

**THE POSTMODERN MUSEUM
AND THE INTERDEPENDENCE
OF MEMORY AND
REPRESENTATION IN ORHAN
PAMUK'S *THE MUSEUM OF
INNOCENCE* AND SELECTED
PHOTOGRAPHS OF ARA GÜLER**

BY

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**NATIONAL UNIVERSITY OF MODERN
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**The Postmodern Museum and The
Interdependence of Memory and Representation
in Orhan Pamuk's *The Museum of Innocence*
and Selected Photographs of AraGüler**

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ABSTRACT

Title: The Postmodern Museum and the Interdependence of Memory and Representation in Orhan Pamuk's *The Museum of Innocence* and Selected Photographs of Ara Güler

This thesis analyzes both literary and visual narratives including Pamuk's novel *The Museum of Innocence* (2008), his physical museum, The Museum of Innocence, and selected photographs of Ara Güler in order to identify the interdependence of memory and representation. This study examines how the selected objects of study portray the fragmented nature of memories. It also analyzes how both the artists i.e. Güler and Pamuk have preserved the memories of Istanbul in their works. Apart from memory and its representation this thesis also examines the shift in the role of museums in the postmodern world by taking the example of Pamuk's museum, The Museum of Innocence. This study is grounded in the theoretical concepts of two literary and cultural theorists namely Andreas Huyssen and Meike Bal. The method used for the analysis of the novel is textual analysis whereas, for the interpretation of the visual narratives i.e. photographs and the museum, this thesis has made a methodological intervention by triangulating Lacan's notion of the Gaze with Huyssen, Bal, and Pamuk's theorization of museums. This research concludes that both the novel and the photos as a medium of re-presentation reconceptualize memory through the artists' subjective intervention which leads to the fragmented portrayal of the memory. It also identifies that this reconceptualization ultimately preserves memory. Furthermore, it also reveals that in the postmodern age museums, on the one hand, have become sites of cultural authority and on the other hand, play a pivotal role in enhancing consumerism through the commodification of art.

Key Words

Postmodern museum, re-presentations, reconceptualization of memory, preservation of memory.

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DEDICATION

This thesis is dedicated to my parents.

May Allah bless them infinitely in this world and the next.

CHAPTER 1

INTRODUCTION

This study is an analysis of both literary and photographic re-presentations of memory to understand the interdependent relationship between memory and representations. By the term “re-presentations” I mean any artistic medium like novels, photos, paintings, audio, and videos in which the artist represents his/her memories. Hereafter this term is used to refer to two of the objects of study i.e. Pamuk’s novel *The Museum of Innocence* (2008) as a literary re-presentation and selected photographs of Ara Güler as a photographic re-presentation. This hyphenated term has been used to refer to the selected visual and narrative texts because Huyssen, the primary theorist of my study, has used it in his book. The study is also an examination of Pamuk’s physical museum, The Museum of Innocence concerning the status of museums in the postmodern world. The analysis of this study has been divided into three chapters. The first two chapters examine both Pamuk’s novel *The Museum of Innocence* and selected photographs of Ara Güler in relation to their reconceptualization of memory that serves a dual purpose of problematizing as well as preserving memory. The third chapter analyzes the shift and transformation in the role of the postmodern museum from a state institution to a site of cultural authority as well as its role in the enhancement of consumerism with reference to Pamuk’s actual museum, The Museum of Innocence, mediated through an official website and the novel on which the museum is based.

Pamuk’s *The Museum of Innocence* was published in 2008. The novel revolves around the themes of love and memory. It tells the story of a rich businessman, Kemal, who is about to get married to an equally wealthy girl, Sibel. Meanwhile, he falls in love with a distant cousin who is not only very young but also comes from a poor family. The novel unveils Kemal’s obsession with Füsün which leads to his alienation and the formation of the museum as a symbol of the memory of his love. Apart from the love story, the novel also recounts cultural, historical, and political memories of Turkey in the years between the 1970s and 2000s when the country was becoming a modern state. It further highlights the dilemma people faced in adopting Western culture while holding onto their tradition.

Likewise, the physical museum, The Museum of Innocence (2012), situated in Istanbul, is also based on the fictional story of Kemal and his collection of Füsün's belongings, thereby making it the only museum of its kind. The Museum of Innocence which I have studied is mediated through its counterpart novel, *The Museum of Innocence*, and its official website, created by Pamuk himself. This idea of creating a museum based on a fictional novel has not only blurred the distinction between fiction and materiality but has also become Pamuk's greatest achievement. In one of his essays about the source of inspiration behind *The Museum of Innocence*, Pamuk discusses that the idea of creating the museum was conceived long before writing this novel. He states

“Sometimes I felt that the timeless air of these streets and their people would never be lost. The things I saw on the streets, for example, the fresh bread and simit in the baker's window, the vintage painkiller poster in the chemist's shop that showed a person's internal organs, or the huge jars filled with many-colored pickles in the window of the pickler's shop, gave me such intense pleasure that I wanted to own those views, to frame them and watch them, in order to be sure I would never lose them” (Pamuk).

Pamuk spent most of his life in Istanbul and almost all his writings showcase his close association with the city. It is quite evident from the above quotation that Pamuk wanted to “preserve” all such memories of Istanbul city and its people. So he started to buy small things from different shops for not only his collection for his personal museum but also to make them part of his novel. Similarly, Ara Güler, also known as the “Eye of Istanbul”, has also captured the memories of the rapidly changing face of the historical city, Istanbul, mainly between the decades of the 1950s and 60s. Unlike other photographers, Güler intended to capture the simple and innocent experiences of everyday life in Istanbul. His photos of common workers, children playing in the streets, cityscapes, and poverty of Istanbul before modernization, articulate melancholy and nostalgia in the viewers. The years 1950s and 60s were a time of great political upheaval in Turkey and Istanbul was on the verge of becoming a modernized city. The city was in a way losing its roots by losing its old architecture, and its cultural values in order to become an urban space. Güler's photographs of old Ottoman mosques in black and white shots are reminders of the good old days of the Ottoman Empire. Being a photojournalist, Güler called himself a “visual historian” whose only purpose was to preserve the history of Istanbul for future generations (Smith). To emphasize the importance of content over

coloration and to create a certain impact on his viewers, Güler has deliberately used monochrome images to capture the city. Therefore, all of Güler's photographs selected for the present research are monochrome images. The reason behind such a nonconventional choice of visual narrative is to focus on the memories of Istanbul during the same years i.e. the mid-twentieth century as presented in the novel *The Museum of Innocence* by Orhan Pamuk. And secondly to make a connection between the visual and the verbal narratives of both Güler and Pamuk about Istanbul's memories.

The main reason behind choosing specifically Güler's photographs is Orhan Pamuk's inspiration from them. Pamuk has used many photographs of Güler in his memoir *Istanbul: Memories and the City* in order to create a visual impact in his writing because he, like Güler, has also documented the same historical and cultural background of Istanbul in the mid-twentieth century. Pamuk remembers his close friend and one of the best photographers of Istanbul, Ara Güler in his article published in *The New York Times*. He talks about his observations of Güler's photographs and how he sees the "development and transformation" of Istanbul in them (Pamuk). Both Pamuk and Güler had a very deep association with their city as Pamuk states that he also "lived in the same neighborhood" in which Güler once lived and he also says that "Ara Güler's Istanbul is my Istanbul" (Pamuk). While talking about his inspiration from Güler's photos, Pamuk says that he came to know about the "unknown" Istanbul because they capture the "images of the neglected" (Pamuk). For him, Güler's photos depict the invisible and ruined cityscapes that highlight the same gloomy and melancholic atmosphere of the city that Pamuk tends to present through his writings.

The works of both artists, chosen for this research, are quite similar in multiple ways and show a close association with each other by presenting the memories of the same era. Güler's images of the cityscapes and Pamuk's descriptions of Istanbul in his novel *The Museum of Innocence* present the city's rich history as well as its cultural heritage. Similarly, Güler captures the resilience and pride of people living in the city through his portraits while Pamuk's novel-cum-museum portrays people's ways of living in the times when Istanbul was modernizing. The city's aging architecture and the fading splendor of Ottoman heritage are also shown through the works of both artists. Another similarity between their works is that both the novel and the photos evoke a sense of nostalgia which Pamuk termed "*Hüzün*" by picturing a melancholic image of the city. This study has its grounding in the theoretical concepts of both Andreas Huyssen and

Meike Bal's cultural theories. For Huyssen, modernization is rushing too fast as a result of which we are losing ourselves and our identities because of this rapid modernization. In the first half of the twentieth century, technological advancements and modernization changed the modes of living and everyone wanted to improve their lives by adopting a Western lifestyle and culture. Some major occurrences like the Civil Rights movements and decolonization inculcated high hopes for the future in the minds of the people. Modernism, on the one hand, brought a rapid shift in the field of information technology, while on the other hand, it also questioned the hegemonic control of the state authorities where public institutions like museums were also criticized for serving the imperialist agendas. Due to such drastic changes, mobilization, and information revolution, both subjective and generational memories of imperial dominance, colonization, world wars, and mass migrations of entire communities began to fade away. Instead of looking back at what had been lost, people have started to look forward to a better future in a world full of opportunities and resources.

On the contrary, the last decade of the twentieth century started with a "sense of decadence, nostalgia, and loss" (Huyssen 1). In the postmodern world, it is considered that our culture is incurably afflicted with amnesia (1). In order to escape this amnesia and the fear of losing contact with their roots, people try to preserve both their personal as well as collective memories through different mediums. According to Huyssen, both memory, and representation are interdependent because any form of representation is based on memories, and memory too, for its retrieval, is based on its representation. There is, however, always a gap present between the actual event and its re-presentation. For instance, the literary accounts of both personal and collective memories may involve the fabrication of certain events based on the author's imagination that highlights the incohesive and fragmented nature of memories. Similarly, the photographs may seem the exact reflection of a certain moment or event yet we cannot tell anything beyond what is directly visible to us in the photograph. However, regardless of the fact that these representations of past experiences in the form of literature and photographs can never be reliable, postmodern artists endeavor to articulate the scattered segments of memory and provide us with the best possible illusions of actual occurrences which not only help us to connect ourselves with the past but also slow down the process of mobilization. Similarly, Bal talks about the significance of literary and visual narratives which she calls cultural artifacts. She argues

that these cultural artifacts by narrating the past stories enable us to shape our present and identify our place in the world. She further argues that the primary function of these works of art through their representation of memory is to bring people together and experience a sense of belonging (Bal).

In addition to this, both Huyssen and Bal have conceptualized museums. Huyssen sees postmodern museums as representatives of postmodern relics that we need to restore in order to have an inkling of what our past was like. He argues that postmodern museums as “theatres of memories” not only help us to build a connection with our past (Huyssen 30). The role of museums in the postmodern age has also been transformed as the institutionalization of museums has come to an end. Conventional museums only preserved historical and traditional relics but now the museum collections constitute “documentation of everyday life and regional cultures, the collecting of industrial and technological artifacts furniture, toys, and clothes”(22). This legitimate musealisation of mundane objects as cultural artifacts has increased the popularity of postmodern museums. Similarly, if on the one hand, the postmodern museum challenges the politicization of the conventional museums then, on the other hand, it has also become a part of consumer culture which ultimately provides monetary support to all the stakeholders including the sponsors, organizers, and collectors. Moreover, the blockbuster advertisements of the museum show not only attract tourists but also increase the popularity of metropolises which results in rising the city budget. Huyssen termed this as the “public politicization” of the museum (21). However, this new role of museums in the postmodern age can be useful in a variety of ways for instance in rejecting the hegemonic control of the state or any one culture. Similarly, Bal also sees museums as repositories of cultures where the musealized objects become cultural symbols and produce an expository discourse that influences the viewer’s perception of the displayed object.

The conceptual framework employed for the interpretation of the chosen photographs has been constructed based on Meike Bal's theory of "traveling concepts." In her work, *Traveling Concepts in The Humanities*, Bal asserts that ideas and concepts are fluid and adaptable entities capable of crossing disciplinary boundaries. This transfer of concepts proves invaluable in dissecting cultural artifacts. In alignment with Bal's theory of traveling concepts, the analysis of the photographs draws upon the Lacanian concept of the Gaze as objet petit A and Orhan Pamuk's theorization of small museums. Orhan Pamuk is not only recognized as an author but also

as a prominent public intellectual. His reputation extends beyond his literary works to include engaging lectures, one of which, titled "My Father's Suitcase," was delivered upon winning the Nobel Prize and subsequently published as a book in 2007. Although initially in Turkish, this lecture has been translated into numerous languages to reach a global readership. Furthermore, Pamuk's influence as a cultural thinker is evident in his essay *Hüzün—Melancholy—Tristesse of Istanbul*, featured in the book *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age* (2008), edited by Andreas Huyssen. In this essay, Pamuk offers a conceptual framework for understanding the melancholic essence of Istanbul, introducing the idea of "Hüzün." Huyssen has embraced this concept, incorporating it into the broader realm of city imaginaries and the cultural memory of Istanbul. This places Pamuk in the company of cultural and literary theorists. On that account, this thesis employs Pamuk's conceptualization of small museums within the broader framework established by Huyssen and Bal, forming a cohesive foundation for the analysis of photographs.

1.1 Statement of the Problem

The present study seeks to analyze the reconceptualization of memory and the role of the postmodern museum in the works of Orhan Pamuk and Ara Güler. The representation of memory through literary and visual narratives provides a fragmented portrayal of the past while on the other hand, it becomes integral in its preservation. On this account, in the postmodern age, the museum as a visual and concrete representation of memory has also been transformed on two levels. Firstly, it is no longer the site of state control rather it has become a public space where the musealisation of ordinary objects enables people to celebrate cultural heterogeneity. Secondly, as part of the capitalistic world, it has fallen prey to the market culture by commodifying art. Hence, apart from memory this study also aims to scrutinize the role of museums in the postmodern age by contextualizing Pamuk's physical museum, The Museum of Innocence.

1.2 Delimitations

This study is delimited to the analysis of Orhan Pamuk's *The Museum of Innocence* and selected photographs of Ara Güler as samples of literary and photographic representations. Güler's entire archive consists of 900,000 photographs, therefore it is entirely impossible to study them all so this thesis has used some of his selected

monochrome photographs of Istanbul. The reason behind choosing the selected photos for this study is that these photographs focus on everyday life in Istanbul. Through scenes of bustling markets, crowded streets, and people going about their daily routines, Güler captures the essence of the city's cultural vitality. These images become windows into the past, revealing how the city has evolved over time. Güler's portraits of Istanbul's residents provide a human connection to the city's culture. These portraits often reflect the diversity of the population, capturing the expressions, traditions, and stories of the people who call Istanbul home. Istanbul is also renowned for its architectural landmarks. Therefore, photos of city spaces and old architecture are taken for the analysis that highlights the historical significance and visual impact of Istanbul.

Likewise, for the sake of examining the physical postmodern museum, this study is delimited to the actual museum established by Orhan Pamuk in Istanbul in 2012. Similarly, in the field of memory and museum discourses, different literary and cultural theorists have proposed many different theories therefore, the theoretical concepts for this study have been delimited to the works of Andres Huysen and Meike Bal.

1.3 Research Objectives

This study aims to achieve the following objectives.

1. To analyze the ways in which the selected photographs of Ara Güler and Orhan Pamuk's *The Museum of Innocence* showcase the fragmented nature of memories through their reconceptualization.
2. To emphasize both Pamuk and Güler's contribution in the preservation of past memories through their artistic works.
3. To demonstrate the restoration of postmodern museum to the status of cultural authority.

1.4 Research Questions

This study attempts to answer the following research questions.

1. In what ways do the selected photographs of Ara Güler and Orhan Pamuk's *The Museum of Innocence* showcase the fragmented nature of memories through their reconceptualization?

2. How do both Pamuk and Güler contribute to the preservation of past memories through their artistic works?
3. How has the postmodern museum been restored to the status of cultural authority?

1.5 Rationale and Significance of the Study

There are multiple reasons behind the initiation of this study. Firstly, both museum and memory discourses have gained popularity in the field of literary and cultural studies. Therefore, it is vital to address the issues of memory and museums. Secondly, new kinds of personal and house museums have been established across the world, therefore, the critical exposition of one such museum will be an interesting intervention in the field of museum studies. Thirdly, the critical reading of a physical museum, mediated through a website, has rarely been done before and can make a contribution to digital humanities. Lastly, there is sizeable room in the field of literary and cultural studies for an examination of this nature with reference to the selected objects of study.

This study is significant from multiple literary and cultural perspectives. Firstly, it helps the readers to understand the problematic nature of memory and also highlights the importance of representations, both literary and photographic, despite the lack of originality in them. Secondly, this study aids in comprehending the role of museums as the key paradigm of contemporary culture. Thirdly, it enables the readers to realize the complexity of the postmodern capitalistic world where cultural institutions like museums have also become a victim of consumer culture. Lastly, this study paves the way for upcoming researchers in the field of both memory and cultural studies.

1.6 Research Plan

This research contains seven thematically organized chapters. The first chapter provides a thorough account of the background of the study including definitions of key terms, a brief description of basic theory, and primary sources of the study. This chapter also includes research objectives and research questions, a statement of the problem, the significance and rationale of the study, and delimitations. The second chapter outlines the critical review of the works already done with reference to the key issues of this study. It also identifies the gap in the existing literature that my study intends to fill in. The third chapter unfolds the theoretical underpinnings adopted for the analysis of this study and

also highlights the research design and methodology of this study. Chapters four, five, and six include the critical analysis of the selected objects of the study. Chapter four analyses Pamuk's novel as an example of literary representation and identifies the portrayal of the fragmented nature of memories through its reconceptualization in the novel. It also highlights the preservation of cultural and historical memories in the novel. Following the same pattern, chapter five analyses selected photos of Güler concerning the nature and preservation of memories. Both these chapters answer the first two research questions collectively as they are interlinked and enrich each other. Chapter seven addresses the role of postmodern museums through the analysis of Pamuk's museum, The Museum of Innocence. Chapter seven concludes my research as it streamlines the findings and answers to the research questions and also brings forward how my research has contributed to the existing scholarship. It further contains recommendations for future researchers and a list of work cited.

1.7 Operational Definitions

1. Postmodern Museum

Postmodern museums are those that reject any attempt to reassemble a single, unified version of reality or humanity. Instead, they present fragmented human narratives, considering them as products of the diverse and complex multicultural modern world (Nakou 22). Moreover, in these museums, there is no single fixed meaning assigned to an object. Each object can bear multiple, various, even contradictory meanings. These interpretations are not solely determined by the object itself but are primarily influenced by how people interpret and engage with it (Nakou 95).

2. Memory

Memory involves the ability to take in information, store it, and then retrieve it when one wants to remember past experiences or knowledge. It is a fundamental aspect of human cognition and helps us learn, solve problems, and understand the world based on our past encounters (Britannica). According to Sternberg, "Memory is the means by which we draw on our past experiences in order to use this information in the present" (17).

3. Re-presentations

According to the Oxford Dictionary, the term representation refers to “the description or portrayal of someone or something in a particular way”. The hyphenated term “re-presentations” deployed in this thesis has been taken from Huyssen’s *Twilight Memories: Marking Time in a Culture of Amnesia* (1995) wherein he used this term to refer to any form of artistic expression, such as novels, photographs, paintings, audio recordings, and videos, in which the artist represent their personal memories.

4. Cultural Authority

The term cultural authority is used by Andreas Huyssen in his book *Twilight Memories: Marking Time in a Culture of Amnesia* (1995). For him, museums in the postmodern world have become sites of cultural authority but not in the true sense of authoritarianism because they curate and preserve cultural artifacts, knowledge, and traditions and play a pivotal role in shaping cultural narratives (Huyssen 17). These museums are typically housed within the collector's own residence, where they exhibit their personal collections to the public. Instead of promoting political agendas, this display of ordinary objects fosters a sense of unity and shared identity among visitors.

CHAPTER 2

LITERATURE REVIEW

This chapter provides a critical review of the research already done pertinent to the key issues of this study in order to paint a background picture of existing scholarship to identify the gap that needs to be filled. This chapter includes literature related to the research done on the selected objects of study, theory, and methodology, and contextual references to provide a sound base for the study.

Meike Bal in her article “Working with Concepts” explains that the methodological basis of interdisciplinarity is related to concepts rather than methods. Concepts are not static instead they travel between disciplines, historical periods as well as topographically dispersed academic scholars. When they travel from one discipline to another, their meanings along with their operational values change. This change in meaning and reach is what gives birth to new methodologies that are neither sloppy nor rigid and capricious. The tendency to move into different academic disciplines makes concepts more flexible. The traveling of concepts provides a meaningful basis for cultural analysis.

Svend Erik Larsen while reviewing Bal’s book *Loving Yusuf: Conceptual Travels from Present to Past (2008)* states that the center of this book is the issue of subjectivity and narration. Bal through her personal childhood experiences of reading the story of Joseph and Potiphar’s wife sheds light on the reading process. Bal is of the view that narratives and the process of reading both influence the reader because they are performative and interact with the reader. They make us interact with conventionally gendered positions by engaging with the stories that favor this position (Larsen 12). For instance, the negative role of women in the story of Joseph and Potiphar’s wife. The reader’s interactive reading of these narratives allows him to negotiate such gender roles within cultural and historical contexts. In this way, the reader’s interpretation of the text is framed culturally. Bal further identifies the types of reading in her book including fundamentalist as well as literalist reading. The previous deals with the reading of a text based on religious contexts which believes that the text itself carries all the question and their answers while the latter claims that the questions inherent in a text are addressed by the close observational reading of the

text (16). Moreover, Bal argues that texts as cultural artifacts shape our social and cultural positioning.

Andreas Huyssen's *Twilight Memories: Marking Time in the Culture of Amnesia* (1995) addresses the issues of cultural memories in relation to the modern world's culture of amnesia. The book is a collection of essays categorized into four sections each elaborating on different aspects of cultural memories. Huyssen asserts that the culture of amnesia resulted from modernization and the evolution of information technology that led to modern man's preoccupation with preserving memory (Huyssen 9). He expounds on the role of the works of art in representing as well as preserving the past. By giving the example of Germany and the Holocaust, Huyssen identifies the political aspects of memory. Memory is politicized in a way when every group tries to recount their own versions of history. He further scrutinizes the role played by memorials and monuments in shaping cultural memories (19). He also sheds light on postmodernist concerns with pastiche and fragmentation due to the loss of memory's traditional forms.

Bronwyn Labrum and Conal McCarthy scrutinize the significance of Museum Studies concerning theory and practice. They define the term museum studies as "the speculative analysis of museum history, theory, and practice hence for them, it is a broader concept than a mere study of museums. According to them, in the late twentieth century, museum studies gained huge popularity when museums became the central cultural loci of the postmodern age (Labrum and McCarthy 8). They highlight some prominent issues in making a career in the field of museum studies and the heritage sector. There are several courses offered at different institutions yet there is still confusion about whether the practice in museums is more important than the theoretical knowledge of museums. They have also given the example of different students who combined both theory and practical knowledge which help them to identify museum studies as an integral facet of the current museum scene (11). Their essay outlines the importance of museum discourse in the contemporary world.

Suzanne Keene examines the place of museums in the postmodern world. The postmodern age advocates pluralism and heterogeneity and rejects the ideas of cultural elitism and objective truth which challenge the authority of museums. Keene also states that in the contemporary world marked by consumer culture, excessive images, and simulacra, what should be placed in museums as collections has become an important question (Keene 24).

She concludes that museums as representatives of social change need to transform according to the needs of the postmodern age for instance they should go beyond preserving the stagnant collection. Keene has only traced the issues of museums in the postmodern age but she has turned a blind eye to various museums in the world which have all aspects of the postmodern age (26).

Armstrong in his paper on the architecture of postmodern museums argues that, unlike the modernist museum building, postmodern museums are built by using lighter and less durable materials. Museums in the modern age were built with robust and heavy materials according to a proper building system. Industrial materials such as masonry, stone, and heavy timbers were used in the creation of such buildings. On the contrary, postmodern buildings, though parody historical architecture, are most often created with inexpensive materials (Armstrong 2). Armstrong analyzes three postmodern museums in his research and concludes that the structural formation and design of these museums are not sustainable which ultimately puts preservation in question. He studies the architecture of Wexner Studies of Art and explains that the building is created on a scaffolding provided by a huge steel structure which further complicates its architecture. Soon after the museum opened issues like excessive lighting, heating, and cooling occurred. The building is made with a very inexpensive stucco layer which cannot prevent the infiltration of water (4). Armstrong states that buildings are to be for the comfort of human beings but the buildings of postmodern museums neglect this important factor in their construction. He further states that the purpose of museums is to preserve the past but what happens if the building which is supposed to preserve the past has past preservation? This article is reviewed because it highlights the structure of postmodern museums which is integral to the role of museums in the preservation in present times.

Gregorio Zlotnik and Aaron Vansintjan explore the advances in the field of science and technology that have directly influenced the definition of memory. They define memory as the ability to store and retrieve information (Zlotnik and Vansintjan 3). Memory is often considered a subjective and personal experience but this concept varies from the new scientific approaches where memory is not only limited to the brain rather it may be stored outside the brain. Zlotnik and Vansintjan also highlight the difference between “memory” and “memories” where the former refers to data storage and the latter refers to past experiences that are personal and can be retrieved through experiencing the same practices again (7).

Sumrall has studied the emergence of memory theory and its implications in the works of different researchers. He defines memory as the present knowledge about previously known information (Sumrall 24). According to Sumrall, memory is a complex phenomenon that can never be completely understood by human beings. The human brain is a complex creation and is responsible for controlling multiple functions of the human body, therefore, as a biological process, it is also controlled by the brain (25). Sumrall argues that there are two forms of recalling i.e. perfect and imperfect. Perfect recalling involves complete remembering of past actions or knowledge while imperfect recalling lacks the complete knowledge of past events. He also highlights the basic tasks of memory which include getting information from the outer world and placing that information in the memory store. Another significant task is the retrieval of the stored memory and this process involves one's awareness of the process of retrieving (25). If the individual is aware of what he/she is recalling the previous knowledge, this would be considered as explicit retrieving while, on the other hand, if the individual's memory is triggered by some incident and he/she recalls something similar from the past then this would be called as an implicit retrieving. Sumrall's minute exposition of both memory and memory theory is not only informative for the readers in terms of the nature of memory but also a great endeavor to promote this new body of knowledge.

Literature has always been a great platform for written accounts of memory. Starting from the time of Homer's *The Iliad* and Virgil's *The Aeneid* till now in the postmodern age, memory has secured a significant place in literature. There are three basic reasons behind the deployment of memory in literary texts. The writers make use of their past memories, firstly, for the sake of bringing originality to their work. Secondly, they use memories to articulate the feelings of nostalgia in the readers and lastly, they use memory for the sake of identity construction (Literary Memory)

Representations in any form have always been an important issue for many critics. Larry Ray identifies, with reference to social theory and Photographic aesthetics, the issues of representations. He highlights the ambivalent nature of the photographic images and also questions their authenticity. Ray asserts that the photograph is not the true record of the past rather it is a deliberately produced item that exhibits multiple cultural meanings (Ray 6). His study outlines the complex and schematized relationship between photography and the modern metropolis as its preliminary cultural site. Moreover, the depiction of realistic images of urbanized cities

like street crimes, killings, and violence through the photographs influences the negative image construction of the city (7). Ray concludes that although the photographic representations give a sense of having-been-there it creates an unreal relationship, based on imagination, of the viewers with the world because of the lack of revelation in them.

James O. Young advocates the suggestion that literature “represents”. He presents the readers with various definitions, by the literary figures, of how poetry and literature represent life. Young claims that writers often represent stories of real people and things in their writings likewise sometimes the fictional characters or scenarios can be representative of the real for instance he gives the example of Gulliver’s Travel as a representation of the Royal Society of Swift’s time (Young 11). According to him, representations in the literature whether imaginative or real, enable the readers to relate with the characters as well as the things presented in the story. He has given the example of Austen’s Mr. Collins and how he represents the class of self-opinionated, ostentatious, and complacent people (13). He has used defensive arguments throughout his essay against the skeptical view about the cognitive value of literature, therefore his essay lacks the loopholes in literary representations.

Gerald John Davey asserts the importance of understanding photographic representations and explains the methods involved in the interpretation of photographs by using the approach of Philosophical Hermeneutics. He identifies the significant role of photographs in the modern industrial world where our perception of the world is based on these photographic images. For Davey, photographs are also a source of instruction and communication which must be taken because the photos are not mere fragments but also exemplify the true nature of language (4). Moreover, he also states that just like writers it is also the responsibility of the photographers to represent this world with truthfulness. His study concludes that even if the authenticity of the photographs is questionable because of the artist’s personal understanding of the world, they are replete with symbolic baggage. This study has also reviewed the scholarship done on the selected literary and visual texts of this study. Maria Eliades talks about nostalgia in Pamuk’s *The Museum of Innocence* by defining the term as an unreachable place or feeling. Her essay mainly revolves around the reasons why and how Pamuk conceived the idea of both writing the novel and creating the museum of the same name which seems quite informative for the readers (Eliades 1). For the sake of making her research interesting and catchy, she has also used images of the museum as well as the objects present in it.

Her study, however, rather than being specific about the concept of nostalgia with reference to the novel and the museum, covers generic information about old objects and their value in Turkish society.

Özgül studies *The Museum of Innocence*, both novel, and the museum, under the light of Pamuk's manifesto for the new form of the museum that challenges the conventional museums and examines to what extent Pamuk is successful in establishing such sort of museum. According to him, Pamuk uses the museum as a medium for telling the stories of individuals by placing the individual in contrast with society (Özgül 8). Pamuk exempted the individual from guiltiness and obligation by blaming the institutions and nations that led to the absolutization of the past. Özgül also highlights the fact that on one hand, Pamuk's museum is a representative of individuals and ordinary objects while on the other hand, it fails to represent various historical perspectives like the other state and national museums that it contests (13).

Sabah Zaib in her review of *The Museum of Innocence* scrutinizes multiple aspects of the novel. Firstly, she gives a precise summary by dividing the chapters based on the plot of the story. Then she moves on to the thematic analysis, writing style, and character development in the novel. She also examines the novel through the postmodern perspective by outlining the use of pastiche, intertextuality, and self-reflexivity. Although she covers most of the aspects of the novel one can find the element of subjectivity in her writing.

Serdar Aydın and Tane Moleta have done a comparative analysis of culture and digital heritage by studying Pamuk's *The Museum of Innocence* and *The Museum of Gamers*. They also analyze the role of "object, visitor and collector" in *The Museum of Innocence* (Aydın and Moleta 422). By using the approach of Object-oriented Programming, they explain Pamuk's use of objects in plot construction. In the novel when Füsün is the main character in the scene, the objects come to the front and become symbols of her existence by putting the city in the background and when she disappears, the city comes at the center and the objects become symbols of its cultural and historical memories during the late 1970s and early 1980s (431). Their study is an interesting interweaving of cultural and digital aspects of art and museums and also provides graphical representations that help the readers comprehend the concept of transcoding and object-oriented programming.

Uzma A. Ansari examines Pamuk's *The Museum of Innocence* as a counter-narrative to that of the state narrative. Museums have always been seen as institutions closely associated with colonial dominance serving as a tool for manipulating history. Pamuk, on the other hand, challenged the authority of such museums by establishing his own personal museum. Ansari has identified the role of the city in Pamuk's writings. She argues that Pamuk, being a citizen of Istanbul, considers himself a product of the city's history and culture (3). He, therefore, remarkably uses the motif of the city as the feelings and behavior of the protagonist are greatly influenced by the city. She has also studied the motif of "*Hüzün*" which according to Pamuk means a state of seclusion and loneliness (8). *Hüzün* seems to be a private matter but Pamuk blurs the distinction between public and the private by deploying "collective *hüzün*" (8). For her, Pamuk's museum is innocent because it depicts the naïve desires of the people of Istanbul. Her essay is a multilayered exposition of Pamuk's novel.

Eren Orbey's minute study of Ara Güler's photographs with respect to his homeland shows the photographer's desire to preserve the ordinary, everyday experiences and the landscapes of his country. He has also given the details of Güler's personal life and professional career. For Orbey, the black-and-white images of Istanbul, its poverty, and its people showcase the melancholy that is collectively experienced by modern Turkey (146). He also mentioned Güler's passion for photography by quoting his own words, from a 2015 documentary that for Güler a photograph has a background that mostly remains unknown to the spectators (147). The essay also contains a few famous photographs of Güler which helps the readers to relate the written description with those images.

Diane Smith gives a brief account of Güler's interview with Derya Tasdemir in 2013. Her essay starts with a brief introduction of Ara Güler and how he got his fame in the field of photography. To a question about the role of a photojournalist Tasdemir, Güler answered that photojournalists transcribe history and their role is more of the visual historians and one can clearly envision the history of nostalgic and dreamlike Istanbul captured by Güler between the 1950s and 60s in his photos (D. Smith). For Güler, the content of a photograph was of more importance because for the content the photographer needs to have a soul and sentiments along with a conscious understanding of what he sees and captures in order for him to feel the emotions behind it (D. Smith). This interview describes Güler's views of photography and therefore it helps the readers to

have a better understanding of his photographs.

Chambers talks about the very first published interview of Güler which created a stir among the Istanbul community. In his interview, Güler repeatedly denies calling himself a photographer or an artist. He mentions that his photos do not do art but he simply photographs what he sees and how he looks at the city and its residents. For him, what he does is called photojournalism which is quite different from photography (Chambers 2). Photojournalists capture the history, culture, traditions, people, and lifestyle of an era for the sake of transmitting it to future generations. For Güler, the task of a photojournalist is more concerned with preservation rather than aesthetic creation. Chamber further tells about Güler's initial interest in cinema and the film industry. For three years, he worked in films and afterward shifted his interest toward the stage and started writing plays (3). At the age of twenty, he had written nine plays and afterward, he ended up becoming a photojournalist. For Chamber, Güler's photos can be divided into two categories. One is the photos of common folk and the other consists of celebrity photos. The most striking feature of his photos is the black-and-white tones that highlight the significance of the context and content of the photos (5). The review of this paper is substantial in understanding Güler's role as a photojournalist and how he sees himself as such.

The aforementioned review of the literature highlights that multiple researches have been done on Orhan Pamuk's novel, *The Museum of Innocence*, his museum, and photographs of Ara Güler yet these three works of art have never been studied in relation to each other through the issues of memory and representation. By taking the theoretical concepts of Meike Bal and Huyssen as theoretical keystones and developing a specific and unique methodology by using Bal's notion of traveling concepts, this study bridges the knowledge gap in the existing literature. In doing so, this thesis has brought further significance and depth to the selected literary and visual narratives by adding another layer of meaning to them.

CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

This chapter illustrates the theoretical concepts in which my research is grounded and explains how they have been used to tailor a specific methodology to address the research questions of this study.

3.1 Theoretical Framework

The primary theoretical scaffolding of this study has been taken from the works of Andreas Huyssen and Meike Bal. In his book *Twilight Memories: Marking Time in a Culture of Amnesia* (1995), Huyssen talks about the twentieth century's culture of amnesia and forgetting which leads to the growing obsession with preserving past memories through multiple mediums such as literature, art, media, museums, etc. According to Huyssen, our culture is afflicted with amnesia as the generational memories of unspeakable catastrophes of the twentieth century such as mass migrations, atrocities of wars, killings of innocent masses, and eradication of natural resources, are fading away due to modernization and hopes for better future (Huyssen 2). At the same time our tendency to glance back into the past, to take hold of where we are actually positioned in time, has also increased but certain difficulties hinder this remembering with respect to both memory and temporality (2). Huyssen termed these fading memories "twilight memories" as twilight indicates the arrival of the night of forgetting but also ceases time and helps us in preserving our past. Similarly, these memories when represented through different mediums not only help us take hold of the past but also give a sense of belonging and enhance aesthetic creativity. Memory and representation, for Huyssen, are the key factors in the process of remembering. He argues that any form of representation whether in literature, photographs, or recorded sound is elicited from memory but no matter how real a representation may seem it always remains secondary because it will always be considered a recreation of an already happened event with the intervention of the artist's imagination (2). This leads to the reconceptualization of the past which ultimately problematizes memory by presenting a fragmented and partial picture of the past (88). Similarly, instead of providing a complete picture or access to the actual event, this reconceptualization or rewriting of the past preserves memory and enable event, this reconceptualization or rewriting of the past preserves memory and enables us to revisit

the hidden chambers of our minds (88).

Huysen states that the nature of memory is “recherché”, something that is obscure and distinctive. The term "recherché" refers to describing something rare, exotic, or unusual and often sought after or pursued with great effort. It also refers to something that is carefully chosen or selected because of its uniqueness, refinement, or distinction. Huysen used this term to describe the nature of memory because the temporal standing of any form of memory is always present which makes it more valuable. The rift or gap that occurs in remembering the actual event in its representation is inevitable. But instead of grieving or avoiding this crack in memory, it must be taken as a significant catalyst for it helps in the preservation of memory (3). Although the reconceptualization of the past through different mediums, which Huysen has termed “mnemonics”, may seem disorganized, scattered, and flaccid they work as an anchor that helps in slowing down the process of mobilization as our lives have been greatly transformed and mobilized in the world of information revolution (7). The postmodern world has become a cyberspace where the search for reality has become a utopia due to a boundless proliferation of images and simulacra (101). These representations or mnemonic devices enable us to relive the “memories of utopia” by providing us with a “utopian dimension” (100). Usually, the term utopia refers to an imagined perfect state in the future but Huysen uses it in terms of perfect and happy moments experienced in the past. For him, the works of art embody the memories of utopia and offer a distinctive temporal experience outside the regular flow of time (99). Hence, our obsession with preserving the past acts as a counter-narrative against technological advances and urbanization.

In addition to Huysen’s claim that the representations of the past provide us with a firm foundation by establishing a connection with our roots, this thesis also refers to Mieke Bal’s stance that the stories about the past design our present and determine our future (Bal 5). For her, these representations especially the texts are artifacts that hold the past within them and it is the reader’s relationship with the text that establishes its value. Bal argues that the readers’ interpretations of the text may change based on their cultural standing and their childhood memories (5). Therefore, the representations serve different functions for different people because of their distinctive cultural frameworks and that is how they help them to maintain a connection with their past accordingly. She refers to Nietzsche’s argument that one of the primary roles of memory is to assist people in forming a bond among themselves

(11). The collective or cultural memories when presented or reconceptualized through art, help people build a connection with each other because of the shared past.

Similarly, for the analysis of the museum, this thesis has instrumentalized both Huyssen and Bal's conceptualization of museums. In her book *Double Exposures: The Subject of Cultural Analysis* (1996), Bal states that the primary function of a museum is "exposition" (2). She refers to the Greek verb "*apo-deik-numa*" which means the act of presenting something publically. She further extends the idea by associating it with opinions and judgments therefore, exposition for her is a public exhibition of someone's ideas or views (2). She talks about the expository discourse displayed in and through museums and how it is "affirmative, authoritative and often opinionated" and therefore plays a significant role in shaping the perception of the visitors (3). Bal presents three primary agents involved in this exposition. The expository agent, the one who creates the museum, is first person, the viewer or the visitor is second person and the object at display is third person. The expository agent gives information to the visitor about the object. This information can be true or false and because it involves the exposers's subjective views it is also opinionated (3). What she means by this is that the whole process of displaying and giving information enables the visitor to create a connection between the present and the past of the object at display by giving meaning to its existence and also by triggering the visitor's memories of the past (4). In this way, the subject feels connected to the object and unknowingly responds to it which is implicitly influenced by the invisible expository agent. Moreover, for Bal, museums function as a "treasury of culture" where the musealized objects or artifacts become "indices" of culture (16). The displayed objects preserve tangible and intangible cultural memories of society hence becoming cultural symbols. These musealized objects produce an "expository discourse" which creates a certain impact on the visitors (18).

Huyssen, on the other hand, talks about museums and their functions in the postmodern world concerning memory and contemporary artistic practices. He contests the modernist critique of museums as a tool for imperial domination and their politicization for serving state agendas. In the 1960s "the death of the museum" was declared because of the Avant Grade movements which strongly criticized museums for their political legitimacy but in the 1980s, with the shift from modernity to postmodernity, museums emerged as a site of cultural authority which also transformed the role of museums in multiple ways (17). Initially, the museum was considered a place

of preservation for traditional and national cultural legacies but now the museum has become a mass medium and a locus of remarkable “*mise-en-scene*” where the objects of everyday life like clothes, toys, and furniture, have also been given the place of cultural artifacts (14). Now the purpose of museums is to express personal stories by displaying ordinary things. Unlike the modern times when art and museums were considered to be part of high culture and were only accessible to the bourgeoisie, now everyone has access to museums. For Huyssen, the postmodern museum has also been transformed in terms of its architecture because unlike traditional museums they are created in small and ordinary houses (14). Similarly, the remarkable transformation of diurnal objects into cultural artifacts has provided a platform for individuals to showcase their personal belongings thereby helping them create a connection with each other. Huyssen further states that the postmodern museum, however, has been transformed greatly but it has also been caught up in the web of market culture as a legitimizing agent of consumerism (16). In this postmodern world where everything has become a commodity museums also play a pivotal role in the commodification of art (17).

This striking shift in the role of museums has also altered the expectations of the spectators. Now, in the postmodern world, people are not looking for meticulous historical information to enhance their knowledge rather they are more inclined to see the exuberant display and to have emphatic experiences (14). In this way, postmodern museums also help in the promotion of tourism and improve the city image in which they are situated (21). The particular space where such a museum stands gains more popularity and the very existence of the museum in that area increases its market value which ultimately benefits consumerism (22).

The conceptual framework for reading and interpreting the selected photographs has been developed by using Meike Bal’s theory of traveling concepts. Bal in her book *Traveling Concepts in The Humanities*, states that ideas and concepts are dynamic and portable entities that can circulate from one discipline to the other. This transposition of concepts helps in the analysis of cultural products. In accordance with Bal’s theory of traveling concepts, for the analysis of photographs, the Lacanian notion of the Gaze as *objet petit A* has been selected. Although the concept of the Gaze by Lacan first emerged in the paradigm of psychoanalysis it has also traveled to the field of film theory and photography.

The Gaze refers to how we perceive others as well as how others perceive us. Lacan

argues that when a subject looks at an object, it gazes back at him therefore, the Gaze is not a mere physical act of seeing something but rather a symbolic and complex phenomenon in terms of understanding the sense of self. He further discusses the Gaze with respect to *objet petit A* i.e. the object of one's desire which is unreal and can never be attained. In the field of photography, gaze refers to the process in which the viewer fixes his eyes on the image or a photograph as an object of desire. When the subject sees an image or a photograph, the object in the picture turns into a displaced screen by the intervention of the gaze that veils the viewed object, as a result, the gaze awakens desire in the observer, and eventually, the observer is caught in the trap of the gaze. The gaze then becomes independent of the eye and the control of the subject who sees the picture, therefore, what the subject sees replaces itself with what the subject desires to see (Lacan).

In addition to the Lacanian notion of the Gaze, this thesis has also referred to Pamuk's theorization of small or micro museums to examine the photographs in terms of preserving memories. In his manifesto for museums, Pamuk defines the need for small museums that can narrate the stories of ordinary individuals to counter the state-sponsored museums. He is of the view that the primary focus of museums should be the exploration and expression of humanity. He advocated the idea of small and personal museums because for him the stories depicted through personal narratives are richer and more humane than the historical narratives of great empires. Moreover, Pamuk posits that small museums should be created in small and tiny houses instead of monumental and big buildings so that they could make the neighborhood, streets, other nearby houses, and shops a significant part of the exhibition (Pamuk).

3.2 Research Methodology

The present study adopts the qualitative mode of inquiry and uses a mixed-method approach by combining textual and cultural analysis. The theoretical framework for this study comprises a blend of concepts and ideas sourced from various fields, drawing on Mieke Bal's notion of traveling concepts. This study exposes the interdependence of memory and representation which on the one hand problematizes memory by presenting a distorted and incomplete picture of the past and on the other hand, reconceptualizes it with the artist's personal implication in his work. This thesis analyzes Pamuk's novel *The Museum of Innocence* (2008) as a literary representation of memory and selected photographs of Ara Güler as its photographic

representation. It also studies Pamuk's physical museum, The Museum of Innocence (2012) to identify the role of museums in the postmodern milieu as sites of cultural authority and how they have become useful in enhancing market culture by commodifying art. This thesis examines the physical museum mediated through the novel *The Museum of Innocence*, on which the museum is based along with the official website of the museum. The website has been used as a facilitator because it works like a catalog for the museum and is helpful for people who are unable to visit the museum. It shows the location and interior of the museum along with the different photographs of various objects present in the museum. The visit to the website is like a virtual visit to the actual museum.

This research is grounded in the theoretical concepts of Huyssen and Bal. Huyssen talks about the culture of amnesia that gave birth to the obsession with preserving personal and collective memories through different mediums of art. Huyssen argues about the need for temporal anchoring in this hyper-modernized world and how the works of art have fulfilled this need through the representation of utopian memories of the past. Similarly, Bal also states the importance of these cultural artifacts, as stories of the past, in shaping the present and in forming connections among people. In addition, while talking about the shift in the role of postmodern museums, Huyssen states that museums have gained the status of cultural authority by musealizing mundane objects that reflect and preserve personal stories. He also identifies how museums in the present age have become an integral part of consumer culture. On the other hand, Bal talks about the role of the curators which she terms expository agents in the process of exposition.

For the analysis of the selected photographs, this thesis has devised a new methodology by putting together Lacan's concept of the gaze as *objet petit A* and Pamuk's theorization of small museums in light of Bal's proposition of traveling concepts. The selected photos have been analyzed as small or micro museums that ultimately become an *objet petit A* by invoking the viewer's desire to move back in time to re-experience the past. Just like the museum, the photographs are material evidence of the past. They offer a glimpse into different periods of history. Similar to the displayed objects in the museums, the objects captured in the pictures also provide a visual and concrete record of past memories. This study reads the selected photos by relating them with the musealized objects present in Pamuk's museum as well as the visual images depicted in the novel *The Museum of Innocence*. By extending Pamuk's idea that

museums should be built in small houses that tell the stories of common and ordinary people, this study has explored Güler's monochrome candid images of Istanbul city and its people as individual and subjective narratives. Just like Pamuk's tiny museum, Güler's photos, much like Pamuk's petite museum, musealize time in history by capturing the cultural heritage and architectural beauty of Istanbul.

This thesis primarily relies on the works of two literary and cultural theorists namely Andreas Huyssen and Mieke Bal. In the interpretation of visual narratives, the viewer's gaze is crucial because it impacts the content and meaning of the image. Therefore, this thesis has made a methodological and conceptual intervention by triangulating Lacan's notion of the Gaze with Huyssen, Bal, and Pamuk's theorization of museums. The reason behind devising such a unique methodology is to carry out an interdisciplinary and cultural analysis of both written and visual narratives by employing Bal's notion of traveling concepts i.e. multiple ideas, thoughts, and concepts move from one discipline to another and generate different meanings.

CHAPTER 4

ANALYSIS

LITERARY RE-PRESENTATION OF MEMORY

For the analysis of literary re-presentation of memory, this study has referred to Pamuk's novel *The Museum of Innocence*. The novel is a shrine of memories, in particular, the memories of Istanbul's transitional period i.e. late 20th century. The novel's genius lies in the fact that it provides the readers with a recollection of memories of city life in those times, its customs, rituals, and also of the fading splendor of old Ottoman architecture. This chapter engages with a reading of the novel *The Museum of Innocence* concerning the reconceptualization of Pamuk's memories of Istanbul and how it problematizes memory and its representation in the novel. This chapter further argues that despite being problematic and delusional, this reconceptualization of the memories through the text provides a temporal anchoring to the readers by slowing down the fast-paced city life (Huysen 7). It also enables the readers to visit or revisit Istanbul's past and generates a sense of nostalgia and familiarity.

4.1 Reconceptualization of Memories in the Novel

Memory can be defined as the mind's cognitive tendency to store and retrieve information. Our mind, instead of storing a continuous stream of information, stores the memories as a collection of discrete pieces of prior experiences hence making them incomplete, fragmented, and distorted. Further fragmentation occurs when we tend to remember and reconceptualize those memories through multiple mediums such as literature. The reconceptualization of memories through novels is a considerably common practice in literary texts. The authors with the intervention of their imagination depict the fragmented nature of memories. For instance, Fitzgerald's *The Great Gatsby* depicts subjective and incomplete memories of the narrator Nick Carraway that consequently lead to the fragmented portrayal of events. Similarly, in Morrison's *Beloved*, the protagonist Seth's traumatic memories are presented in a non-linear and non-chronological way through a complex interweaving of events and emotions. In addition, *The Remains of the Day* by Kazuo Ishiguro highlights the fallible nature of memories through the contradictory repetitive recollections of memories of a character named Stevens. He

repeatedly recalls some events from the past each time with slight variations. *The Museum of Innocence* (2008) centers its narrative on the themes of love and memory. The story follows Kemal, a wealthy businessman engaged to Sibel, an equally affluent woman. However, his life takes a turn when he falls deeply in love with a much younger cousin from a less privileged background, Füsün. The novel explores Kemal's passion for Füsün, leading to his isolation and the creation of a museum as a poignant symbol of his love's memory. Apart from the central love story, the novel also explores the cultural, historical, and political recollections of Turkey spanning the decades from the 1970s to the 2000s, a period marked by the country's transformation into a modern nation-state. It vividly portrays the tension individuals experienced as they struggled with the assimilation of Western culture while preserving their traditional values and customs. The narrative is a blend of moments, objects, and emotions that symbolize Kemal's obsessive love for Füsün. As Kemal builds his museum of mementos, he tries to piece together the fragments of his life and the elusive nature of memory itself, making this novel a poignant exploration of how our past experiences shape our identities and haunt our present.

Orhan Pamuk's *The Museum of Innocence* is the reconceptualization of Kemal's memories, presented in the form of disparate fragments. This reconceptualization problematizes the representation of memories in the novel in multiple ways. One of the ways is by blurring the boundary between real and fictional memories. When Kemal starts telling the story of his lost love he makes it clear to the reader that he cannot remember the incidents properly because they happened long ago. For instance, in the novel, he says, "After so many years I can't remember a thing" (Pamuk 143). The tendency of not being able to remember things from a distant past is quite understandable for the readers because after so many years it is nearly impossible for someone to recall everything in exact detail.

However, a contradiction emerges when the reader is presented with multiple instances of detailed descriptions such as minute details of Füsün's dresses and mentioning of exact days, dates, and years of the past events. Whenever Kemal remembers Füsün he provides extensive detail about everything she wears or does during their encounter as if the memory of his beloved is imprinted in his mind in its totality. In the novel, while remembering one of his encounters with Füsün, he says,

"This time she was wearing a charming and flattering blouse, a print of

Hyacinths intertwined with leaves and wildflowers...She was wearing a light pink lipstick, sold under the brand name Misslyn, and though a common Turkish product, on her it looked exotic and alluring” (22).

This elaborate description of Füsün’s dress, its floral print, and the lip color she was wearing not only creates a visual picture in the minds of the readers but also raises a question about the authenticity of the narrator’s memories. The mentioning of the lip color brand strengthens the fact that this might not be a real but fabricated memory because it is impossible to know about the brand of the lipstick just by looking at someone’s lips. The contradiction where, on the one hand, the narrator seems to have forgotten past events while on the other hand, provides extensive explanations about his beloved’s dress and accessories, blurs the distinction between real and fabricated memories. It also indicates that the narrator’s feelings for his beloved not only add to his memory and enhance it but also enable his imagination to intervene while remembering his past experiences. Therefore, whenever he recalls those memories with the involvement of emotions, they are completely reconceptualized. This reconceptualization further problematizes memory by presenting inaccurate and incomplete memories in the novel (Huysen 88).

Another demonstration of the fragmentation and unreliability of memory resulting from the involvement of emotions is when Kemal interlinks his experiences, emotions, and screen images together which results in clouding the distinction between reality and the perception of reality. The readers can comprehend the significant role of emotions in shaping our memories when in the novel Kemal says,

“in the subsequent days and months my memory of the images on the screen would merge with that of the expression on her face...The deepest, strangest, and most stirring memories of scenes watched during the eight years at the Keskins’ dinner table are indelibly marked with corresponding images of Füsün” (312).

These lines suggest that Kemal’s memories of watching images on the television screen as well as the expression on Füsün’s face are linked together in his mind. It further illustrates that everything he remembers involves Füsün. The sole purpose of visiting his beloved and spending time with her was his love for Füsün. For Kemal, Füsün was the center of attention, and his love for her acts as an essential catalyst in retaining and retrieving his memories. Therefore, his memories from the time at the dinnertable during those eight years have become unforgettable and inseparable from new

Füsün's images. This merging of Füsün's expression and screen images gives birth to a reconceptualized and fragmented memory that is neither purely visual nor entirely emotional. This mode of memory is *recherché* which is obscure and uncertain and makes it impossible to avoid the gap that occurs while retrieving them in a complete form (Huysen 3). As Pamuk creates an illusion by mixing reality and screen images that give an inaccurate, obscure, and, fragmented picture of the past to the readers.

In addition, throughout the novel, Kemal's memories are reconceptualized non-linearly where the memory of one incident is linked together with another in an associative manner. One can find multiple examples of this nature in the novel that show the disorganized status of memories as the narrator keeps on jumping from the memory of one incident to another. According to Huysen, memory is not a continuous stream of incidents buried in our minds rather it lies in the articulation of those scattered pieces (3). For him, the past lies, in our mind, in the form of scattered fragments that combine to form memory as depicted by Pamuk in the novel. Similarly, while narrating his story in retrospect, Kemal jumps from one incident to another by interlacing the memories of his childhood, his later life, and his relationship with Füsün emphasizing the way that memories can be jumbled and disordered. For example, in chapter 57 the narrator recalls the 1977 military coup and the impact of the Cold War while providing details about the political situation going on in the country. In chapter 58 named Tombala, he jumps back to the year 1976 and starts recalling his time with Füsün's family, the Keskins. In this chapter, he again goes back and forth in time to recall all the memories associated with playing the game of Tombala, commonly known as Bingo, on New Year's Eve. Tombala is an Italian-origin game that became popular as a New Year ritual in Turkey after Atatürk's calendar reform. The chapter begins with Kemal saying "I spent New Year's Eve 1976 playing tombala with the Keskins" (334). He remembers how after declining his friend's invitation to a New Year party he ends up at Füsün's house along with the gifts that his mother prepared for the Tombala winners.

When he arrives Füsün's mother Aunt Nesibe announces that she has also prepared winning gifts including a child's handkerchief which reminds him of his childhood. When he was a child his father along with his friends used to play Tombala on New Year's Eve and if someone after winning accidentally got the gift intended for the children they would instantly say "Oh, this is just the sort of handkerchief I needed!" (338). Similarly, in association with this incident, he remembers another one that

happened “In 1982, on a rainy New Year’s Eve” (338) when on winning the game Aunt Nesibe gifted him a child’s handkerchief which he accepted with the same zeal as the elders in his childhood would do by saying that they were in dire need of it. This incident again triggers another memory of 1980 when on New Year’s Eve he gifted Füsün an antique glass from his grandfather’s collection. It was the same glass from which both he and Füsün shared a drink on the day of his engagement. This constant shift from mechanical times to psychological times emphasizes the problematic and distorted nature of memory. Moreover, the way the memory of an event triggers another memory associated with the same event demonstrates the fact that the nature of memory is like that of a complex tapestry in which multiple threads are woven together in an associative way to form a complete picture.

Moreover, the novel is replete with instances where Kemal’s collection of Füsün’s belongings plays a pivotal role in recalling his memories. He reconceptualizes the memories of “utopian moments” through his collection (Huysen 88). Utopian moments refer to the time when Kemal was happy and contented in the company of his beloved Füsün. For instance, he collects 4,213 of Füsün’s cigarette butts, and each one of them carries the memory of a specific moment/emotion. In the novel, he says, “Each cigarette butt in its own unique way records deepest emotions at the moment she stubbed it out... picking them up one by one, I would recall various moments belonging to the past” (Pamuk 410-412). These lines showcase the close association of Kemal’s memories with the cigarette butts because they are reflective of Füsün’s and his own emotions experienced at the particular moments. In that way, his memory is dependent on those cigarette butts so whenever he looks at them or touches them he remembers the moments when he used to meet Füsün in his apartment or even at her house. Mainly the memories associated with these stubs are of those intimate moments they spent in Kemal’s apartment. Because of the huge class difference, and the fact that Kemal was already engaged, it was difficult for them to meet openly. So all those moments spent together with Füsün were his utopian moments when everything for him was perfect because of his beloved’s presence. Therefore, he recollects the memories of his idealistic moments through these cigarette butts but at the same time, this recollection problematizes memory because the central role in the process of remembrance is shifted to the objects i.e. cigarette butts. Hence, unlike its involvement with emotions, this close connection of memory with material objects is what makes it perpetual and unending.

Keeping in view the above-mentioned examples it is evident that *The Museum of Innocence* reconceptualizes the narrator's memories resulting in highlighting the problematic and complex nature of memories. The novel reveals that the forms memory takes are subject to change (Huysse 2). On one level, the novel suggests that memories are based on emotions which makes them fragmented, inaccurate, and transitory. On the other, it portrays memories concerning their connection with material objects that make them eternal.

4.2 Preservation of Memories through the Novel

In light of the above discussion, it is essential to argue that the reconceptualization of memory through literary texts apart from being fragmentary is also valuable in the preservation of memories. Preservation of memories refers to the process of storing memories for future generations. In this postmodern world where everything has become hyper-modernized and people are losing their roots, the "culture of amnesia" has rapidly increased (Huysse 34). The urge to preserve the fading memories of the past has made people obsessed with preserving their memories. The authors by narrating their experiences or sometimes fabricating the accounts of past occurrences, tend to preserve the essence of the past. Preserving memories through literature not only enables us to relive our past experiences but also helps us in anchoring time in the fast-paced modern world (7). This reconceptualization of memories through literature resultantly enables the readers to revisit the collective and cultural memories by creating a cultural space.

This section deals with how the reconceptualization and rewriting of memory presented in Pamuk's novel *The Museum of Innocence* is useful in creating a cultural space and preserving the memories of Istanbul. The novel remarkably captures the essence of old Istanbul by portraying its culture and ordinary mundane life. By unveiling the story of a heartbroken lover Kemal who is haunted by his beloved Füsün's memories, this fabricated love story serves as a medium for reconceptualizing Pamuk's memories of his treasured city Istanbul. On multiple accounts, Pamuk mentions his love for his city as he had spent most of his life there. He has witnessed its transition from an old city with a rich cultural background into a modern urban space which consequently became a reason for writing this novel. Istanbul was modernizing and like most other people, it was difficult for him to accept it because he has so many memories related to this city. Therefore, the novel is about Pamuk's

conscious endeavor to preserve the memories of his beloved Istanbul from disappearing in the process of rapid change and to re-instill art and literature with their utopian powers (Huysen 100).

There are multiple instances in the novel that capture the spirit of old Istanbul. For instance, while roaming around on the streets of Istanbul Kemal says, “I felt as if I could see the very essence of life in these poor neighborhoods, with their empty lots, their muddy cobblestone streets, their cars, rubbish bins, and sidewalks, and the children playing with a half-inflated football under the streetlamps” (226). The very first line shows the narrator’s association and deep connection with ordinary city life. He is not only seeing the materiality of the physical space but also capturing its intangible essence. The speaker’s realization of seeing life’s essence in the poor neighborhood hints at his strong relationship with the place and its inhabitants. The image of children playing in the street with a half-inflated football shows the vitality of the neighborhood. Apart from capturing a particular moment in time these lines also exhibit the socio-economic condition of the city in those times. With the use of evocative sensory details such as “empty lots”, “muddy cobblestone streets”, “sidewalks” and, “streetlamps” Pamuk has painted a very colloquial and true-to-life picture of old Istanbul for his readers. It was a time when the city was not that modern and the ways of life were simple. The people of Istanbul, in particular, the younger generation can visualize how the city looked like and the kind of lives people were leading in those times. The scene is not that of a beautiful suburban cityscape rather it’s a depiction of a “no-place” (Huysen 88). No-place refers to a transitory place similar to the above-mentioned description of a street as it was a place only at that moment and afterward, it was no-place, it has no meaning after that except in the memory of the narrator. This descriptive and vivid depiction enables the readers to visualize the material culture of the city through their imagination hence preserving the moment in space and time. Similarly, while describing a passport office the narrator says,

“Security Services Passport Office at the Governor’s Headquarters in Babiali. This old building, once home to prime ministers, pashas, and grand viziers...but as with many great Ottoman buildings that had survived into the Republican era, its former gilded splendor had worn away” (481).

In these lines, a specific location and its historical significance are depicted. This is an old Ottoman building with a rich history where important political personnel used to reside. It also indicates that the mentioned magnificent Ottoman

building was once symbolic of dominance, dignity, and power that survived many years of transition. The mention of the Republican era refers to the establishment era of the Turkish Republic which is marked by significant political, social, and economic changes. It was a time when Turkey underwent a transition from a traditional Islamic society to a Westernized secular republic. Here the worn-away splendor of the building reflects the decline of the great Ottoman Empire as well as the adoption of a new system that aimed at modernizing Turkey. Buildings like this were symbolic of the strong roots of Turks when they ruled the world with all their supremacy, so the loss of these buildings also suggests the loss of their culture, roots, and dominance. Moreover, this description evokes a sense of nostalgia for the lost culture in the readers by preserving cultural and historical memory. The representation of memory through the text offers multiple interpretations to different readers based on their cultural framework (Bal 5). On this account, for the people living in Turkey, these lines provide a glimpse into the rich history of the Ottoman era and create a sense of collectiveness in them because they share the same past.

Likewise, the novel also preserves the memory of the fashion trends of the time. In the novel, the protagonist, during his engagement party observes the guests and describes them in this way,

“Most were wearing stylish open-toed high heels...women were lavishly made up and extravagantly dressed. In their filmy, tight-waisted, sleeveless dresses... the men seemed trussed up in their stylish white suits, buttoned up, and ties that were colorful by Turkish standards, aping the wide, loud, patterned “hippie” ties so fashionable three or four years earlier” (Pamuk 121).

By presenting a vivid picture these lines pronounce the fashion trends of a particular period. Stylish open-toed high heels suggest that this was a popular footwear choice at the time. The mention of women’s excessive makeup and extravagant sleeveless dresses provides insight into the beauty standards of the bourgeoisie. This was the time in Turkey when the upper class to look modern used to adopt Western fashion trends. The portrayal of women’s dresses as “filmy” highlights the impact of the fashion industry and suggests a particular style that was in vogue during that time. The depiction of men dressing in plain white suits with a combination of colorful ties further provides an insight into the fashion sense of the era. Also, the use of the word hippie refers to the influence of the countercultural hippie movement that emerged during the 1960s and 1970s. The narrator’s account of the clothing worn by the men and women, in the lines, helps to

keep the memory of the fashion trends of the era alive. These lines preserve the memory of a significant aspect of Istanbul's culture by presenting a vibrant picture of the beauty and fashion standards of the time. Therefore, the novel as a mnemonic device has captured as well as shaped the collective cultural memory of Istanbul for future generations (Huysen 7).

Additionally, the novel presents the memories of the traditional and societal norms followed in Istanbul society. In the novel, Kemal reflects on the lifestyle of upper-class wealthy families by saying, "But in those days, even in Istanbul's most affluent Westernized circles, a young girl who surrendered her chastity before marriage could still expect to be judged in certain ways" (69). These lines imply that even among the most modern and well-off segment of Istanbul society certain cultural and traditional norms held sway. Being a traditional Islamic state for years people were hesitant in adopting the new Westernized ways of living. On the one hand, they wanted to adopt European culture and at the same time criticize it which hints at the conflicted attitudes of people in those times. Even though every other girl wants to become modern and tries to break the societal norm they all use to judge and criticize each other. For instance, Sibel, Kemal's fiancé, was having a physical relationship with Kemal yet she used to criticize other girls for doing the same. That shows the contradiction and confusion in her behavior. In the same chapter Kemal further elaborates on how the secular bourgeoisie society still judges the girls who give up their chastity before marriage and highlights various potential negative consequences the girls face afterward. This portrayal of cultural norms illustrates the societal expectations for young women concerning premarital sex in Istanbul during the time of late 20th century and the consequences for those who did not conform to these expectations. As a cultural artifact, the novel depicts as well as preserves the culture through language (Bal 5). Consequently, this preservation of cultural memories through the novel helps the readers to have a peek at the fashion sense as well as to understand the social and cultural values of the time.

In addition to the cultural and historical memories, the novel also represents the memories of collective trauma. It gives the details of the political upheavals and military coups that happened in Turkey during the tenth century. Pamuk describes the situation of the city during the time of military coups in this way, "In those years people were being murdered in the streets continually; coffeehouses would be machine-gunned in the middle of the night, and every other day there were university takeovers or boycotts, bombs

going off, and banks being raided by militants” (325).

This elaborative depiction of the mass killing of people in the streets shows extreme brutality at the hands of the armed forces. Public spaces like coffeehouses, banks, and universities were no longer safe for people because of constant bombing. Coffeehouses allow people to practice their freedom and live in harmony. People go there to spend some quality time with their loved ones in a peaceful environment. Universities provide education and awareness to the youth and make them productive citizens who benefit society. Banks are the places that ensure the safety of people’s wealth. All these institutions bring peace and prosperity to society. The bombing of such places implies state control over these institutions resulting from political violence. Also, it shows the fear and insecurity that people must have felt during this time. This striking portrayal of a painful memory carries the baggage of collective trauma faced by the people of Turkey. As Bal states these stories from the past not only design our present but also greatly influence our future (10). In today’s time, anyone from Turkey, while reading these lines can relate to the trauma and loss faced by their ancestors. It allows them to look back at their political history and helps them in shaping their worldview. Moreover, such a reconceptualization of historical events, despite the intervention of fictional elements, provides the readers with a hold on the world and reality (Huysen 101). With the understanding of such political history, the youth of Turkey can advocate their rights and counter the state narrative.

Through the aforementioned instances, it is evident that *The Museum of Innocence* is a novel about “the art of memories” (Huysen 100). It shows Pamuk’s endeavors to reconceptualize both his personal and collective memories. In the novel, Pamuk tries to reinvigorate the lost confidence in the utopian powers of art that the novel as a work of art can embody utopian plenitude by allowing people to have a peek at the memories of utopian moments (100). The purpose of art is not just to preach and provide information about the world rather it helps us to recognize our place in it and live accordingly (Bal 20). This novel has done an astounding job specifically for its Turkish audience in terms of preserving the memory. It enables them to comprehend their temporal standing by bringing forth cultural, historical, and political memories of a specific period in Turkey.

CHAPTER 5

ANALYSIS

PHOTOGRAPHIC RE-PRESENTATION OF MEMORY

For the analysis of the photographic representation of the memory of republican Istanbul, I have referred to the selected photographs of Ara Güler. Güler is regarded as one of the most renowned photographers in Turkey. His monochrome photos of Istanbul, its people, and old Ottoman architecture are quite similar to Pamuk's iconic depiction of the city during the mid-20th century. Therefore, the pictures that I have used for my analysis are carefully chosen concerning their connection to Pamuk's depiction of Istanbul in his novel as well as his theorization of small individual museums (hereafter referred to as micro museums) in his manifesto. This is because the photographs, like museums, create a material space to preserve history. They provide a concrete visual record of specific moments in time. Just like the musealized objects of the museums, Güler's photos as micro museums, are anchors in time that slow down the process of modernization. They validate Pamuk's point of view as projected in his museum.

This chapter argues that similar to Pamuk's works, Güler's photographs also reconceptualize Istanbul's memories and history by providing a new perspective to the spectators looking at the city. Although it is an exact imitation of a specific moment in time, this reconceptualization, on one level, presents a partial picture of the memory while on the other, making the photographs expedient in terms of preserving individual as well as collective cultural and historical memories of Istanbul. It further argues how the selected photographs as small or micro museums play a central role in anchoring time by creating a portal that helps the viewers move back in time. They also act as an escape for the people of Istanbul from the super-fast life of the modern world and create a sense of belonging among them concerning their shared past.

5.1 Reconceptualization of Memories in Güler's Photographs

Photographs are viewed as the most authentic medium for representing one's memories due to their materiality. Like the musealized objects in museums, the photos

musealize moments in time by framing them in such a way that highlights their cultural and historical value for the spectators. The role of the photographer is similar to the role of the curators which Bal termed expository agents (Bal 7). Güler as an expository agent has exposed the culture and history of Istanbul through his photographs that ultimately give them the status of small museums within the frame. These photos endorse Pamuk's idea of small or micro museums. As Huyssen argues in this hyper-modernized world and the culture of amnesia, we need temporal anchoring, something that can slow down time (7). In the same way, Pamuk is of the view that we need to have micro museums to counter the fast-paced life, something that is out of our control, bigger, more powerful, and more hegemonic. Small museums tell the personal stories of individuals and preserve their memories contrary to the state museums that advocate state agendas (Pamuk, *Museum of Innocence*).

The photos of Güler as micro museums anchor time for their viewers by reconceptualizing past memories. His photos represent the memories of a time when Istanbul was not a modernized urban space, for the present generation, which might otherwise have been lost due to modernization. Moreover, Güler has captured the unseen, invisible, and neglected aspects of Istanbul's city that play a significant role in the reconceptualization of Istanbul's history. His candid images of daily life and poverty in Istanbul in those times as well as the depiction of Ottoman architecture enable the viewers to look at the city's history from a different perspective.

Simultaneously, these photos problematize memory and its representation by veiling the true essence of the moment and its actual happenings. The memory captured through the camera highlights a particular perspective and may offer multiple meanings to different viewers. A photograph's tendency to allow multiple interpretations and trigger different memories of different viewers problematizes memory. Moreover, the photographer's intention behind capturing a certain moment, incident, or person also gives birth to a sense of ambiguity for the spectator.

For instance, the following photograph (Fig. 1) taken by Güler shows manifold meanings to the viewers. Similar to Pamuk's museum where mundane objects like hair pins, earrings cigarette butts, etc. represent Kemal's individual memories of his beloved, this black-and-white picture appears very mundane at first glance but is very impactful in the representation of individual memories. The key element in the photo is an elderly couple sitting in the graveyard. Both persons are facing away from the camera. The faces

and the identity of the two persons are not revealed in the picture.



Fig. 1. (Güler)

Though the grave is prominent it does not show the tombstone hence, the identity of the person buried is not revealed. Such portrait photographs conceal the identity of the people photographed further strengthening the ambiguous nature of the captured memory (Clarke).

Moreover, the picture shows the fragmented nature of the memory as the moment is captured with people in it but what the moment entails could never be deciphered completely and truly. Here the memory of a couple sitting in the graveyard is musealized but other meanings are lost for it poses multiple questions in the minds of the readers such as why the couple is in the graveyard. Are they partners, friends, siblings, or two strangers mourning the same person? Who is the buried person they are mourning? Is it a child, a sibling, a parent, a neighbor, or a war hero? Are they mourning someone or are they sitting among the graves because they want to gaze at their final resting place? This depiction of memory showcases the fragmentation in the narrative of the photographer and the actual moment is evident.

Furthermore, the photograph may generate different meanings and emotions for different viewers. For instance, those who have suffered the loss of their loved ones may recall their own loss and moments of grief by looking at the picture. According to Lacan, when a person gazes at the picture, a certain kind of desire awakens in him that allows him to see what he desires to see in the picture (Lacan). Consequently, the photograph triggers different memories in the viewers concerning their desires as well as their personal memories. The viewers being unaware of the actual story behind the picture and the veiled identity of anonymous people can only recall their own memories related to the event. Therefore, the problematization of memories lies in the fact that the depicted memory of a particular moment in the graveyard means differently for both the photographer and the different viewers. Hence, instead of presenting an authentic picture of the past, the photograph is creating a “delusion” for its viewers which ultimately reconceptualizes the depicted memory (Huysen). Similarly, Fig. 2 is another demonstration of individual memory.



Fig.2. (Güler)

The picture shows a man standing in the street of old Istanbul, made up of cobblestones yet the exact location of the street is not open to the viewers' eyes. The condition of the houses in the street is similar to the condition of the old man, both are old and weak, struggling to survive the changing winds of the city. The bricks have lost their colors and proper shape which depicts the memory of a lost culture. The main focus of Güler in this photograph is the anonymous old man who seems to be a street vendor offering his services to the people nesting in their homes. This image like the musealized mundane objects of Pamuk's museum exposes an individual whose presence is overall neglected by society in day-to-day life. The man in the picture is smiling at the camera. Is it a posed rather forced smile for the camera? Does the man feel any joy while he is photographed? The old man could be battling social demons like poverty, war, and alienation but still smiled out of courtesy. The smile could be of happiness, pain, agony, or nostalgia. It could be a source of escapism or a beacon of hope. Due to this obscurity, the portrait of the old man has become difficult to interpret (Clarke). Here, "the fissure" which opens up while recalling the actual event is evident as the smile captured in the photograph could contain thousands of meanings but the actual reason behind this smile is still unknown to the spectators (Huysen 3).

Moreover, the image as a mnemonic device embodies an important aspect of city life during the 1900s in Istanbul where poor people were struggling to earn their livelihood. It may invoke the personal or childhood memories of many Istanbulites by radiating a sense of nostalgia yet the true essence and emotion with which Güler has captured the particular moment can never be the same for its viewers. In accordance with the Lacanian notion of the Gaze, every spectator gazes at the image in their own way which resultantly changes its meaning for them. Hence, the memory, though captured perfectly cannot be fully interpreted as it is fragmented and dependent on the person looking at it.

In addition to portrait photographs, Güler has also preserved the mesmerizing beauty of landscapes and city life through his monochrome images. Fig. 3 is a very vague and unclear exposition of the captured memory. The photograph is of a landscape with no persons in it. The central elements of the photograph are the empty chairs and the boats. The chairs are in focus whereas the ships are a little out of focus and blurry. The sea is still and the only meaning it adds to the seized memory is the reflection of the elements

that it contains.

The sea reflects the bright lights of the passenger boats in contrast with the overall darker tone of the image which is symbolic of the nighttime and suggests that after having a long day at sea, the sailors are now coming back to the shore and to their families.



Fig. 3. (Güler)

The picture depicts a timeless space far beyond the official time in the outside world (Pamuk 302). Official time is the time that we share with each other in our daily routine but similar to the Museum of Innocence, this image has stopped time thereby depicting a memory of a timeless space. By doing so it reconceptualizes the memory of the captured space of the viewers. Moreover, the photo invokes a sense of nostalgia and sadness in the viewers though it frames an incomplete and obscure mode of memory (Huysen 7).

The chairs are positioned in a way that they do not face each other. The exhibition of only two empty chairs at the shore instantly invokes the idea of a meeting between two close associates. They could depict the moment the people mounting them left after

meeting their loved ones coming from the sea by boat. It could be that the people got tired of waiting and left the chairs hopeless or it could be the solitude after a gathering of friends and sea merchants who have finished their work and have retired home. Or it could be a personal memory of Güler that he captured after spending time with his loved ones or a close friend. Similarly, the positioning of the two chairs is significant in terms of how the spectators gaze at them as an *object petit A* that invokes their specific desire to relive past memories or to be exact, they openly invoke the “lack” which leads to the desire of what is absent in the image (Lacan).

The photograph radiates a strange kind of melancholy akin to the displayed objects in Pamuk’s museum that ultimately adds to the overall ambiguous tone of the picture. The image also problematizes the representation of memory by depicting an incomplete and fragmented picture. Therefore, every spectator will bring forward a different kind of memory or the interpretation of the same memory according to their personal experiences and desires. Hence, though the memories presented by Güler in this photograph are beautiful their depiction is problematic due to their fragmented, obscure, and ambiguous nature. Likewise, in Fig. 4 the memory of the busy and fast life of Istanbul is captured and frozen in time.



Fig. 4. (Güler)

This still and never-changing image depicts a very complex picture of a grand bazaar in Istanbul. The photo consists of a busy street in Istanbul's daily life at the time. The angle through which the picture is captured shows a transition from a darker and dense side of the street to more bright and modern buildings. Güler's genius of putting two perspectives in a single frame is evident in the said photograph. Though the picture is filled with people none of them is in the center and is focused on. Other than a few people in the front, most of the people appear as a swarm of heads, their clothing, accessories, and gender are unidentifiable.

The picture as a micro museum enables the viewers to glimpse at the social aspects of Istanbul's life during the 1950s and 60s. The picture highlights the material culture such as the city's architecture and broken roads that further symbolize the economic status of the city. This image fits into Pamuk's idea of a small museum by presenting the ordinary stories of the common individuals (Pamuk, *Museum of Innocence*). Moreover, unlike presenting grand palaces or luxurious buildings, the image captures the memory of a regular public space that "reveals the humanity of individuals" (Pamuk).

On the other hand, this photo also depicts the problematic and fragmented nature of the memory thus captured. All the faces are blurry and most of the people are walking with their backs toward the camera. Moreover, Güler's intention of photographing this particular bazaar is also unknown to the spectators which makes the nature of the captured memory questionable. Was there any specific incident related to the bazaar that made it memorable for Güler or the people of Istanbul in general? Though the collective memory of the city is captured at the moment through the photograph what is actually happening at the moment is not clear.

Though the time this picture was captured was crucial in the history of Istanbul the city, as well as the country that was going through major political, cultural, and economic changes while suffering from the losses of war and its aftermaths. In the present times when the people of Istanbul will look at this picture, they will associate their own memories concerning this bazaar. Therefore, the interpretation of the photograph is bound to be done under the spectator's gaze, not what is captured in the picture (Lacan). The memory is captured but it is fragmented and it has no unified meaning. It is not the actual memory but a representation of it through the medium of the camera.

From the above discussion, it is quite evident that Güler's photos as micro museums reconceptualize Istanbul's history by depicting the cultural and historical memories of the city before modernization. On the other hand, despite being able to present the exact details of the moment, photographs problematize memory and its representation by painting a fragmented and distorted picture of the past where the spectators can never see beyond what is present in the picture. Moreover, the photographs offer different meanings for every onlooker because of the subjectivity of the gaze.

5.2 Preservation of Memories through Güler's Photographs

Photographs are reflective of a certain event that not only stops a particular moment in time but also captures the social, cultural, and historical aspects. As Güler says, "Photograph doesn't have to be Art. Photograph is a historical event. You are capturing history. You are stopping history with a machine" (Güler). Photographs play a pivotal role in preserving memories of the past by presenting a visual narrative of history. By reading the photographs as micro museums through Pamuk's manifesto, this section argues how Güler's photos are valuable in temporal anchoring by acting as small anchors in time similar to Pamuk's musealized objects. In Fig. 5, the woman seems to be presenting her art to the photographer which can be suggestive of cultural heritage.



Fig. 5. (Güler)

The collection consists of pictures that are pasted on a cloth or paper. This picture is quite similar to Pamuk's museum and his collections. Just as the museum exposes Pamuk's collection concerning Istanbul's culture similarly the woman's collection of ordinary things is reflective of the same. The important aspect of this photograph is the older woman who is conscious about being captured. She is not in the center of the photograph rather she is standing in a way that her art collection is in the center. Again this makes the photo akin to both Pamuk's novel and the museum because they are centered on Kemal's collection. Moreover, the objects displayed in the picture as well as in the museum share a close resemblance. In the picture, the shelves are decorated with traditional/ancient Turkish pottery and dishes. There are two hanging decoration pieces, one is an ornament while other the picture of a man. In the top right corner, some ornaments and decorations are dangling. These objects exposed as relics add depth to the photograph and make it a micro museum.

The photographer's deliberate effort to show the woman's art collection can be symbolic of his conscious endeavor of preserving "twilight memories" that is the generational memories on the verge of being lost (Huysen 3). This old woman is trying to hold on to her cultural roots by allowing it to be photographed because in this way her art would become immortal and everlasting. This is how the way people tried to cling to their traditional way of life and art while living in the ever-changing world of modernization and overpowering Western influences.

Moreover, the artifacts depicted in the photograph also play a significant role in shaping the subject's identity through the way they are gazed at by the spectators (Lacan). Lacan establishes the importance of subjective experience in the identity construction of the subject through the gaze, as it is a process of identification. Therefore, the musealized objects are integral in constructing the cultural identities of Istanbulites as they symbolize cultural and social aspects of Istanbul.

Though the picture depicts the woman's personal memory but is reflective of a cultural and collective memory just like Pamuk's museum. All the art pieces and pictures are not unique or central to the woman rather they reflect the cultural and historical aspects of Turkey that are cherished and shared by everyone. This also preserves the memory reflecting the rift between traditional Turkey and the process of modernization. Such representations of memories create a sense of collectiveness and belonging in people (Bal).

Similarly, for the Istanbulites the said photograph would be of great importance because it gives a flashback to their shared past by preserving cultural and collective memories. In the same way, Fig.7 preserves a very everyday aspect of a common man's life, working near the coastal areas.



Fig. 6. (Güler)

The above picture consists of detailed natural imagery entailing the sea, sky, seashore, and hanging fishing nets. The different shapes and shades of the sky are prominent. Though the sky and sunset cannot be appreciated in the traditional sense as they lack colors, the black and white contrast creates beautiful scenery by adding a strange sense of melancholy to it. Other than the sky the most important aspect of the picture is the cloth line on which identical clothes are hung in a row. This preserves the memories in a collective aspect as it is not bound to the narratives or story of a person but that of nature and life that exists in harmony with it. The picture is also reflective of an entire era in which the people of Istanbul were striving for a better life. The overall view of the picture gives this idea about in those times how people were leading a very simple life. Hence, the picture exhibits an emptiness and void that makes the captured

place an unreachable object for the onlookers fueling their desires and longing for reliving the past (Lacan).

The handmade nets also suggest that people were devoid of the modern equipment used for fishing. This black-and-white photograph of the beautiful landscapes further shows Güler's effort to preserve the city before the advent of technological advancements. Such representation of memory is the counter-narrative against modernization and its hegemonic powers (Huysen 7). Similarly, this photograph as a micro museum presents a hyper-real space to the spectators where there are no boundaries of time and the outer world. It preserves the sky which is not polluted by industrialization and not crowded by skyscrapers, airplanes, and telephoned lines. Moreover, it presents the collective memories of Turkish people that they share in their daily endeavors, the sea, the seashore, and the beautiful sunsets which are an important aspect of Istanbul's skyline as well as its life.

Apart from portraits and landscape photography, Güler has also captured the memories of the architecture of Istanbul city through his photos.



Fig. 7. (Güler)

It shows the perfect blend of traditional Ottoman architecture and advanced modernized infrastructure. One side of the city is dominated by ancient Ottoman mosques and traditional cultural buildings separated by a huge water body from the central city. Both sides preserve a different story of a city at that time which can be symbolic of the tension between traditional and modern elements as depicted by Pamuk in his novel. Though separated by water they connected through two huge bridges that are Golden Horn and Galata Bridge. Golden Horn is one of the ancient bridges of Istanbul that was a major source of trade for the people of the city. It connects the Bosphorus with the Sea of Marmara. By capturing such a historical bridge, Güler has tried to preserve the rich history of his city. The aerial view of the city provides a different perspective regarding the city architecture hence, reconceptualizing the memories of the viewers.

The most dominant element of the photograph is the mosque which is reflective of Ottoman architecture. Though Turkey has moved forward with the world in terms of modernization of culture and media, it has its roots in its religious history and civilization. It depicts the hope of a unified present and past by preserving memory in time and space. Unlike other photographs, this picture preserves memory depicting a reconciliation between traditions and modernization which again makes it identical to Pamuk's novel and the museum. Such representation of memory helps the viewers to travel back in time and relive the past. It also enables them to understand the importance of cultural and historical roots that define our place in the world and help us to reconcile with modern ways of living (Bal).

Güler has not only photographed the dignified and majestic buildings of the city rather he has also captured the unnoticed streets of the city. His photographs of the city expose its social conditions and bring forth the invisible areas into light (Clarke). The city is not only bustling streets full of cars, shops, and people. The old and abandoned part is important as well. They tell different stories that people often forget. Güler's city photographs validate Pamuk's ideas about honoring the small houses and ordinary neighborhoods by turning them into "exposition" spaces (Pamuk, *Museum of Innocence*). The photos of the cityscapes expose the ruined and shabby old streets of Istanbul. Fig. 8 is minimalistic in its depiction of the city. A narrow pathway is shown on which a layman is walking. The dominating elements of the photograph are the worn-out walls and doorframes. The walls show that these are the streets of central or internal

Istanbul where life was once dominant. These walls once housed many important people and big families. They are made of cobblestones in a traditional style. The walls show their age through their ragged appearance. The outer layer is chapped and is missing in a lot of spots. The traditional bricks are peeking through.



Fig. 8. (Güler)

The broken doors and ruined houses are symbolic of the broken and hollow beings that reside in them. This photo depicts the memory of the blind spots of the city (Huysen 88). Blind spots are things or places that we cannot see but they are there. Things that are often unperceivable by the eyes. Similarly, according to Lacan, gazing at a photograph is not simply a passive act of seeing rather it influences the onlooker's sense of reality by shaping socio-cultural and historical frameworks. The gaze contains a wide variety of meanings based on social and cultural contexts that impact the subject's interpretation of the image (Lacan). Therefore, this image is

symbolic for the people of Istanbul as it carries not only the personal memories of the photographer but also provides an insight into the cultural and historical background of the city that subsequently changes its meaning for every spectator.

Moreover, in this picture, the memory of the city, traditional houses, and streets that might now be abolished and replaced by new and modern structures is being captured. Such a depiction of memory helps us in temporal anchoring in the world of the information revolution (Huysen 7). The memories depicted in this photograph are reflective of people's experiences in the times when Istanbul was a poor city. Therefore, the picture is important in terms of enabling people to stop and glance back at the past when life was not this fast because of modernization.

In light of the above discussion, it is quite apparent that Güler's photographs validate Pamuk's point of view of micro museums. They not only provide a concrete and vivid picture of a past event but also carry multiple emotions that help people to connect just like the musealized objects of Pamuk's museum. Similarly, the gaze plays an important role in deducing meanings from the photographs as it is shaped by desire and subjective experiences. Moreover, as an essential mnemonic device photographs play a pivotal role in slowing down the super-fast life in the modern world.

CHAPTER 6

ANALYSIS

POSTMODERN MUSEUM- THE MUSEUM OF INNOCENCE

The connection between memory and museums is profound, as museums serve as repositories of collective and individual memories. These cultural institutions preserve and showcase artifacts, artworks, and exhibits that encapsulate the history, heritage, and accomplishments of societies. Visitors to museums engage in a unique cognitive experience where they encounter tangible objects that trigger memories, emotions, and reflections. Museums not only serve as guardians of the past but also as facilitators of memory formation, fostering a shared understanding of cultural identity and historical context. Whether through interactive exhibits, archival materials, or immersive displays, museums play a crucial role in shaping and preserving the memories that define our shared human experience (Labrum and McCarthy 8).

The Museum of Innocence is both a novel and a physical museum created by Orhan Pamuk. The museum is situated in Çukurcuma, a famous neighborhood in Istanbul, near Pamuk's childhood residence. Based on the fictional story, the museum exhibits cultural and collective memories of the people of Istanbul during the 1970s to early 2000s. The objects on display are a physical manifestation of Kemal's memories of his beloved Füsun and Istanbul city. Because the museum presents personal memories of Pamuk, disguised as the protagonist, it makes it a postmodern museum. This chapter answers the third research question of this study by taking Pamuk's Museum of Innocence as an example of a postmodern museum. This chapter argues that in the postmodern world, museums are no longer state institutions rather they have become a site of cultural authority by reconceptualizing cultural and historical memories through personal narratives. Secondly, it discusses how in the postmodern world museums have also become a significant part of market culture and play a considerable role in enabling consumerism. This thesis has examined Pamuk's museum mediated through the novel *The Museum of Innocence* and the official website of the museum which is also made by

Pamuk.

6.1 Postmodern Museum as a Site of Cultural Authority

Museums have always been considered repositories of art, culture, and history. They play a pivotal role in designing public discourse. Through centuries museums have been used as an important tool by the state to perpetuate control and oppression. In the modern age, museums were the gatekeepers of national heritage deployed by the state to shape historical discourse for the people. For instance, during colonization, many museums were established by the colonizers in various parts of the world to show their imperial power. These museums by preserving the cultural heritage of colonized people in a new Western style had not only snatched the original context and meaning of the objects but also reinforced Western supremacy. The British Museum (1753), The Royal Ontario Museum (1912), The National Museum of Anthropology (1825), and The Musée du quai Branly- Jacques Chirac (1998) are examples of such museums.

Gradually this status of museums as state institutions of power and authority started to change when in the 1960s multiple artistic avant-garde movements emerged as counter-narratives against the state. The avant-garde scholars and intellectuals criticized modern museums for exhibiting the state narrative and dominance. They were of the view that the objects displayed in modern museums were more symbolic in terms of propagating state control rather than preserving culture and heritage. Therefore, this avant-garde critique led to the “death of museums” during those years (Huysen 17). In the 1980s the shift from modernism to postmodernism again brought a drastic change in the role of museums. With the advent of so many technological advancements and urbanization both cultural and historical memories started to fade away and people became obsessed with preserving almost everything. This fear that everything would go into oblivion led to the construction of many new museums.

During this process, a new kind of museum known as the personal museum has also emerged. These museums are mostly constructed in houses where the collector keeps his/her collections on display for the public. Such demonstration of mundane objects instead of inculcating political agendas in the minds of people generates a sense of belonging and collectiveness. The presentation of such artifacts makes the postmodern museums preserver of culture by reconceptualizing cultural and historical discourse for the public. This means that in the postmodern world, museums have become a site of

cultural authority but not in the true sense of authoritarianism (Huysen 17). They preserve culture but are no longer under the supremacy of the state. Previously museums were part of high art and preserved national heritage whereas in the modern world postmodern museums mainly preserve personal memories by telling personal stories.

The Museum of Innocence built by Orhan Pamuk is one such example that justifies the role of postmodern museums as a site of cultural authority. Pamuk is of the view that Western civilizations use museums as a tool to maintain their control. In the novel, he says, “Museums are the repositories of those things from which Western Civilization derives its wealth of knowledge, allowing it to rule the world” (Pamuk 83). These lines suggest that Pamuk does not believe in the concept of state-sponsored museums which are made only to be used as a device to maintain Western or state hegemony. According to him despite carrying immense knowledge museums have always been used as a tool to imply power. He contests this idea of state museums and has given his own manifesto for personal and small museums. Therefore, to counter the narrative of conventional museums, he has created a personal museum by blurring the difference between real and fictional museums.

The Museum of Innocence is based on a fictional novel where Pamuk has placed his personal collection of ordinary objects according to the story he has written. In his manifesto for museums he states, “Museums, especially in the rapidly prospering non-Western countries, the new and modern man's world and humanity should be explored and expressed. However, state-sponsored large museums aim to represent the state, not the people. This is not a good and innocent target” (Pamuk, *Museum of Innocence*). Pamuk's idea of what a museum should be is quite visible in these lines. It shows his intention behind creating a personal museum where the life story of a common man can be explored through the objects of daily life. For him, all those museums that tell the past stories from the state's perspective are not fulfilling their duties rightfully. Museums should tell or showcase the stories of common people where the objects represent people's emotions instead of politicized narratives of history. The intent is to preserve culture and past memories rather than oppress people. Therefore, to create a museum where along with preserving Turkish culture he could express the tales of ordinary people, Pamuk created his museum.

As a postmodern museum, Pamuk's museum has become a treasury of culture

through its distinctive “expository discourse” (Bal 18). It exhibits Pamuk’s personal memories related to Istanbul city and its life. In the novel, he mentions his vision of a museum by saying “I would imagine...a museum where I could display my life...where I could tell my story through the things...as a lesson to us all” (Pamuk 513). These lines validate his manifesto for museums. As an expository agent, Pamuk has created a pedagogic space for the people that reconceptualizes memory and history (Huysen 88). So the role of the museum automatically shifts from shaping historical discourse to liberating people by presenting a subjective and personal narrative with which they can connect and learn. Similarly, the museum through its unique musealized objects creates a “utopian dimension” for the visitors by presenting the memories of utopian moments (Huysen 88). The museum’s collection is mainly reflective of the utopian moments Kemal and Füsün spent together. These objects as carriers of happy memories enable the people to internalize the emotions of the artist and also allow them to revisit their own memories of utopia. In the novel, Pamuk says, “After all, isn’t the purpose of the novel, or a museum, for that matter, to relate our memories with such sincerity as to transform individual happiness into a happiness all can share?” (Pamuk 352). For him, the primary focus of any medium of art is to let people share their experiences and internalize the feelings of the artist just as Pamuk’s museum does to its readers and visitors. Hence, the museum reconceptualizes memory for the visitors by creating a space in which they connect to the memories of Kemal and Füsün.

In addition, the museum as a work of art reconceptualizes cultural memory through its unique creation based on a fictional tale. The novel, as a catalog of the museum, narrates the story behind every object that Pamuk has showcased in the museum. He deliberately wants his visitors to internalize his protagonist’s emotions while looking at the objects. As Bal states the primary function of museums is to expose. This exposition takes place with the involvement of the expository agent, the one who creates the museum, where he consciously puts things in such a way that implicitly directs the emotions of the spectators (Bal 3). As an expository agent, Pamuk gives information to the visitors by associating each object with a specific moment. He consciously crafted the novel in such a way that while describing the memories concerning each object, it enables the spectators to feel the emotions hidden behind every object. This intervention of emotions helps the onlookers to connect with the memories of the expositor. So the objects are no longer merely reflective of culture but also carry multiple emotions. On this

account, the gaze also performs a significant role in invoking desire and subjective feelings in the onlookers which ultimately helps them to recall their personal memories and emotions related to the displayed objects (Lacan). For instance, Fig. 9 shows multiple things that are displayed in the museum including old photos, some plastic jars, keys, a table watch, a couple of buttons, a toy car, etc. All these objects are so simple but carry great cultural value as by looking at them one can perceive the ways of living of a certain period.

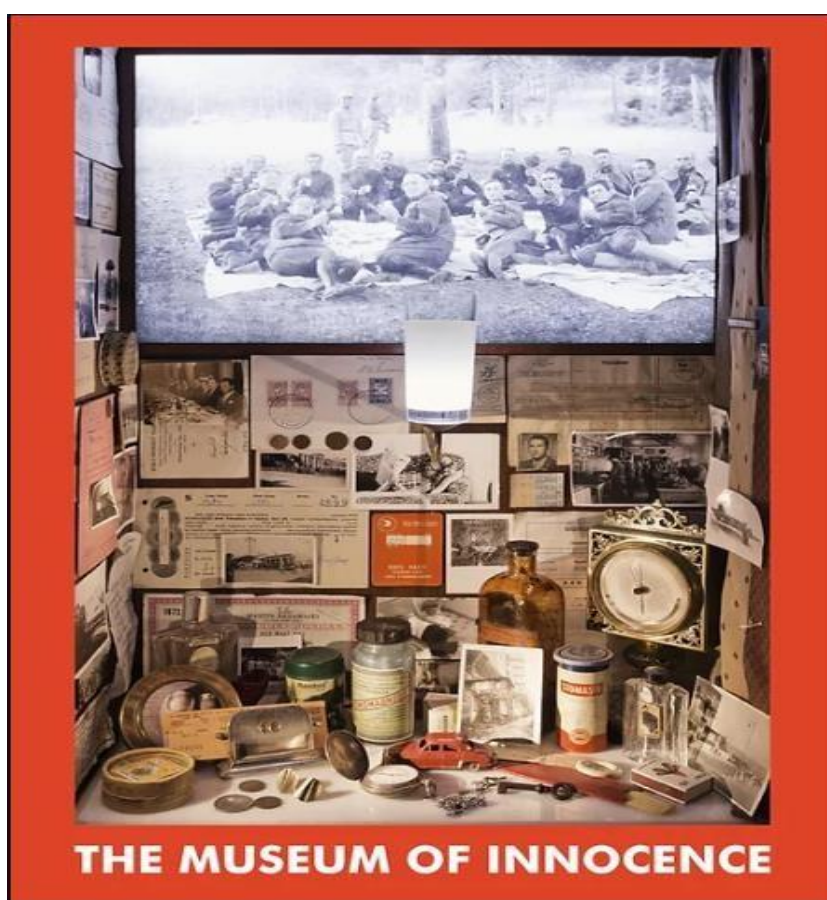


Fig. 9. (Pamuk, *Museum of Innocence*)

However, in the novel, Pamuk instructs his readers and the visitors to see all these objects not as representatives of culture but as his memories by saying that “visitors to my Museum of Innocence must compel themselves, therefore, to view all objects displayed therein—the buttons, the clocks, the old photographs,—not as real things in the present moment, but as my memories” (Pamuk 436). Such description changes the meanings of

the exposed objects concerning their existence in present times hence reconceptualizing cultural memory. The visitor looks at the objects and imagines the memories of the expository agent related to those objects that further lead him to his personal memories. The viewer then remembers his personal experiences with such objects and connects with the exhibited items on a more personal and subjective level due to the intervention of the gaze (Lacan). This linking of both the exposers' memories with the visitor's memory not only allows the spectators to experience the same emotions as the exposers but also reconceptualizes memory.

Similarly, the Museum of Innocence exhibits and preserves the things that have "fallen to the ravages of modernization" (Huysen 15). Pamuk's expository discourse comprises mundane dresses, decoration pieces, radios, and old TV sets that represent a specific period in Turkey before modernization. For instance, Fig 10 presents a picture of an ancient electricity meter and an old radio set with a traditional china dog placed on the top. Both these objects are symbolic of a time when Turkey was not so modern and people used to hear the news through the radio instead of using the internet and modern means of communication. In the years the 1960s and 70s, Turkey was becoming a modernized urban space where only the upper class had the excess to modern technological gadgets.



Fig. 10. (Pamuk, *Museum of Innocence*)

The showcasing of such antique items is reflective of the lives of many

Instanbulites. These objects serve as anchors in time that help the viewers to slow down and glance back at the past in a world of rapid simulations and rapid changes (Huysen 7). One of the major reasons Pamuk created this museum was to preserve the fading memories of his cherished city Istanbul in the face of modernization. He closely observed the transition of the city during the twentieth century and decided to safeguard the culture and memories of that time.

Moreover, in the novel, Pamuk says about his collection that “all these things, saturated with memories of people who had once walked the streets of Istanbul, and lived in its houses, and were now mostly dead” (523). These lines put forward the objective of Pamuk behind making this museum. All of his collection exhibits the everyday life stories of people who lived and experienced the decline of once a mighty empire which makes his museum distinctive from conventional museums. These musealized objects as “indices of the culture” exhibit Istanbul’s culture through a more subjective perspective (Bal 16). For instance, Fig. 11 presents an exact picture of the room, as described in the novel, where the protagonist Kemal spent his last days.



Fig. 11. (Pamuk, *Museum of Innocence*)

The room gives a glimpse of an ordinary room decorated with old-fashioned furniture. The presence of a tricycle, a briefcase, a hanging dress on the wall, bedside table along with a clock and lamp highlights the simple lifestyle of its resident who is no longer alive. Overall the photograph depicts the contemporary socio-cultural elements that provide a descry into the lifestyle of middle-class people during the mid-20th century. Moreover, the exhibition of these mundane items hints at Pamuk’s personal involvement in the project. In an interview, Pamuk mentions that “I used my personal photos and objects disguised as being my protagonists’ things” (Jones). By musealizing his personal belongings Pamuk has given power and agency to individual narratives hence countering the dominant discourse of state museums.

Furthermore, the transformation of museums as a site of cultural authority is most evident in the postmodern architecture and new museum buildings (Huysen 14). In the postmodern age, museums are built in ordinary houses instead of elite and luxurious buildings just like Pamuk’s museum. The idea of making a museum that presents the common lifestyle of the people of Istanbul was conceived by Pamuk even before writing in the novel.



Fig. 12. (Wikipedia)

As shown in Fig. 12, the house looks very simple which further intensifies the socio-

economic condition of middle-class people in the mid-20th century. Pamuk bought a 19th-century building named Brukner Apartment in the district of Cihangir where he owned an apartment himself (Engül). The house is a double-story building in which all the things are placed according to the chapters of the novel. The street in which this museum is located is of great cultural value as many traditional bathhouses, mostly known as Hamam in Turkish culture, are also present. Pamuk's idea of a modest museum is depicted through this small building of the museum where everything becomes part of the exhibition.

Moreover, in the novel, Pamuk explains his reason for creating the museum in an ordinary house by saying that, "in small museum houses the past is preserved within objects as souls are kept in their earthen bodies" (517). It is clear through these lines that when Pamuk talks about the functions of museums as places where the lives and emotions of ordinary people should be expressed, this is what he means by that. The old house in which an individual spends his life when turned into a museum, it becomes a house of memories, a "sentimental museum" in which every object gleams with meaning (514). As a result, mundane items gain the status of cultural artifacts by telling the life stories of the people they belong. The display of such cultural artifacts is not only significant for the articulation of traditions but also plays a fundamental role in the construction of "cultural legitimacy" (Huysen 13). Hence, contrary to state-sponsored museums, personal museums like the Museum of Innocence become the representatives of cultural heritage as well as personal stories, through their distinctive collections and architecture as well as nostalgic atmosphere, which enable their visitors to develop a sense of fellowship.

Keeping in view the above discussion, the role of museums in the postmodern world as a site of cultural authority is quite visible. Pamuk's museum through its distinctive musealization of ordinary objects functions as a treasury of Istanbul's culture. It not only preserves the physical artifacts but also preserves the intangible cultural heritage through the representation of Istanbul's cultural and historical memories. Dissimilar to the museums in the modern age where the state controls the cultural discourse, Pamuk's museums preserve culture in such a way that brings people together on an emotional and intellectual level.

6.2 Postmodern Museum as a Benefactor of Consumerism

Huysen's perspective on postmodernity aligns with Fredrick Jameson's idea of

the postmodern age being characterized by a culture deeply rooted in late capitalism. In this context, Huyssen explores museums as spaces where visitors consume both haptic and visual information. On that account, within a consumerist society, information and knowledge are also commodities consumed by visitors. Huyssen views the modern nation-state as a product of capitalism, serving as a platform that promotes consumerism and caters to the interests of a privileged minority, often referred to as the "one percent." This perspective extends to museums, whether they are public or private, as they typically require visitors to purchase tickets, involving a financial transaction. Huyssen regards museums as spaces that contribute to legitimizing and promoting capitalist modernization (16). Pamuk's creation of a museum, while distinct from state-run museums, also serves to promote capitalist culture. Despite being a private museum, it has come to operate within the same framework, involving ticket sales and a souvenir gift shop, commodifying the museum space and structure, and thereby benefiting from the capitalist system. Hence, it is significant to look at this shift in the role of museums in the postmodern capitalistic world highlighted by Huyssen.

Apart from becoming preservers of culture and giving voice to individual stories postmodern museums have also become a part of consumerism where the increasing commodification of art has become irrefutable (Huyssen 21). To increase their revenues, the curators make use of various commercial strategies for example conducting entertainment shows, selling copies of displayed objects, establishing shops and cafes connected to the museum, and providing multimedia guides. Such strategies not only create an enveloping experience for the visitors but also embolden them to spend money which resultantly benefits the curators and sponsors (21). Additionally, postmodern museums mostly charge admission fees and often give discounts to those who have a membership or to students and children.

On one hand, postmodern museums serve the function of preserving art, culture, and history but on the other hand, they have turned art into a commodity. Pamuk's creation of a museum, while distinct from state-run museums, also serves to perpetuate capitalist culture. Despite being a private museum, the Museum of Innocence operates within the same framework, involving ticket sales and catering to tourists, thereby benefiting from the capitalist system. For instance, there is an admission fee for everyone before entering the museum. According to the rates for 2022, the ticket price for adults is 65 Turkish Lira and 40 Turkish Lira for students with a special discount (Engül). As for

the free entries, Pamuk has mentioned in the novel that those who will bring a copy of the novel with them will get a free entry and for this purpose, a ticket is placed at the very end of the book. When the visitors will go to the museum they will get their ticket stamped and can enjoy a free trip to the museum. Also, the free trip will be granted only for the first time. Once the ticket is stamped it will no longer be used for the next visit. As for the second visit the visitors will have to pay the entrance fee. This is quite intelligent on the part of the author that for the sake of encouraging people to have free entrance to the museum, he makes them buy his novel which will eventually benefit him in both ways.

Moreover, as Huyssen states the museums in the postmodern world cater to the expectations of the audience. In present times the spectators instead of looking for cultural and historical knowledge expect to have an “emphatic experience” while visiting the museums (14). Similarly for enhancing the experience of the visitors and creating a sense of melancholy, the audio guide of the museum is also available. The cost of the audio guide is “10 TL per person” (Pamuk, *Museum of Innocence*). This audio guide is featured in Pamuk’s voice and contains information about the museum both in Turkish and English language. It also contains special music designed for the museum that includes Nil Karaibrahimgil’s composition of Meltem soda song for the museum display of Turkey’s First Fruit Soda as mentioned by Pamuk in the novel (Pamuk, *Museum of Innocence*). The music further adds to the melancholic atmosphere of the museum.

Furthermore, those who want to save themselves from standing in long queues for an admission ticket can reserve their tour. It is mentioned on the official website of the museum that a group of 10 people can make a reservation for guided tours by sending an email at least one day prior. In the present times where everyone has become habitual of technology, such availability of multimedia guides and online reservations gives people what they desire and expect. Nowadays people visit museums not only to enrich their knowledge or to learn about the past but to experience the exuberant display of everyday objects with which they can find a connection (Huyssen 21). While looking at the daily life simple items placed in a museum they feel proud of their own lives and experiences. Therefore, postmodern museums intend to fulfill spectators’ expectations with the use of modern technology.

Apart from the use of multimedia guides, The Museum of Innocence also owns a shop where the visitors can buy multiple items identical to those on display in the museum such as postcards, posters, and jewelry including earrings, pins, necklaces, etc.

The exposition or display of such things in such a way that grabs the attention of the visitors gives a certain power to the expository agent to control the gaze of the onlookers (Lacan). The arrangement and location of the displayed objects direct the gaze of the viewers and evoke desire in them. As a result, the spectators get fascinated by the objects and buy them in order to cherish their past memories.



Fig. 13. (Pamuk, *Museum of Innocence*)

For example, in Fig. 13, taken from the museum's official website, there are multiple posters present along with their price tags of £50.00 each. The posters carry images of different things presented in the museum. The visitors can buy such eye-catching posters and take them home as souvenirs. The same images are also available in the form of postcards at the price of £10.00 each. Despite being a token of precious memories of the past, these posters and postcards motivate people to expend money.

Similarly, the shop also sells different jewelry items. As the museum is primarily based on the novel, the jewelry items are considered to be the ones used by the female protagonist *Füsun*.



Fig. 14. (Pamuk, *Museum of Innocence*)

Fig. 14 is a photograph of a butterfly brooch that *Füsun* used to wear on multiple occasions in the novel. The brooch is available in both silver and gold plating. It is designed in a very beautiful and captivating way that appeals to the eyes of the visitors. *Füsun*'s famous earrings, her dress, and other different types of pins are also available in the shop. The availability of all these things is quite strategic as they capture the attention of young ladies who imagine themselves as *Füsun* and relate with her life experiences as well as feel her emotions. Consequently, in the process of selling such items in a glamorous way, art becomes a commodity and the museum has become a "legitimizing agent for capitalist modernization" that further strengthens the consumer culture (Huysen 16).

In addition, The Museum of Innocence also offers internship programs for students of art, museum studies, history, and literature (Pamuk, *Museum of Innocence*). The museum is also open to volunteers who want to participate or donate their collections to the museum. The offering of internship programs is again an effective strategy in the promotion of the museum. The students with their diverse and innovative ideas can contribute to the development and modification of the museum according to the expectations of the visitors. Also, they can play a vital role in gathering a larger audience through their peer networks. Similarly, as part of the advertising plan, the museum also holds accounts on different social media sites such as Facebook and Instagram. These social media accounts are a great source of communication and help in spreading the news regarding any event or new program within no time.

Postmodern museums with their use of various commercial techniques greatly affect the tourist industry (Huysen 22). Along with its placement of modern technology, The Museum of Innocence has also considerably contributed to the enrichment of tourism in Turkey. The neighborhood in which the museum is situated has now become the most visited place in Istanbul. Before the creation of the museum, the place was not famous and poor. In the novel, Pamuk describes the place as “It was a mixed neighborhood: Galata dockworkers, clerks and owners of small shops...a handful of the old Greek families...and various employees of bakeries and depots, taxi drivers, postmen, grocers, and penniless university students” (305). The depiction of the place in these lines shows that the area was mainly inhabited by the middle or even lower class where people with low income used to live. Since the establishment of the museum on Cukurcuma Street, this place has gained much popularity. Different antique shops and breakfast and coffee cafes are now open in the area which is a source of attraction for tourists. When more and more visitors come to see the museum and buy different antique items from the nearby shops, it provides many opportunities for the shopkeeper to earn a handsome amount of money hence the economy of the city ultimately flourishes.

Taking into consideration the above argument, the contribution of postmodern museums in the enhancement of consumerism can be easily perceived. By using different commercial and advertising strategies, the curators are earning a large amount of money. On one level where art has become accessible to the common people because of such museums, it has also become a commodity. As a result, the true value of art has somehow been lost in the process of its merchandise. On the other hand, these museums also help in constructing a positive image of the cities in which they are built by attracting the tourists' attention through their unusual display of art.

CHAPTER 6

CONCLUSION

This chapter concludes my analysis and demonstrates how the three research questions of this study have been answered. It also demonstrates how this thesis has added to the existing scholarship and provides recommendations for future researchers who intend to further explore this topic.

The analysis of this thesis was divided into three chapters based on the objects of study that have been chosen for this research i.e. Orhan Pamuk's *The Museum of Innocence*, selected photographs of Ara Güler and the physical museum, The Museum of Innocence made by Pamuk, so it is feasible to conclude the thesis by following the same structure. The theoretical perspective¹ that this study has relied on for the analysis is taken from the works of two theorists namely Andreas Huyssen and Meike Bal. For the analysis of photographs, this study referred to the methodology² devised by using the paradigm of traveling concepts.

This thesis proves that the reconceptualization of memories through different mediums of representation such as literature and photographs shows the fragmented nature of memory. Through the analysis of Orhan Pamuk's novel *The Museum of Innocence* and selected photographs of Ara Güler, it is revealed that despite their exhibition of fragmented memories the re-presentations also play a significant role in the preservation of memories, and by doing so they help us to connect the scattered pieces of memory to form a complete picture in our mind. Therefore, both memory and re-presentations are interdependent. If the re-presentation is based on memories, memories too, are relied upon the representations. This study also unfolds the role of the postmodern museum as a representative of cultural authority by taking Pamuk's Museum of Innocence as an example. This research has further identified various commercial schemes used by the curators to get the attention of a larger audience and to multiply their profits which ultimately leads to the promotion of consumerism. First of all, the analysis has uncovered different ways through which the novel *The Museum of Innocence* highlights the fragmented nature of memory.

¹ See Pg 20 for Theoretical Framework

² See Pg 24 for Research Methodology

The analysis shows that by blurring the distinction between real and fictional memories, Pamuk has displayed the partial and distorted nature of memories in his novel. It has also been uncovered that the novel has preserved the memories of Istanbul city during the mid- 20th century, concerning its old architecture, fashion trends, adoption of Western culture, and political upheavals.³

In the novel, *The Museum of Innocence*, the authenticity of the protagonist Kemal's memories has been questioned. It is shown through the analysis that at the beginning of the novel, Kemal admits his inability to recall his story because of a huge time-elapse but on the other hand, when he recalls his meetings with his beloved Füsün, he provides extensively elaborative details of what she was wearing along with what he was feeling at the moment of his encounter. These contradictory statements of Kemal create a question in the reader's mind about whether these memories are real or a mere product of Kemal's imagination. The analysis shows that this merger of real and fictional memories highlights fragmentation because of their incomplete and partial nature. It is also shown in the novel that memories are greatly affected by emotions as Kemal remembers the details of past events because of Füsün's presence in them. His extreme love for Füsün makes his memory obscure so whenever he tries to remember an incident it is marked by Füsün's appearance. The study has discovered that Kemal's memories are blurred due to his emotions therefore instead of recalling his memories in a complete form, he recalls them in fragments.

Similarly, the analysis exposes the role of Kemal's collection of his beloved's belongings in the process of remembering. In the novel, the objects become the symbol of Kemal's happy memories of the past. Each object carries the memory of a specific moment that he spent with Füsün. Therefore, the objects possess a central role in the remembrance of the past. Furthermore, the analysis puts forward the non-linear plot of the novel through which the scattered and distorted nature of memories has been portrayed by the author. In the novel, the narrator recalls his memories in a very disorganized and distorted way. He keeps on jumping from one incident to another which intensifies the fact that memories can only be retrieved in a disjointed form.

³ See Pg 27 for Chapter 4: Analysis – Literary Representation of Memory

Apart from revealing the fragmented nature of memories, this study has discovered that the novel, as a medium of re-presentation, also plays a pivotal role in the preservation of memories. Pamuk has reconceptualized the memories of Istanbul city with the intervention of his imagination and through his subjective and emotional involvement in the novel as it exhibits his close association with the city. The novel preserves the cultural and historical memories but through Pamuk's subjective perspective which ultimately reconceptualizes those memories for the readers. The analysis reveals that the novel, *The Museum of Innocence*, has remarkably preserved Pamuk's memories of Istanbul city through its extensive descriptions and vivid imagery. The novel provides minute details about the streets and houses of old Istanbul and the simplicity of people living in them. Pamuk has preserved the memories of specific moments in which he observes the true essence of the city. The novel also portrays the fading glamour of old Ottoman buildings and their reconstruction as government offices. In doing so, the novel hints at the changes that were taking place in the city during those years as well as the loss of its culture. The study shows that, with his use of sensory details, Pamuk has successfully captured the historical memories of the city that were on the verge of being lost due to modernization.

The novel also gives a clear picture to its readers about the fashion trends of modern Turkish families during the mid-twentieth century. The microscopic details about the dress sense of both men and women highlight the influence of both the fashion and film industries on the lifestyle of the upper class. The novel further exposes people's obsession with adopting Western culture yet it also unveils their conflicting attitudes. On one hand, they were inspired by Western trends and wanted to follow them but on the other hand, they were afraid of being judged by society. Through my analysis, it has been revealed that by giving a detailed account of the fashion sense and the influence of Western traditions to his readers, Pamuk has preserved the cultural memories of a period in Istanbul when it was slowly becoming modernized and people were still somehow holding their old traditions. Moreover, the study also brings forward how the novel preserves the memories of collective trauma. The novel talks about multiple military coups that occurred during the late twentieth century and their consequences on the lives of common people. The hostilities committed by the armed forces and the destruction caused by the excessive bombing have been comprehensively described by Pamuk.

Moving towards the second chapter regarding the analysis of selected photographs

of Ara Güler, it is shown that similar to Pamuk's novel, Güler's photographs, no matter how authentic they seem at first glance, also reconceptualize memories by depicting their fragmented nature. The analysis identifies that the selected photographs by capturing the neglected and unseen spaces and people of the city provide a different dimension to the viewers for seeing the city hence reconceptualizing memory. Moreover, the pictures by presenting a specific person, place, object, or moment may offer different meanings for different viewers by triggering their personal memories and desires related to these objects or places. Therefore, the interlinking of the captured memory with the viewer's personal memory gives birth to a new reconceptualized memory. The analysis further shows that similar to Pamuk's museum, Güler's photographs are small or micro museums as they present a visual image of the past and possess a material space.

They also advocate Pamuk's stance on small and personal museums. The analysis highlights that the gaze plays an essential part in generating meaning from the photographs by fueling the desires of the viewers. The study shows that the selected portrait photographs preserve individual memories parallel to Pamuk's museum where Kemal's collection depicts his individual memories. In addition, portrait photographs showcase fragmented memories because the identity of the people being photographed is unknown to the viewers which makes it difficult for them to completely grasp the situation that is shown in the picture. Although the picture contains people in it lacks the actual information about the event or place in which they are photographed. Moreover, if the people in the picture are shown while expressing some emotions such as smiling, laughing, or crying, the reason behind such emotions is invisible to the viewers.⁴ The analysis tells that such unclear information shown in the pictures portrays the incompleteness and partiality of memories.

The analysis also highlights that landscape and city photographs depict the memories of the captured scenes in a distorted way. Similar to portrait photographs, the photographs of landscapes and cityscapes also portray incomplete memories. The places captured in such pictures are usually unidentified and unseen by most of the spectators. It is also revealed through the analysis that every spectator perceives the captured memory in his/her way concerning their personal experiences related to the places shown in the

⁴ See Pg 38 and 39 for Fig 1 and 2

pictures. The elements present in the pictures, with the involvement of the gaze, become the object of desire for the viewers which is inaccessible.⁵ Moreover, parallel to Pamuk's museum and his manifesto for small museums, Güler's photos of the city portray the stories of ordinary individuals by expressing their simple lifestyles.

The study also reveals that photographs like Pamuk's *The Museum of Innocence* also preserve Güler's memories of old Istanbul during the years between the 1940s and 50s.⁶ The analysis reveals that Güler has preserved the memories of Istanbul through different types of photographs such as portrait, landscape, and city photographs. He has captured the cultural, historical, and collective memories of the city. His portrait of the old lady⁷ also captures the display of her art similar to the musealized object in Pamuk's museum which makes the photograph a small museum. Also, the artifacts displayed in the picture help establish cultural identities by providing cultural contexts for the viewer's gaze.

The analysis further highlights that apart from portraying an incomplete picture, Güler's photos of land and cityscapes also preserve the memories of a specific time in the history of Istanbul. The picture containing numerous fishing nets⁸ preserves a memory of Istanbul's beautiful skyline and provides a hyper-real space like a museum for the viewers to not only cherish the serenity of the captured space but also help them to hold on to their temporality in this speedy and modernized world. Through the reading of the aerial view of the city,⁹ it is shown that the picture has preserved the memory of Istanbul in such a way as to present the old as well as modern architecture of the city. The picture exhibits a sharp contrast between traditional and urbanized Istanbul by establishing the importance of historical roots in order to find our place in the world. The study also unveils that through the depiction of old and broken streets and houses Güler has seized the memories of old and classic Istanbul.¹⁰ Güler's pictures of the city spaces validate Pamuk's manifesto for museums because these photos narrate the stories of everyday life in the

⁵ See Pg 41 and 42 for Fig 3 and 4.

⁶ See Pg 46 for 5.2 Preservation of Memories through Güler's Photographs

⁷ See Pg 46 for Fig 5

⁸ See Pg 48 for Fig 6

⁹ See Pg 49 for Fig 7

¹⁰ See Pg 51 for Fig 8

city and its old and worn-out architecture. Just like Pamuk's museum which is created in a small house instead of an elite and imposing building, Güler's images of the city also depict the small broken, and ruined houses unlike the palaces and modern tourist spots of the city. Moreover, the depiction of such broken streets and damaged houses ascertains the sociocultural identities of the Istanbulites through the interference of the gaze.

The analysis of Pamuk's novel *The Museum of Innocence* and Güler's selected photographs has answered the first two research questions of this study by showing that both the novel and the photos as a medium of re-presentation reconceptualize memory by presenting it in a fragmented way. It is also revealed that this reconceptualization uniquely preserves memory. The analysis also shows that just as the re-presentation, whether in the form of literature or photography, is actually based on someone's memories. In the same way, memory is also dependent on its re-presentation because it preserves the memory and hence makes it eternal. This research also discovers that this preservation of memories through these re-presentations is useful in different ways. Firstly, the memories portrayed through characters in the novel or by the depiction of people being photographed trigger the memories of the readers and the viewers which resultantly enable them to revisit their own past experiences. Secondly, those memories allow them to have a deep insight into the lives of those who have lived and died in the past. Thirdly, they create a sense of belonging among the readers as well as the spectators by painting a picture of their shared past. Fourthly, these re-presentations are anchors in time that help in slowing down the process of modernization. Lastly, these re-presentations of memory, despite being distorted and fragmentary, actually keep the memory alive for whenever the readers read the novel or the spectators see the photographs, they will remember the past.

Finally, answering the third and last research question of this study, the analysis has identified the role of museums in the postmodern age as a site of cultural authority.¹¹ The analysis shows that postmodern museums are mainly personal museums created in homes and contain the personal collections of their creators. These museums are not controlled by the state hence they depict personal narratives. Through the reading of the physical museum, *The Museum of Innocence*, this study shows that to counter the narrative of the traditional museums, Pamuk has created a museum based on his fictional

¹¹ See Pg 53 for 6.1 Postmodern Museum as a Site of Cultural Authority

novel. The museum's collections highlight the simple and ordinary lifestyle of the people of Istanbul before the urbanization of the city.

The thesis also identifies that all the things present in Pamuk's museum designed a specific discourse of display that reconceptualizes the cultural memories of Istanbul. The reason behind this is that the novel as a counterpart of the museum narrates the story behind each musealized object. Therefore, the contextual meanings of the displayed objects change with the intervention of the author's personal involvement. The study further reveals that as a postmodern museum, Pamuk's museum preserves the items that were becoming extinct because of technological advancements. The museum's objects are reflective of the life of middle-class Istanbulites. Moreover, it has been put forward by the analysis that the architecture of postmodern museums further adds to its status as a cultural monument because the ordinary houses in which they are created, as Pamuk's museum, reflect the sentiments of their residents.

The analysis has also unveiled how postmodern museums promote consumerism by adopting various business strategies. It is shown through the analysis that as a postmodern museum, The Museum of Innocence has also become a significant tool in promoting consumer culture.¹² The availability of audio guides and online reservations, the selling of duplicates of the displayed object in the museum shop, accumulatively provide monetary gain to the museum's curator. It is further revealed that the expository agent controls the gaze of the viewers through the positionality and arrangement of the musealized objects which ultimately urges them to buy copies of those displayed objects.

Additionally, this analysis has revealed that the market value of the neighborhood where the museum is located has also increased since the establishment of the museum. Hence, in light of all these aspects, this research has identified how Pamuk's museum is beneficial in the enhancement of consumerism. This study adds to the existing knowledge about Pamuk's *The Museum of Innocence* both the novel and the museum and Güler's photographs as a medium of re-presentation and how they reconceptualize memory by hinting at the fragmented nature of memory and how they preserve the memories. It also enables the readers to understand the interdependence of memory and re-presentations and these re-presentations are fruitful in keeping the memories alive. My research has

¹² See Pg 61 for 6.2 Postmodern Museum as a Benefactor of Consumerism

also become distinguished from the previously done research as it has analyzed the concerned objects of study in accordance with each other. Moreover, my research is distinctive because it studies the selected literary and visual texts concerning the preservation of memories of the same period in the history of Istanbul which has consequently enriched their value regarding memory and its representation.

7.1 Recommendations

As my research analyses three objects of study which are physically different media of representation i.e. the novel, the museum, and the photographs, it opens new routes for future researchers to carry out a multidisciplinary and cultural analysis. They can also analyze other aspects of memory in other literary as well as other forms of art such as paintings. Moreover, this research can be helpful for those researchers who want to explore the field of digital humanities. This study can also be fruitful for researchers who have an interest in museums and who want to study digitized as well material aspects of small museums such as curating, conducting exhibitions and other entertainment programs, advertising, and object collection. Furthermore, this study holds significance for researchers in Pakistan, as it opens avenues to investigate various facets of museums in the context of Pakistan's collective national memory and culture, as well as the commodification of such public spaces within this contested context

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