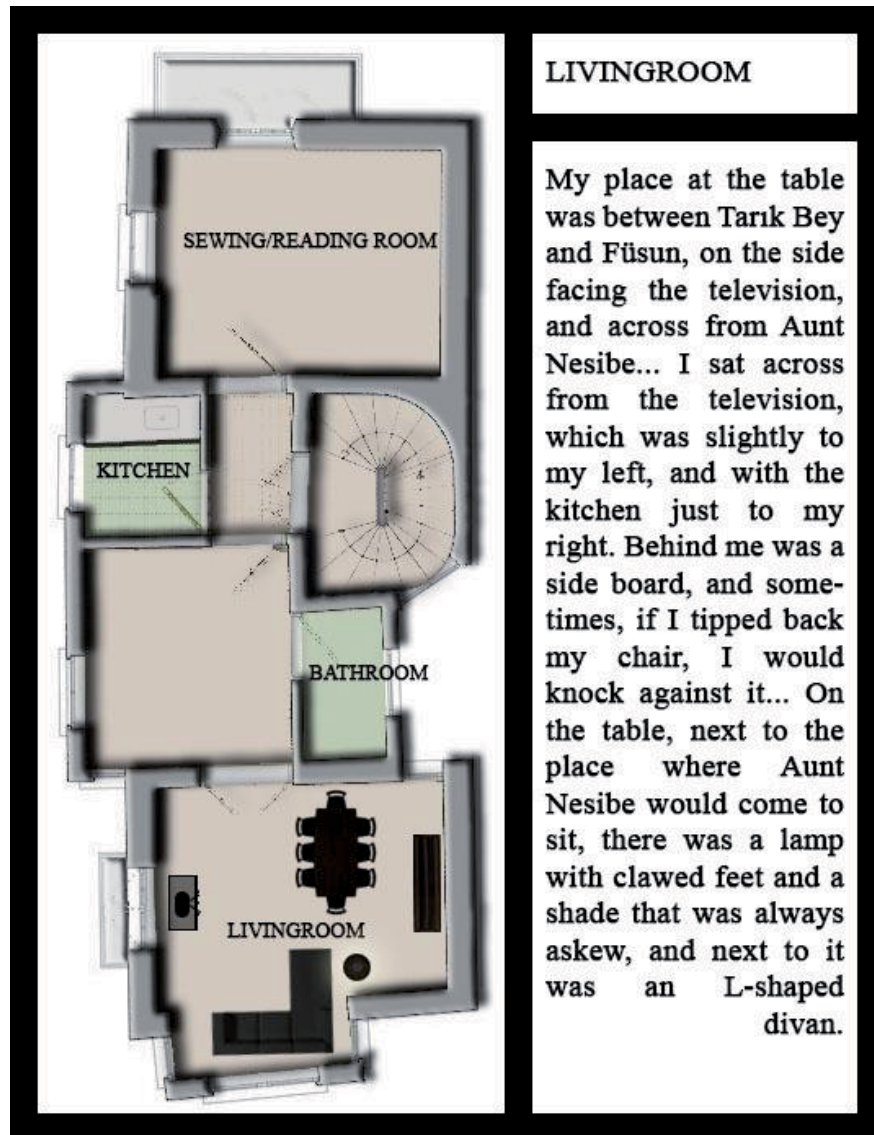


Figure 51: Representation of the livingroom produced by the author in relation to the other spaces on the first floor of ‘Keskin’s Apartment’ and on the basis of Pamuk’s depictions.⁴⁸⁶
(source: Produced by the author.)

Whilst Pamuk visualizes his words through the catalogue and the museum which also transform the “physical” and the “dream” spaces that he constructs in the novel into the “physical” ones, his museum helps the visitor construct new “dream” spaces

⁴⁸⁶ The depictions are from *The Museum of Innocence*, 2009, pp.407-9. The floor plan on the background is retrieved from *Arkitera*.

through every new visitor. This is because; each visitor can recall a different memory through the displayed objects and consequently, they can also construct different “dream” spaces.⁴⁸⁷ In that way, Pamuk accumulates various “dream” spaces in a “physical” space, in the museum. Regarding Perec, he visualizes his observations through a camera which intentionally shows what it aims in the novel and thereby every reader/observer can create his/her own “dream” space by completing the missing scenes that Perec’s camera intentionally hides. To conclude, the selected works of Perec and Pamuk can be identified as literary/architectural spaces which host everlasting space production processes.

⁴⁸⁷ Since all the objects in the museum belong to a specific era, between the 1970s and 1980s, is it possible to mention the same thing for the visitors who do not live in that period? Is it possible for someone who does not touch, smell, taste or even see these objects to develop a relation with these objects? These questions may lead the readers/visitors to a specific discussion. Regarding this issue, it is important to mention the exhibition, *An Innocent City: Modest Musing on Everyday İstanbul* (18 July-3 September 2014) which was curated by Ian Russell in İstanbul and was inspired by the objects represented in Orhan Pamuk’s museum, The Museum of Innocence. In the exhibition, 12 objects (such as a hairpin, a clock, a cologne bottle, a key, a lottery ticket, a handkerchief, a gazoz bottle, a coffee cup, a tea glass, a kağıt helva from the Museum of Innocence were chosen by the graduate students of Koç University. For the exhibition, the students saunter along the İstanbul streets and try to collect different stories of these objects through different people. Although they used the same objects that Pamuk displayed in the museum, they provided the visitors with the opportunity of encountering “alternative perspectives” belonging the persons who did not live between the 1970s and 1980s as much as belonging to the ones who did. The difference of the exhibition from The Museum of Innocence is that it houses the spaces constructed by the today’s stories as much as the ones of the recent past. For further information, see Koç University, *An Innocent City*, İstanbul: Yapı Kredi Publications, 2014.

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