

AN ANALYSIS OF HYPERREALITY IN JOHN FOWLES'S *THE MAGUS* AND  
PAUL AUSTER'S *MOON PALACE*

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## ABSTRACT

### AN ANALYSIS OF HYPERREALITY IN JOHN FOWLES'S *THE MAGUS* AND PAUL AUSTER'S *MOON PALACE*

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Jean Baudrillard claims that the postmodern individual lives in “the desert of the real” (*Simulacra* 1) where there is no absolute reality anymore as the endless proliferation of simulacra marks the end of reality and truth, leading to the emergence of hyperreality. The aim of this thesis is to study the way hyperreality can be explored in two postmodern novels which are John Fowles's *The Magus: A Revised Version* (1977) and Paul Auster's *Moon Palace* (1989) and to state that an escape from hyperreality is probable. According to this study the absence of reality results from a distorted and fragmented concept of historicity, as the contemporary individual can no longer form any sort of bond with the past. The abyss of rootlessness; therefore, is tended to be filled by a superficial and copycat present resembling Andy Warhol style pop-art images. In such a universe, where there is no room for any kind of divergence, every postmodern subject ends up being just like the millions of others, but alone. Therefore, the mundane and prosaic condition of the contemporary world eventually creates the world of hyperreality, where everything seems to be more intriguing and less arid than the so-called ‘desert of the real’ outside. However, within the scope of

this study it is claimed that the postmodern individual grows tired of the discernable artificiality of hyperreality and seeks to rediscover the real or to face the desert of meaning and truth left behind by the absence of the real.

**Keywords:** Hyperreality, simulacrum, Jean Baudrillard, John Fowles, Paul Auster.

## ÖZ

### JOHN FOWLES'İN *BÜYÜCÜ* VE PAUL AUSTER'İN *AY SARAYI* ROMANLARINDA HİPERGERÇEKLİK KURAMININ İNCELENMESİ

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Simülakrların sonsuz yeniden üretimi gerçekliğin ve hakikatin sonunu getirdiği için Jean Baudrillard “gerçeğin çölü”nde yaşadığımızı (*Simülakrlar* 1) öne sürer ve bu durumun sonucu olarak hipergerçekliğin meydana geldiğini vurgulamaktadır. Bu araştırmanın amacı iki postmodern eser olan John Fowles’ın *Büyücü* (1977) ve Paul Auster’ın *Ay Sarayı* (1989) adlı romanlarında hipergerçekliğin nasıl gözlemlenebileceğini araştırmak ve hipergerçeklikten kaçışın mümkün olabileceğini belirtmektir. Bu araştırmaya göre çağdaş birey geçmiş ile herhangi bir bağ kuramadığı için gerçekliğin yokluğu çarpık ve parçalanmış bir tarihçilik kavramından kaynaklanmaktadır. Dolayısıyla ‘köksüz’lüğün yarattığı bu boşluk, Andy Warhol’un popüler sanat eserlerindeki gibi, günümüzü yüzeysel ve taklitçi bir biçime sokma eğilimindedir. Bu nedenle, herhangi bir farklılığa yer olmayan böyle bir evrende, her postmodern birey diğer milyonlarca bireye benzerken yine de yalnızdır. Çağdaş dünyanın sıradan ve yalancı bu durumu, nihayetinde, dışardaki ‘gerçeğin çölü’nden daha ilginç ve daha az yavan olan hipergerçekliği yaratır. Fakat bu araştırma kapsamında zaman içerisinde postmodern birey hipergerçekliğin belirgin



sahteliğinden sıkılarak gerçeği yeniden keşfetmeyi veya gerçeğin yokluğu ile bırakılan anlam ve doğruluk çölüyle yüzleşmeyi amaçlar.

**Anahtar Kelimeler:** Hipergerçeklik, simülakr, Jean Baudrillard, John Fowles, Paul Auster.

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## CHAPTER 1

### INTRODUCTION

Zygmunt Bauman states that postmodernity can be seen as a “*re-enchantment of artifice*” in a world “that modernity tried hard to *dis-enchant*” (Bauman x). In this regard, it could be stated that the postmodern questions, challenges and redefines the limits of what reality and its perception is. Therefore, a disillusioned postmodern individual will inevitably step in escapism in order to regulate his fears and seek direction in life. If, however, the entire society chooses to act this way, then, the dissolution and disappearance of reality becomes inescapable. As Torikian states, “if everyone agrees that the emperor is wearing new clothes, then he is” (Torikian 102). Therefore, this is the disillusionment of the postmodern society in that it distorts and eradicates the understanding of what is real and what is not. In the postmodern period; hence, the real and fiction blend so homogeneously together that it becomes impossible to label the borders of the starting and ending points of these terms. Therefore, in an era like this, Jean Baudrillard states that the concept of ‘hyperreality’ emerges in which reality and representation continually blend together. According to Baudrillard hyperreality is a generation by “models of a real without origin or reality” (*Simulacra* 1) and; therefore, everything in this universe comes to exist only through its representation which can be endlessly multiplied. As a result of the proliferation of these models, the contemporary world is “the desert of the real itself” (*Simulacra* 1).

In such a contemporary universe, Baudrillard; thus, claims that a world which has room only for “simulated generation of differences” (*Simulacra* 2-3) emerges. Due to this reason, “never again will the real have the chance to produce itself” (*Simulacra* 2-3). Therefore, this contemporary world is completely divorced from the divergence between the real and the imaginary as the imaginary comes to claim its own reality.

This condition embodies a world full of simulacra which bear no reference to the original. “Nothing resembles itself, and holographic reproduction, like all fantasies of the exact synthesis or resurrection of the real . . . is already *hyperreal*” (Baudrillard, *Simulacra* 118). As Baudrillard states, the hyperreal; consequently, fills the void left behind by the absence of the original. He states:

Let us be clear about this: if the Real is disappearing, it is not because of a lack of it—on the contrary, there is too much of it. It is the excess of reality that puts an end to reality, just as the excess of information puts an end to information, or the excess of communication puts an end to communication. (Baudrillard, *The Vital Illusion* 75)

As Baudrillard above states, the absence of the real does not result from a disappearance; instead, an excessiveness in any sense brings about the death of reality and its consequent barrenness. In this regard, the avid need felt for more, eventually, turns the postmodern individuals into misfits and its consequences show themselves in many aspects in postmodern social life. For instance, it leads people to be chronically dissatisfied with their ‘plain’ lives, and directs them to search for a heightened and upgraded life. As a result of this, people are constantly in search of ‘the better’; this be in the clothes they wear, food they eat, or the way they look. According to Bauman, in order to maintain people’s consumption habits, people must be kept busy with a state of perpetual suspicion and steady disaffection. This statement suggests a ceaseless and insatiable greed for the new and the better. It turns into such a craze that even people’s conceptions of happiness and reality become commodified in the process of perpetual dissatisfaction. Postmodernism; therefore, “threatens human creation and significance by denying the existence of reality” (Torikian 100) for it offers a ‘better’ reality to exist. Consequently, the process of *re-enchantment* suggested by Bauman earlier creates a rupture in the modernist perception of the world and leads the postmodernist individual into an illusion-based social system, resulting in a collective make-believe type of reality.

Nicol says that “[t]he novel is not meant to inform us about reality but to constitute reality – in other words to create an aesthetic world which exists separately from the real world and does not necessarily correspond to it” (Nicol 21). Therefore, analyzing



the novel would provide the space for the interpretation and redefinition of reality. The concept of hyperreality; thus, could be applied to the novel of the postmodern era as it is a concept that is frequently consulted to in many postmodern works of art. In this regard, the novel by having its own space for the redefinition of reality could make a good example to such works. These novels provide microcosms to total simulation in that they constitute their own reality without having any other existing referent. For instance, Robbe-Grillet provides an anecdote from his own writing process to illustrate this notion. He states that he was trying to depict gulls; however, the gulls in his writing were not references to the 'real' gulls in the nature. Thus, he states that "[t]he only gulls that mattered to me [him] at that moment were those which were inside my [his] head" (Robbe-Grillet 161-62). Therefore, even though Robbe-Grillet did at first have a relation to reality in having the intention to describe 'real' gulls, they have taken on their own reality by turning "somehow more real *because* they were now imaginary" (Robbe-Grillet 162). Hence, as the novel leaves such a room for the emergence of the hyperreal, this study will elaborate on two postmodern novels.

Upon research it has been concluded Jean Baudrillard's theory of hyperreality has been majorly discussed within the circle of media studies; thus, novels such as Lewis Carroll's *Sylvie and Bruno* (1889), Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968), Don DeLillo's *Americana* (1971), *Great Jones Street* (1973), *White Noise* (1985), Julian Barnes's *England, England* (1998) and Neil Gaiman's *American Gods* (2001) have been the only examples to literary fiction that have been frequently scrutinized under the scope of hyperreality. Therefore, analyzing John Fowles's *The Magus: A Revised Version* (1977) and Paul Auster's *Moon Palace* (1989) within the scope of this study will serve to fill the research gap for diversity in the application of Jean Baudrillard's theory of hyperreality to literary fiction. Both novels have been chosen on the grounds that they are works of fiction from the postmodern era. Besides, John Fowles is considered one of the first postmodern authors and Paul Auster is regarded to be one of the last as after whom the post-postmodernist period is believed to have stepped in, if a new phase of postmodernism has not taken over. Therefore, the twelve-year time difference the novels of these two authors have between their

publication dates will prove the validity of the concept of hyperreality. Moreover, no accessible research focusing solely on the combination of *The Magus* and *Moon Palace* in any other literary study has been found. In this regard, this study, by bringing a novel by a British author together with a novel by an American author and approaching to them from a hyperreal perspective, will bring newness to literary fiction and serve to the universality of Jean Baudrillard's theory of the hyperreal. Both *The Magus* and *Moon Palace* explore the corners of the human mind, and this study claims that the hyperreal is focal in their storylines. In both of the novels, reality is scrutinized deeply and the fictive and the non-fictive are elaborated. As, according to Baudrillard, the hyperreal annihilates the social system, it is suggested by this analysis that the protagonists of both novels are heavily drawn into loops of signs and; thus, they eventually venture into the hyperreality. Also, both protagonists have been orphaned in their earlier lives and they have no sorts of current familial or filial bond. This will be regarded as a postmodern metaphor for the break from the grandnarratives; especially, history. The postmodern individual being ostracized from society and having disbelief in the totalizing cultural narratives finds eventual solace in the hyperreal which becomes for him or her more real than reality itself. However, although these two novels contain this element, the departure of the individuals experience from reality happens on different levels and in different spheres. While in *The Magus* the protagonist finds his hyperreal world on a Greek island, the protagonist of *Moon Palace* will experience it in his own apartment block and Central Park. Therefore, *Moon Palace* will provide a good example for the hyperreal experienced by only one individual in two confined spaces which are both open and closed, while *The Magus* will serve as a good case in which the protagonist enters hyperreality on a larger scale on an island surrounded by many people who also contribute to the emerge of hyperreality. On the completion of this analysis, the argument of this thesis will be the claim that the postmodern individual enters hyperreality in search of his or her own organizing force so that the postmodern subject will find refuge and organization in the era of the postmodern incoherence. The thesis will further elaborate on the protagonists in turning into their own simulacra while they are encapsulated by the hyperreal and will question if an escape from the hyperreal is still possible for the postmodern individual. In this regard, this thesis aims to rediscover

Baudrillard's concept of the hyperreal and proposes that, in contrast to Baudrillard's conclusion, an escape from total simulation may be possible for the postmodern individual. Therefore, this conclusion aims to provide the postmodern subject with insight and awareness of the non-close circuit nature of the hyperreal experience and tries to instill hope in escaping it.

For the inquiry of these concepts, this thesis has been divided into five chapters. In Chapter 2, theoretical background on postmodernism and hyperreality will be offered. The second chapter; thus, starts with a review of what postmodernism is and how its effects are on the postmodern society. Later on, the postmodern individual will be briefly analyzed. Upon scrutinizing the postmodern subject, the analysis will move to the break from the totalizing narratives. When it comes to the second part of Chapter 2, theories of the postmodern French sociologist, Jean Baudrillard will be elaborated in detail. Here, the three constitutive elements in Baudrillard theory, which being the simulacra, simulation and hyperreality, will be defined and introduced.

Chapter 3 will provide the shift from the theoretical background to the analysis of *The Magus* by John Fowles. This specific chapter will analyze the novel from the perspective of Baudrillard's concept of hyperreality. In order to achieve this, the analysis will be divided into three segments. The first part will elaborate on the severance from the grandnarratives through the metaphor of orphaning as it also constitutes a break from history and the past. The second part will discuss Baudrillard's concept of hyperreality and how the Greek island of Phraxos and the incidents happening in and around it can be regarded as a version of hyperreality experienced by the protagonist. Upon the completion of part two, the third part will analyze whether the postmodern individual eventually turns into his or her own simulacrum or not. What is meant by this statement is that the study will delve into the analysis of the protagonist from the aspect of being a copy without the original or not. A conclusion will be formed on whether the postmodern individual exists only in a total simulation as Baudrillard claims it to be, or whether the postmodern individual can escape hyperreality. At this point, it should be noted that this study is based on the 1977 version of *The Magus: A Revised Version* instead of *The Magus* published

in 1965. The reason for this choice is that out of the many differences between the original and revised edition of *The Magus*, such as being more recently edited and being more contemporary; the revised version's being less mysterious and conveying artificiality, uncanniness, and ambiguity stronger than the original version are what make it more suitable for the hyperreal analysis. While the first edition is more preoccupied with the mystification of the characters and the reader, the second edition, on the other hand, openly admits its plasticity and focuses more on the position and attitude of the characters towards the incidents. To illustrate, while talking about the 'masques', which provide the experience of the hyperreal in the novel, the protagonist claims that he detects "an air of stage management, of the planned and rehearsed" (Fowles, *The Magus* 109). Moreover, on another occasion, the protagonist states that even though he knows everything is a masque, he still wants to "play my [his] part" (Fowles, *The Magus* 169). As these statements also hint, being both conspicuously constructed and at the same time evenly desirable makes *The Magus: A Revised Version* (1977) resemble the traits of hyperreality itself.

Similar to Chapter 3, Chapter 4 will study the novel *Moon Palace* by Paul Auster also in terms of the concept of hyperreality. As *Moon Palace* problematizes the concept of reality as well, improbable events occur in the course of the novel incessantly. Generally speaking, in the universe of Auster, there is not only one way of looking at events and *Moon Palace* is one of the novels that both approaches and attacks this concept. This chapter will implement Baudrillard's concept of hyperreality through the same perspectives applied to *The Magus*; however, not in only one setting. The protagonist of this book experiences the hyperreal both in his New York apartment block and in Central Park. In addition to the analysis of the hyperreal experienced by the protagonist in these spaces, Chapter 4 will also scrutinize the hyperreal experience of a secondary character. This time the setting will be the deserts of Utah as this character covers almost the entire second half of the book with his accounts on his experiences in Utah. In this regard, the analysis of *Moon Palace* will offer three different spatial settings for the hyperreal experienced by two different characters while *The Magus* in the previous chapter is set only in one setting and concerns only

one character. Towards the end of this chapter, again, a conclusion will be drawn whether the protagonist becomes a simulacrum or not.

Chapter 5, being the final chapter of this study, will offer a summary of the concepts discussed above. The previously stated points will be offered in brief highlights and the conclusion gathered from the analyses will be shortly restated. As its closing remarks, this final chapter will also offer suggests for further analysis.

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK OF THE STUDY**

In the first part of this chapter, the tenets of postmodernism will briefly be covered and then, the analysis will move on to the exploration of the postmodern subject. Upon finishing, the disbelief in the grandnarratives and its implications on the emergence of the concept of hyperreality will be stated. At this point, Jean Baudrillard's theory will be the focal interest of the second part as the study will subsequently elaborate on the concepts of simulacra, simulation and hyperreality.

#### **2.1. The Conception of Postmodernism**

Postmodernism is difficult to define, because defining it would violate its most fundamental tenet which is that postmodernism has no relation to any definite terms, limits, or truths. Denzin, however, trying to describe postmodernism by quoting many other theoreticians, offers a summary on its most conspicuous characteristics. He defines more or less all commonly accepted features of postmodernism by stating that it is a break from "grand systems", a critical scrutinizing of the "computerized, media dominated world cultural system", a way of theorizing "that goes beyond the phenomenological, structural, post-structural and critical theory formulations", "a radical conceptualization of language, linguistic philosophy and pragmatism", "a critique of scientific knowledge and realism", "a critique of the subject in social theory", a critique of commodity, a worry about the loss of the metanarratives, "a call for new images of the social", and as a deep skepticism towards reason and science (Denzin, "Postmodern Social Theory" 194-95). As these defining terms suggest, the concepts that are generally associated with postmodernism are the break from reality, alienation, fragmentation, disbelief in knowledge and science, severance from

historicity and many more. Hence, postmodernity means “hardly anything more than the end, absence or disappearance” (Bauman 149). Moreover, Hutcheon also claims that even though there is a lot of dispute about the definition of postmodernism, some characteristics such as parody, self-reflexivity, and wordliness are its common features. She, like some other theoreticians, argues that these three features in postmodernism “coexist in an uneasy and problematizing tension that provokes an investigation of how we make meaning in culture” (Hutcheon, *The Politics* 18). Therefore, Hutcheon states that “[i]t [postmodernism] is rather like saying something whilst at the same time putting inverted commas around what is being said” (Hutcheon, *The Politics* 1). What she states is that postmodernism immediately undermines its own arguments and propositions. As previously stated, even its being labelled as postmodern violates its non-definability. Therefore, it is inherently self-undermining and ambiguous. In this regard, Hutcheon adds that postmodernism “takes the form of self-conscious, self-contradictory, self-undermining” statement and; thus, the distinctive feature of postmodernism lies in its ‘doubleness’ and ‘duplicity’ (Hutcheon, *The Politics* 1). In the same vein, Lyotard suggests that postmodern works are not “governed by preestablished rules, and they cannot be judged according to a determining judgment, by applying familiar categories” (Lyotard 81). Instead, they operate without rules “in order to formulate the rules of what *will have been done*” (Lyotard 81). Therefore, for Lyotard, the rules of postmodernism are formed while the game is being played and ‘old rules’ of the game, regardless of the category, are immediately declined. Hence, postmodernism is on constant shifting and it ceaselessly rewrites itself. Thus, this era is a “state of mind marked above all by its all-deriding, all-eroding, all-dissolving *destructiveness*” (Bauman vii-viii). Therefore, as Bauman also argues it seems futile to falsify the truth when “nothing has the courage and the stamina to declare itself as truth for everybody and for all time” (Bauman viii). Hence, it is true in today’s postmodern era that “no reality claims to be more real than its representation” (Bauman viii). The all-encompassing real is subsequently eradicated by the copy and; hence, the copy claims its reality. On this same notion, Jean Baudrillard offers the concept of simulation. Hutcheon, on the other hand, regards the era as understanding what different kinds of reality there could be as she states that “[t]he postmodern, as I [she] have [has] been

defining it, is not a degeneration into ‘hyperreality’ but a questioning of what reality can mean and how we can come to know it” (Hutcheon, *The Politics* 34). Although Hutcheon defies a total sink into hyperreality, she claims that the senses and perception play a role in interpreting the real. She; therefore, asserts that our notions of the real are based on how the real is being described and how it is “put into discourse and interpreted” (Hutcheon, *The Politics* 33). Therefore, she posits that the real has always been constructed even before the mass media was invented. For Baudrillard; however, the postmodern era is paying great importance to the sign more than any era preceding it; thus, simulation becomes inevitable. The reason behind this shift is, Baudrillard claims, the ever-advancing technology, which perfects the signs to such an extent that the difference between the sign and the real becomes eventually indistinguishable as the severance between the sign and the real causes a direct break in representation. In the contemporary era; therefore, the signs and codes cancerously generate themselves and there is an overabundance of everything which at the same time dooms the end. It is due to this reason that Bauman, as well, defines the postmodern culture as one of “over-production and waste” (Bauman 31). Bauman further elaborates, claiming that in hyperreality the truth has not been ravaged; instead, it has been made redundant. He states that “[p]iles of images, heaps of information, flocks of desires” have made everything too much, resulting in the images referring back to only themselves. In the same vein, information loses its functionality in informing and desires turn into their own simulacra (Bauman 151-52). Hence, eventually, “[e]verything colludes to hide the fact that reality has been banished” (Bauman 153). As these definitions and terms suggest, the question of reality, which was previously avoided by modernism, is being asked by postmodernism “over and over again” (Denzin, “Postmodern Social Theory” 201) and it has very gloomy and depressing connotations among the theoreticians which perseveringly do not compromise.



### 2.1.1. The Individual in the Postmodern Era

The contemporary era is on constant change and; therefore, the societies are on constant change. The constantly shifting society; thus, is inherently fragmented and eradicates the possibility of an all-encompassing real. The loss of the masses and the real; thus, results in the eventual annihilation of the postmodern individual as the subject no longer acknowledges its place and validity in such a universe. Therefore, keeping one's individuality becomes impossible and meaningless in an era like this. The postmodern individual; hence, both loses his or her individuality and reality and his or her involvement in a community. It is due to this reason that the postmodern individual has been given names of various disorders by the postmodern social theoreticians:

Postmodernity has been described as 'schizophrenic' (Jameson, 1991), 'multiphrenic' (Gergen, 1992), 'telephrenic' (Gottschalk, 2000), depressive and nihilistic (Levin, 1987), paranoid (Burgin, 1990; Frank, 1992; Brennan, 2004), and liable to induce in those who live in it 'low-level fear' (Massumi, 1993), or 'panic' (Kroker and Cook, 1988). (Nicol 9)

The postmodern individual; therefore, can be defined as non-directional, incomprehensible, obscure, ambiguous and fragmented. As a consequence, the postmodern subject being detached from the touch with reality, constitutes its own reality. "The postmodernist approach to literary creation...aims at leading the reader to the general conclusion that truth, reality and experience are in essence purely subjective and personal" (Beville 47-48). Therefore, in this era, reality is perceived and constructed by the filters of the individual endlessly through reproductions of the images. As a consequence, hyperreality emerges as people have lost their social bonds and organizing principles. Indeed, the cause and effect of the process are feeding in one another in an endless deadlock cycle. At this point, the loss of social bond can be likened to Baudrillard's Mobius strip, as this loss of social bond is what initiates the slip into hyperreality and it turns into a "spiral without the reversibility of surfaces" (Baudrillard, *Simulacra* 17). Consequently, in the realm of the hyperreal, people construct their own heightened realities from their own vantage points and this

situation fosters further simulation. Therefore, no escape is possible from this condition and the living people even “envy the dead for their escape from the chain of simulation and its evasion of ‘the real’” (Beville 179). The dead are envied as they have made their exit from the vicious simulations generated by the loss of the real. The postmodern individual; hence, envies the dead as in Baudrillard’s terms “the cemetery no longer exists because modern cities have taken over their function: they are ghost towns, cities of death” (Baudrillard, *Symbolic Exchange* 147-48). As in Baudrillard’s postmodern world “what counts as ‘real’ is never more than a ‘simulacral’ by-product of endless copies, fakes, replicas and media illusions” (Greaney 141), the contemporary world turns into big cemeteries.

As demolition and destruction is all the postmodern mind performs well, there is a fearful and excruciating loneliness in the postmodern era. In this fragmented era, the postmodern subject has a constant insatiable “lust for community, search for community, invention of community, [and] imagining community” (Bauman 134). Therefore, the postmodern individual is desperately in constant search for belonging in this age of total fragmentation. In this late-capitalist era, consumption comes as a form of belonging survival in this society; that is, being somebody means being a consumer. This is how the individuals can come to claim their part in the community. This era; therefore, demands every individual to be just like everyone else as this is the key to consumption. Therefore, the entire logic of the late-capitalist postmodern era is built upon commodification. Baudrillard has a very apocalyptic stance on this topic as he states that the “contemporary individuals do not reproduce themselves as they count pennies” in that “seduction is what moves us onto the glassy surface of hyperreality, and consumption is how we move about on this surface” (Ashley 60). Thus, every individual is both forced to consume and to enter hyperreality in the contemporary world. Hence, Dickens and Fontana state that the postmodern society is constantly bombarded by mass media to such an extent that concepts such as “class” or “the people,” are left redundant (Dickens and Fontana 9). Baudrillard also states that the contemporary way of living is a “survival among the remnants than anything else” (Gane 95). Therefore, in the postmodern era as the individual is left fragmented belonging cannot be truly achieved, it can be claimed that in the postmodern era “the

fears sowed by modernity have not been eradicated; instead, these fears have been “*privatized*” (Bauman xviii). According to Bauman, the privatization of fears annihilates “wars of classes, nations or races” as it brings them to the individual level. Bauman also adds that now that the fears have been privatized, the methods to escape it have also been personalized (Bauman xviii). Consequently, the postmodern individual creates its own way in escaping everything including oneself, time, space, and especially, reality. Therefore, the postmodern individual regards reality as a mere state of mind for there is no longer a universal reality to keep people unified. As a result of this, the need of the contemporary individual to be a part of the social becomes impossible. Baudrillard; therefore, states that in the world of the ‘beyond’, the subject is inapt to set borders to his or her own existence; thus, the reproduction of himself or herself annihilates itself. What the postmodern individual is, therefore, “only a pure screen, a switching center for all the networks of influence” (Denzin, “Postmodern Social Theory” 198).

### **2.1.2. The Disbelief in Grandnarratives**

Lyotard attributes the fragmentation and disorientedness of the postmodern individual to the “incredulity toward metanarratives” (Jameson xxiv). He believes that the old metanarratives served as a social glue and they promoted the close-knit old culture. “The grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation” (Lyotard 37). As this quotation by Lyotard suggests, one descriptive tenet of postmodernism is that it has no relation to the totalizing principles. Ashley suggests that the postmodern culture is no longer organized by any outer force as there is no distinction between the real and the imaginary or the object and its representation. Thus, as it has no link to any controlling principle, it is open to create its own imaginary realm (Ashley 53). Baudrillard also states that “[p]ostmodernity is neither optimistic nor pessimistic. It is a game with the vestiges of what has been destroyed. This is why we are ‘post-’: history has stopped, one is in a kind of post-history which is without meaning” (Gane 95). Baudrillard, here argues that as we are “post”, we have entered a “post-history” era which bears no meaning as history has lost its

reliability and credibility in the postmodern age (Botting 28). Thus, in today's contemporary world, the loss of history's or other totalizing grandnarrative's potent function brings about a disbelief both in knowledge and reality. Therefore, Luckhurst, referring to Baudrillard, claims that cultural theory now has an "apocalyptic tone" and it marks the end of history and the individual (Luckhurst 78). The severity of this condition is such that it even marks "the end of the end" (Luckhurst 78).

## **2.2. Postmodern Literature**

Linda Hutcheon defines postmodernism as "a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges—be it in architecture, literature, painting, sculpture, film, video, dance, TV, music, philosophy, aesthetic theory, psychoanalysis, linguistics, or historiography (Hutcheon, *A Poetics* 3). Even though Linda Hutcheon's quote above is about postmodernism, it can also be applied to postmodern literature as "literary postmodernism is an offshoot of postmodernism in general" (Martin 2). Therefore, it can be claimed that postmodern literature also immediately subverts what it proposes and it is; thus, ironic in its nature. On the ironic quality of postmodern literature, Nicol elaborates as follows:

Irony is a non-literal usage of language, where what is said is contradicted by what is meant (either deliberately or unwittingly) or what is said is subverted by the particular context in which it is said. It works because we are unconsciously aware that in language meanings are not fixed but contain other possible meanings. All words bear traces of previous and other potential uses, and their meaning changes depending on the tone of utterance or the particular context in which they are uttered. Irony is therefore not just cynical, not just a way of making fun of the world. It demonstrates a knowingness about how reality is ideologically constructed. (Nicol 13)

As a consequence of the notion put forward by the statement above, in postmodern literature, irony comes about as a central tenet for offering a critique on any concept be it serious or not. Postmodern literature; therefore, offers a deconstructive approach to the integrity, graveness and individuality of the work of art. In line with this condition, intertextuality emerges as a trademark of postmodern literature. The concept of intertextuality can be briefly described as a relationship between multiple

texts. In postmodern literature; therefore, getting a full understanding of a work of art is not thoroughly possible only by its examination. Under the larger category of intertextuality, parody, often also called ironic quotation, is regarded to be central in the literature of the postmodern era. Fredric Jameson states that “the general effect of parody is – whether in sympathy or with malice – to cast ridicule” (Jameson, *The Cultural Turn* 4). In this regard, the use of parody in postmodern literature is to imitate a certain work of art and mock it in the process. To exemplify, *Pride and Prejudice and Zombies* (2009) by Seth Grahame-Smith functions as an epitome to the use of parody with this aim. It parodies the famous opening line of Jane Austen’s *Pride and Prejudice* (1813) by stating: “It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains” (Seth Grahame-Smith 7). This example obviously indicates mockery and provides room for criticism in postmodern fiction. Hence, as parody is considered to be both a detractor and supporter of postmodernism itself (Hutcheon, *The Politics* 93), it is also present in its literature. In addition to parody, pastiche is another technique suited under intertextuality and is frequently addressed in postmodern literary works. Contrary to parody, pastiche does not aim to mock another piece of work. What it does is to pay a tribute to the related artwork or works through combining them and revisiting them. As its title also suggests, the play *Rosencrantz and Guildenstern Are Dead* (2013) by Tom Stoppard pays a tribute to William Shakespeare’s *Hamlet* and serves as an example to pastiche. With the uses of these techniques and many more, postmodernism and its literature both provide contradictions as they are “both academic and popular, élitist and accessible” (Hutcheon, *A Poetics* 44). Therefore, in this literature, the boundaries between any two concepts vanish, be it the boundary between high and low art or the boundary between the conception of the real and the fictive. Consequently, the concept of truth and reliability also vanishes in the literature of the postmodern as Jeanette Winterson repeatedly states in *The Passion* (2007): “Trust me, I am telling you stories” (Winterson 40). Hence, postmodern literature shows no direct reliance to any all-encompassing meaning and truth. Instead, it welcomes multiple truths by underlining the fact that no truth is applicable any longer. Therefore, the tenets of postmodernism which are the challenging of certainty, being skeptical, and accepting the fictionality of truth (Hutcheon, *A Poetics* 48) comprise also the tenets of

postmodern literature. Postmodernism and its literature; thus, represent a break from the all-encompassing truth. Therefore, the external perception of reality is taken over by internal perception of reality. What this statement suggests is that the conception of truth turns subjective and it becomes; thus, plural. Acknowledging the subjectivity of truth, postmodernism and its literature underlines the fact that reality is artificially constructed and it can be obtained in various forms as Hutcheon states:

Postmodernism questions centralized, totalized, hierarchized, closed systems: questions, but does not destroy. It acknowledges the human urge to make order, while pointing out that the orders we create are just that: human constructs, not natural or given entities. (Hutcheon, *A Poetics* 41-42)

As the quote by Hutcheon above suggests, postmodernism both seeks for a true order and also marks this search for order as artificial. It is for this very reason that Jameson also states: “Postmodernism is what you have when the modernization process is complete and nature is gone for good” (Jameson, *Postmodernism, Or, The Cultural* ix). What Jameson implies is that with postmodernism the society has moved from the industrial age to the age of fakeness and in this age, anything can be real and fictive. It is due to this reason that Waugh describes postmodern literature as “a quest for fictionality” (Waugh 10) as it proposes a credulity in the fictive. In this respect, in postmodern literature, the use of metafiction comes as a reflection of this condition as it also breaks the line between the real and non-real. With the use of metafiction, postmodern literature leads to the resurfacing of the author within the frame of a given text (McHale 199). For metafiction can be briefly defined as the act of writing about writing, through its usage, the author has the freedom to insert himself or herself into the text. Therefore, the aim of metafiction is to highlight the fictionality of a given literary work of art and; consequently, it aims to turn the reality of a given work into fiction. Nicol dwells on the self-consciousness of postmodern fiction as he states:

A postmodern text is one which – at some level at least – is aware of its own status as something we read, an aesthetic object. It doesn't pretend its world is the real world or its narrative is natural, and ensures that we cannot do the same, inviting us, indeed at times requiring us, to reconsider our relationship with the world of fiction and the story it tells. Self-conscious writing, in other words, produces self-conscious reading.

What this means is that postmodernism in fiction is not simply a matter of how authors write, but how readers read. (Nicol 39-40)

As Nicol also states, the postmodern work of art refers back to itself and underscores its own artificiality. This self-consciousness of the text, subsequently, shakes the authority of the text by breaking the bond and reliance between the text and the reader. Beville further states that postmodern literature consults to the use of metafiction for epistemological exploration; that is, for “radicalising the modernist quest for self-knowledge and consequently re-shaping the reader’s approach to questions of ontology” (Beville 46). In the same vein, the technique of faction, which gets factual events and fictional events on the same level, is also a technique frequently used in order blur the boundaries between the real and the fictive in postmodern literature. Through these techniques and many more, postmodern literature subverts attaining total truth, meaning and integrity. Instead, fragmentation, confusion and lack of direction are what its characters are driven into. Therefore, postmodern literature, like the complete postmodern understanding itself, rejects boundaries, definitions and change. In that sense, it emerges as a reaction to modernist literature and its quest for meaning and stability. While modernist literature was overwhelmed by the chaotic condition of the world, postmodern literature acknowledges the existence of the chaos and tries to find its way in it. Therefore, Barth states “my ideal postmodernist author neither merely repudiates nor merely imitates either his twentieth-century modernist parents or his nineteenth-century pre-modernist grandparents. He has the first half of our century under his belt, but not on his back” (Barth 173). Postmodern literature; hence, does not bear a direct link to the previous era; however, at the same time, it does not totally reject its existence.

In this sense, postmodern literature seeks for a new way to exist as the loss of belief in history and historicity shows itself in postmodern literature through “a contradictory turning to the archive and yet a contesting of its authority” (Hutcheon, *The Politics* 81). It is due to this reason that postmodern literature is concerned with “the actual events of the past and the historian’s act of processing them into facts” (Hutcheon, *The Politics* 73). Here, what postmodernism is interested in is how the

concept of history and its facts are interpreted. As Lyotard also posits, if the reality of a given concept is mastered, the whole conception and credibility of its existence is also mastered:

This procedure operates within the following framework: since "reality" is what provides the evidence used as proof in scientific argumentation, and also provides prescriptions and promises of a juridical, ethical, and political nature with results, one can master all of these games by mastering "reality". (Lyotard 47)

In this regard, when the reality of history is mastered, history and the fictive are exchanged for one another and; consequently, "the real world seems to get lost in the shuffle" (McHale 96). Hence, this condition does not only occur in the regards to history as "[p]ostmodernist fiction does not just disrupt the past, but corrupts the present too" (Lewis 172). With the loss of the credibility of the past, the whole concept of reality in the postmodern era begins to depend on how it is perceived. On this concept, Nicol also states that the era of virtual reality has already taken over the 'real' world as the postmodern individual experiences the material world through TV reality, and engages virtually with real people through chatrooms and emails (Nicol 4). In this regard, postmodern literature is also preoccupied with the problematization of reality overwhelmed by the "miniature escape fantasies" of television and the movies" (McHale 128). Hence, in the postmodern era, contemporary individuals tend to experience the real through these technological innovations and; as a consequence, skepticism emerges in the reliability of the condition. The reflection of this situation in postmodern literature comes about as the paranoia felt by the characters. These characters constantly fear that they might be surrounded by a system whose existence, boundaries and reality they cannot grasp, but know that it exists. In this sense, McHale argues that postmodernism in literature dwells on the ontological sphere as he states:

[T]ypical postmodernist questions bear either on the ontology of the literary text itself or on the ontology of the world which it projects, for instance: What is a world?; What kinds of world are there, how are they constituted, and how do they differ?; What happens when different kinds of world are placed in confrontation, or when boundaries between worlds are violated?; What is the mode of existence of a text, and what is the mode of existence of the world (or worlds) it projects?; How is a projected world structured? And so on. (McHale 10)



These questions asked by postmodern literature function in the problematization of reality. Therefore, in postmodern literature the concept of reality is addressed from multiple perspectives and its plurality is acknowledged. In this regard, this study tries to elaborate on the conception of reality in postmodern literature through a Baudrillardian analysis by implementing his theories of hyperreality, simulation and simulacra to two works of the postmodern literature.

### **2.3. Baudrillard's Theory of Simulacra, Simulation and Hyperreality**

In order to elaborate on Baudrillard's simulacrum, misperceptions should be eradicated as a common misconception of the Baudrillardian concept of simulacrum is that it is a false representation. Rather, the simulacrum negates the whole process of representation, as due to the absence of the reality, it can never be exchanged for the real. Briefly stated, simulacra are copies without a real referent which multiply endlessly. Henceforth, simulacra will open the way to other simulacra. Simulation, on the other hand, is pretending to have something that someone does not have, and thus, it suggests an absence. In this regard it can be claimed that simulation is opposed to representation. While representation is based on the notion that the sign and the real are equal to one another and; thus, suggests that the sign can be exchanged for its meaning, what simulation does, on the other hand, is to negate the whole concept of representation making simulacra never to be exchanged for the real. Therefore, according to Baudrillard, the age of simulation and simulacra may be defined by the substitutions of the signs for the long-lost real. Bauman remarks that Baudrillard is preoccupied with 'what is lost' in the postmodern society. What Baudrillard dwells upon is the dissolution. For him, history ceased to exist and the same is true for progress in society, "if there ever was such a thing [progress]" (Bauman 149). The reason why there would be no longer any change or progress today is that the image and the representation are "hopelessly mixed up" (Bauman 150). In order to change the identity of an object, it should be made sure that the changing object has an identity already; thus, there must be a differentiation between the image and the representation. Thus, being 'hopelessly mixed up', the dead-end of change in contemporary society is marked (Bauman 150). The core of Baudrillard's theory;

thus, is the transition of the image by the disappearance of the difference between the real and representation. Baudrillard asserts a gradual turn of the image by defining four orders. In the first stage, the image reflects a basic reality. In the second stage; however, the image perverts the basic reality by purposefully distorting the truth; thus, it hides the truth. When it comes to the third stage, the image functions as a concealer of the absence of basic reality. At this stage, the signified has vanished and the signifier tries to mask this absence. Lastly, the fourth stage suggests that the sign has no longer any relation to any reality and it becomes totally self-referent. Hence, it becomes its own simulacrum. In this regard, the image does not represent a real entity anymore and turns into a copy without the original. In this regard, when an image enters the fourth phase, it eventually turns into its own simulacrum and; thus, it enters the realm of simulation where it loses all relation to the real. In Baudrillard's understanding; therefore, the images gradually murder the real. As a consequence of this, the hyperreal starts.

### **2.3.1. Baudrillard and Simulacra**

A simulacrum, the plural of which is simulacra, is a term used by Baudrillard to describe a copy of the real image which bears no relevance and meaning any longer. He defines simulacra as copies without an original or with a lost original. According to *The Baudrillard Dictionary*, Baudrillard “understands simulacra not as false images, nor as obscuring truth behind a facade, but as that which ‘hides the truth’s non- existence” and; thus, “the simulacrum is ‘true”” (Pawlett, *The Baudrillard Dictionary* 196). In Baudrillard's understanding; therefore, a simulacrum is not based on reality. Nor does it hide a basic reality. Instead, a simulacrum hides the truth that the concept of reality is no longer accessible. Thus, “the simulacrum gloats over the body of the deceased referent” (Hutcheon, *The Politics* 11). Therefore, simulacra describe images in which the representation of the real becomes more real than reality itself. In this regard, as it is more real than reality itself and “open to copy, to infinite duplication” (Hutcheon, *The Politics* 120), Hutcheon states that she regards photography as the perfect example for Baudrillard's concept of simulacra. She tells that even though many theoreticians take the television and not photography as the

paradigm of simulacra due to its direct relation to reality, she posits that the “inherently paradoxical medium” of photography makes it even a more appropriate option in relation to the television in terms of the paradoxical stance of postmodernism itself (Hutcheon, *The Politics* 121). As they have no relation to any kind of real, the simulacra are, just like the photograph copies without the original which only refer to themselves.

### 2.3.2. Baudrillard and Simulation

The word ‘simulation’ immediately connotes ‘pretending to be real’ for many people. Contrary to common belief; however, simulation is not the process of pretention; instead, it is used for the models of reality without the presence of any referred reality.

[N]othing separates one pole from another anymore, the beginning from the end; there is a kind of contraction of one over the other, a fantastic telescoping, a collapse of the two traditional poles into each other: implosion – an absorption of the radiating mode of causality, of the differential mode of determination, with its positive and negative charge - an implosion of meaning. *That is where simulation begins.* (Baudrillard, *Simulacra* 31)

In Baudrillard’s terms simulation is, as the statement suggests, the realm where the distinction between the opposing poles vanishes. Therefore, the copy and what is being copied totally disappears. Hence, as Bauman also states, Baudrillard’s simulation does not lie in pretense; instead, “[i]t effaces the very difference between true and false, real and imaginary” (Bauman 150-51). Here, it is clearly underlined that “to simulate” is not merely “pretending to be” as it disrupts the difference between true and false. According to Baudrillard; hence, to dissimulate is to pretend not to have what one has. To simulate, on the other hand, is to feign to have what one doesn't have. Therefore, he states that “one implies a presence, the other an absence” (Baudrillard, *Simulacra* 3). Therefore, he states that while to dissimulate does not pose any threat to the real, simulation attacks the real. The reason for this is that, as Baudrillard explains, while the difference between reality and representation is clear-cut in dissimulation, simulation is a direct threat to "true" and the "false," the "real" and the "imaginary" and it is; therefore, no longer evident which is which (Baudrillard,

*Simulacra* 3). In order to exemplify his argument, Baudrillard states that there is no way of knowing whether a patient is genuinely ill or not as the 'real' symptoms of a 'real' illness can also be observed on that patient who simulates (Baudrillard, *Simulacra* 3). Once again, what needs to be noted here is that the line and division between the real and the non-real vanishes. Hence, in simulation, if a person is excelled in acting crazy, that is because that person is (Baudrillard, *Simulacra* 4). What is more, simulation is even more effective in the reality it offers. According to Baudrillard, a simulated robbery would attract much more violence on the side of the police as to the 'real' robbery. While the real one only disregards the law and the system, the simulated robbery attacks the concept of reality itself. Therefore, simulation is far more destructive than the real (Baudrillard, *Simulacra* 20).

Furthermore, in *Simulacra and Simulation* (1994), Baudrillard identifies three orders of simulacra, each associated with a specific time period. In the first order, the discrepancy between the real and the representation are clear-cut. Baudrillard associates this period with the premodern. The second order, on the other hand, suggests that the value between the real and representation has disappeared as a result of the mass-production brought by the Industrial Revolution; hence, Baudrillard links this order to the modernist period. In this period, the concept of 'authenticity' is heavily violated as the mass-produced copy turns out to be as good as the original. When it comes to the third order; however, the difference between the real and copy totally vanishes, leaving the simulacrum preceding the original. From this phase onwards, the simulacrum is the only accessible real, and concepts like authenticity or originality are made irrelevant. Thus, Baudrillard identifies this order with the postmodern. Denzin also states that the third order of simulacra is the phase that accommodates the postmodern experience and adds that "[i]t constitutes a form of social organization in which the polity, the economy, culture and the mass media endlessly reproduce one another in a proliferation of signs and codes" (Denzin, "Postmodern Social Theory" 196). Bertens also adds that the third order of simulacra embodies the order of simulation; thus, is controlled by the media and as media itself is also a code, the code is in control of this order (Bertens 144).

In order to better exemplify the precession of the simulacra given above, Baudrillard's use of the Borges tale in *Simulacra and Simulation* can be provided. In the tale, as Baudrillard states, is an empire that had once created a map of its territory which included every detail the territory had and was in real-life size in relation as to the land. The map in this initial phase can be regarded as the first order the representative nature of the map is obvious. When the empire collapses; however, the map is left behind without an original referent. Thus, the map outlives the territory it has once represented. The map in this phase exemplifies the second order. It proves that there is no faithful representation of the original, but this disengagement is still obvious. In the shift from the second order to the third; however, people of the collapsed empire start to live in the map; thus, the map comes to precede the territory. The people perceive themselves living in the map instead of the actual borders of the land. Hence, from that time onwards, it is the territory whose shreds are rotting across the map as "the territory no longer precedes the map, nor survives it" (Baudrillard, *Simulacra* 3). The map; therefore, is all the reality that there is. It is a hyperreality without any reference to any kind of real. Bauman also states that "[t]he map 'engenders the territory'" (Bauman 150) and adds "[i]n fact we do not know the difference between map and territory, and would not know it even with our noses pressed against the very thing" (Bauman 151). Hence, with the loss of reality, the signs become the only reality. Nicol also posits that in the contemporary era "we inhabit a virtual world always already divorced from the real" (Nicol 7). The real has vanished; thus, it is totally taken over by signs. As the real and the non-real has vanished, the real can no longer be defined as rational or logical for there is nothing irrational or illogical to compare and contrast it. In this regard, as the third order of simulacra creates simulation which abolishes real and representation, the contemporary individual is entrapped in an inescapable age of simulation which is neither rational or irrational.

### **2.3.2.1. Baudrillard and Disneyland**

In *Simulacra and Simulation*, Baudrillard provides Disneyland as a model for the third order simulation. Disneyland; thus, constituting its own reality, does not stand for another meaning or reality. Therefore, it sets an example of being a copy without the

original. As Eco argues, the “completely real” becomes identified with the “completely fake” (Eco 7). This fusion; therefore, is the core of the contemporary hyperreal society.

Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation. It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle”. (Baudrillard, *Simulacra* 12-13)

The purpose of the existence of Disneyland is; thus, to hide the fact that nothing else in America but Disneyland is ‘authentic’. “Everything looks real, and therefore it is real; in any case the fact that it seems real is real, and the thing is real even if, like *Alice in Wonderland*, it never existed” (Eco 16). Therefore, Eco remarks that America is a fake country with a fake history, fake art and fake vision.

[...] Disneyland is more hyperrealistic than the wax museum, precisely because the latter still tries to make us believe that what we are seeing reproduces reality absolutely, whereas Disneyland makes it clear that within its magic enclosure it is fantasy that is absolutely reproduced. (Eco 43)

Eco further elaborates on Disneyland by stating that it not only creates illusion, but also constitutes a desire for this illusion in that a real crocodile can be encountered and viewed in a zoo; whereas, “Disneyland tells us that faked nature corresponds much more to our daydream demands” (Eco 44). In this vein, Eco posits that Disneyland is proof to the fact that technology surpasses nature in the reality it conveys (Eco 44). Hence, Disneyland, offering total simulation at its prime, keeps people from the moment they enter the parking lot till they find their way out to the exit under its hyperreal spell.

This world wants to be childish in order to make us believe that the adults are elsewhere, in the "real" world, and to conceal the fact that true childishness is everywhere - that it is that of the adults themselves who come here to act the child in order to foster illusions as to their real childishness. (Baudrillard, *Simulacra* 13)

Baudrillard states that the reason why Disneyland is made to look as if it is meant for children is that the adults will convince themselves that they are 'being childish' only in the borders of Disneyland and that once they exist to the 'real' world, they will be working at their adult jobs and living their adult lives. Therefore, what Disneyland hides is the fact that childishness is omnipresent and that the adults pretending to be childish in Disneyland are actually the ones who live childish lives. As a result, it could be concluded that Disneyland is the microcosm of what is 'real' of the 'real' fictive America. It is due to this reason that once people exist Disneyland, they experience extreme solitude in the 'real' world and cannot wait to revisit Disneyland and the solace it offers from the excruciating desert of the real outside.

### **2.3.3. Baudrillard and Hyperreality**

The term 'hyperreality' can roughly be defined as the inability to distinguish reality from representation, especially in the technologically driven postmodern era. Hence, the hyperreal images in this technologically dominated era are far better than the real they were initially supposed to represent. Although these are general tenets of the concept of hyperreality, there are differing notions and views on what hyperreality is. Torikian chooses to define hyperreality as "a term used to describe the way the world is absorbed by an individual's preference for illusory objects over authentic ones" (Torikian 100). He states that hyperreality is achieved through the enhancement of an object or a cultural icon to increase its attractiveness. Torikian further adds that hyperreality is especially postmodernist as it is an outcome of the deconstructionists' aim to unveil "the truth behind truth" as they define reality through the sense perception is defined as the sensory perception of objects, and truth as "the faith in the immutability of those objects"" (Torikian 100). Eco, on the other hand, posits that hyperreality is a concept which can be encountered in certain spaces. Therefore, Eco makes use of the term hyperreality in order to conjure his understanding on the "culturally specific situations in which the copy comes first" (Perry 1). Eco, illustrating his argument, refers to several wax museums and adds that these places annihilate the real by bringing the fictive on the same level as to the real.

When you see Tom Sawyer immediately after Mozart or you enter the cave of *The Planet of the Apes* after having witnessed the Sermon on the Mount with Jesus and the Apostles, the logical distinction between Real World and Possible Worlds has been definitively undermined. (Eco 14)

While for Eco hyperreality is found in certain settings like the wax museum where the real and the non-real merge, Baudrillard defines it as “the generation by models of a real without origin or reality” (Baudrillard, *Simulacra* 1). For Baudrillard, hyperreality is an all-absorbing concept and a universal form of postmodern condition in which the simulacra leave out representation and reality (Perry 1). Baudrillard; therefore, states that “[w]hat is lost is the original, which only a history itself nostalgic and retrospective can reconstitute as ‘authentic’” (Baudrillard, *Simulacra* 99). Hence, in Baudrillard’s understanding of the hyperreal, originality and authenticity do not exist. Instead, as the original is lost, the images ceaselessly fabricate themselves, which reshapes human relations, the conception of reality, meaning and communication radically. Therefore, in the postmodern era, all there is with its fabricated reality, is the hyperreal.

Being fabricated, hyperreal images are; consequently, far better than the real images they were theoretically supposed to represent. Baudrillard states that the modern unreality no longer denotes the imaginary as “it engages more reference, more truth, more exactitude” (Baudrillard, *Seduction* 29); therefore, it is created in the transmission of having everything as the real. He adds that the hyperrealistic painting, which enables the observer to notice the “grain of the face's skin”, is deprived of the appeal of the uncanny as it “gives you more” (Baudrillard, *Seduction* 29). Here, to illustrate, Baudrillard states that the colors used in films or on television are brighter and stronger colors, and even sex comes in total truthfulness, which leaves no room to further add anything as it is already fully overloaded with everything. Hence, in the hyperreal realm, there is “nothing to give in exchange” any longer (Baudrillard, *Seduction* 29). In this regard, if the contemporary individual were to be given the chance to choose between the real and the hyperreal, the hyperreal would be preferred over the real due to its excessiveness. Bauman also defines the postmodern culture as “a culture of excess” and states that this culture is “characterized by the



overabundance of meanings” (Bauman 31). Thus, Baudrillard states what gives hyperreality its absolute strength is this overabundance. In providing “*a little too much*” it eradicates everything. (Baudrillard, *Seduction* 30). Therefore, the ‘heightened’ copy will always dissimulate the absence of the real not due to a lack, but due to an excessive abundance (Baudrillard, *Seduction* 29). Therefore, it is ironic to observe that the surplus of information and meaning are the actual reasons why the real and the authentic are lost. In this regard, although in hyperreality everything exists in excessive quantity and quality, it is hollow as the “[s]imulacrum is all there is” and there is no truth lying behind the concepts of simulation and hyperreality (Butler 17). As in the contemporary world there is an overproduction of information on everything, eventually meaning becomes undermined. “Despite efforts to reinject message and content, meaning is lost and devoured faster than it can be reinjected” (Baudrillard, *Simulacra* 79). This excessive information on every concept that could be imagined reproduces itself at such a rate that eventually the sense of reality becomes lost. Baudrillard states in that “[i]t is the excess of reality that puts an end to reality, just as the excess of information puts an end to information, or the excess of communication puts an end to communication” (Baudrillard, *The Vital Illusion* 66). Hence, Baudrillard posits that information absorbs and depletes its own content, communication and the social as “[r]ather than creating communication, it [information] exhausts itself in the act of staging communication” and “[r]ather than producing meaning, it [information] exhausts itself in the staging of meaning” (Baudrillard, *Simulacra* 80). Hyperreality; therefore, is a direct attack to meaning and reality.

Baudrillard, here, draws a direct line to technology and media in the constitution of the hyperreal as the role of the media in this direct attack to meaning and reality cannot be denied. According to him, the concept of reality has long ceased to exist as media and technology dominate the postmodern world. He states that signs, codes, and symbols provided by media and technology construct the ‘perceived reality’ which the postmodern individual experiences. As Bertens also suggests, “[w]e live in a world of simulacra, of complex simulations that only seem real but are in fact sign and media constructs” (Bertens 105-06). To illustrate, nowadays, people have entered a craze in

taking ceaseless photographs of the food they have ordered in order to be able to upload and share those pictures on their social media accounts. Even for the worse, people lately tend to order food which is 'photographable'. The truth of taking and posting pictures even precedes the most fundamental element of Maslow's hierarchy of needs. In some extreme cases, even 'selfie' casualties occur throughout the world. Moreover, it is also due to the same reason that photoshopped images of models on magazines or make-upped 'good-morning' Instagram posts are regarded as the contemporary perception of beauty. Even though everybody knows that none of these images are true representatives of the actual condition, they constitute the postmodern individual's reality. Furthermore, people tend to call celebrities by the names of their characters when they come across with them on the streets. They even tend to hold funeral ceremonies and mourn over the death of some of the leading characters in some extreme cases. Moreover, emojis replacing the postmodern individual's emotions and moods, the increase in the number of people undergoing plastic surgery for no medical reasons, couples breaking up as one of the partners has forgotten to 'like' a post, or the ignorance of other people's pains such as hunger or famine until they go 'viral' on the internet are only some of the examples that indicate that total simulation and its over-proliferation is everywhere in the postmodern age. The extent of the influence of media on reality is also not limited to these examples. Denzin asserts that the formerly interior and private space, the home, has also been attacked by the media-induced hyperreality which eradicates all privacy. "The domestic universe has become a public space in which the news of the world plays out its drama on the television set" (Denzin, "Postmodern Social Theory" 197). To illustrate, Baudrillard's example of the Loud family, who have appeared on a 'reality' TV show can be offered. Baudrillard concludes that the reality the Loud family experiences is hyperreality as the real in Loud family's guaranteed 'reality' in the show never actually existed. The idea that "[t]hey lived as if we were not there"; is therefore, "[a]n absurd, paradoxical formula - neither true nor false: utopian" (Baudrillard, *Simulacra* 28). Here, Denzin also indicates that media is the supplier of the illusion of reality and facts; thus, it feeds the public with them. Baudrillard states that "[t]he mass media are anti-mediatory and intransitive. They fabricate non-communication – this is what characterizes them..." (Baudrillard, *For a Critique* 169). Hence, the public, although

believing to be an active participant in the reality making process, only experiences media-induced spoon-feeding of reality and communication. Therefore, media generates a universal module which eliminates communication between the communicators. Hence, the postmodern individual turns into a passive participant. Technology and the media in this era; thus, surround the postmodern individual to such an extent that the individual becomes one with the image he or she sees on the TV screen. Hence, in time, reality cannot exist without the existence of the media. “You no longer watch TV, it is TV that watches you (live)” in a process in which “the distinction between the passive and the active is abolished (Baudrillard, *Simulacra* 29). As it is also present in the case of Peter Weir’s 1998 movie, *The Truman Show*, the viewer is only the passive participant of the reality which has been created ‘exclusively for them’. The sad side to this story is that the audience of this specific show is totally inured to it and they take it for granted. What the Loud family actually is; therefore, is a microcosm of the contemporary hyperreal society as they also participate in the media’s decision-making process as to what the real is. Baudrillard, consequently, states that ‘we are all Louds, doomed not to invasion, to pressure, to violence and to blackmail by the media and the models, but to their induction, to their infiltration, to their illegible violence’ (Baudrillard, *Simulacra* 30). Hence, Bauman also asserts that the “society itself is now made to the measure of television: history is nothing but spectacle” (Bauman 33).

With the ceaseless reproduction of hyperreality, anything becomes real, and becomes a mere state of mind for the postmodern individual. It is perceived and constructed by the filters of the individual itself. Nicol states that Baudrillard is not only “lamenting the loss of something present and stable (the real)”, but he also touches upon how our reality is constructed by simulation (Nicol 193). In this regard, reality is only experienced through our senses and it is constructible. The fact that there is no longer anything to compare these hyperrealities; however, gives a rise to a chaos in multiple realities. In this new sense of chaos, Sartre states that “everything is born without reason, prolongs itself out of weakness, and dies by chance” (Sartre 133). While the real was produced, the hyperreal is reproduced (Bertens 146) and; thus, this reproduction proliferates. Hence, Natoli also states that “[w]hen fiction gets over the

loss of this modernist claim to discovering the real and explaining what is the truth... it will doubtless move us close to multiple worlds and multiple realities as film and MTV presently do” (Natoli 266). Hence, an abundance of hyperrealities with equal validity emerges. Bauman also adds on the same notion by stating that “[r]eality has devoured everything, and everything can claim reality with equal justice (or injustice, which amounts to the same)” (Bauman 151). As Natoli and Bauman’s statements also suggest, in the contemporary illogical era, reason and reality may occur in various forms. Being cognizant of the reproduction of reality; however, drives the postmodern individual to lament the fact that the real “seems less real” in the contemporary age and is panicked by the fact that “the real is fabricated” (Natoli 261). The awareness of the fabrication of reality; however, ironically seems to result in the further increase of Baudrillard’s simulacra as it leads to further fabrication. Hence, Natoli further states that there is an abundance of representations standing for the real; thus, they reveal the fabricated nature of reality and states that the notion of simulacra replacing reality is eventually what “haunts” the postmodern subject (Natoli 261). Thus, he states that it is as if Baudrillard, by bringing simulacra to people’s attention, “opened the floodgates that have left the real awash with false representations” (Natoli 261). Denzin believes that proposing the real is the way how media attacks the society as he says:

The only weapon of power has become the attempt to inject realness and referentiality into the world of the mass media. Everywhere there are attempts to convince us that the social is the real; the economy is in a grave situation, and solid political leadership will take us out of this crisis. (Denzin, “Postmodern Social Theory” 196)

Hence, as Denzin states above, in this era of simulation, everything has entered hyperreality and simulation. Behler states that living in “beyond” has started to reveal its bitter side (Behler 29) as it has given rise to “terrors that haunt our culture of fear and our obsession with ‘the end’” (Beville 49). Being in ‘beyond’; however, not having anything natural and real any more, the postmodern individual in Baudrillard’s terms tries “to bring back all past cultures, to bring back everything that has been destroyed...in joy and which one is reconstructing in sadness in order to try to live, to survive” (Gane 94). Thus, the bareness of the postmodern era brings about a feeling

of nostalgia in the search for an organizing principle. The “vintage” clothing fashion, music industry’s return to the vinyl, and the wish to eat and dress ‘organic’ can be humbly attributed to the feeling of nostalgia coming about with the severance of the link to de facto real. Hence, nowadays, there is an ever-increasing nostalgic demand for having a taste of ‘real’ people and their ‘real’ ways of living. To illustrate, an artificial ‘real’ village called “Altınköy” has been constructed in the center of Ankara, Turkey. People visiting this place are in search of a desperate refuge from the actual city outside the borders of “Altınköy”. The absence of reality; thus, results in a nostalgia for the lost or in a desperate ‘forgetting’ that reality is long-lost through nostalgic occurrences.

To conclude, what this chapter tried to achieve was to indicate that Baudrillard’s theory not only laments the loss of the real, but it also proposes a new form of reality; the hyperreality. What hyperreality is can be briefly stated as a generated model, which generates other models. As a result of this, it causes the postmodern experience of reality to depart both from reality and representation; thus, it is in existence with its own self-engendering functionality. Hence, the postmodern individual can no longer trust his or her senses in that anything can be real and a figment. In this sense, the fact that these characters of television series are perceived to be more real than the actor or actresses who are playing the characters can be; therefore, directly associated with this notion. Therefore, once hyperreality is in question, the concepts like real and non-real turn redundant. As a consequence, for the postmodern individual “reality is determined by its simulated version” (Nicol 7) and the postmodern individuals live in this constructed reality.

## CHAPTER 3

### THE EXPERIENCE OF HYPERREALITY ON THE ISLAND OF PHRAXOS IN *THE MAGUS*

*The Magus*, first published in 1965 and later replaced by a revised version in 1977, is a postmodern novel by John Fowles which is centered around the protagonist Nicholas Urfe's mysterious encounters on a Greek island called Phraxos. The book basically evolves around four main characters called Nicholas, Alison, Lily/Julie and Maurice Conchis. Upon his graduation, Nicholas is in search of a job and he applies to the Lord Byron school in Greece, where he would later start working as an English teacher. While he is still in London, he meets Alison Kelly at a house party. Alison, who is an Australian air hostess living in London, soon falls in love with Nicholas. It is obvious from the beginning of their relationship that even though there is an evident sexual and libidinal attraction between the two, Nicholas does not feel as strong about his feelings for Alison as she does for him. Thus, shortly after they meet, Nicholas moves to Phraxos for work, leaving Alison in England. After the passing of the so called 'honeymoon' stage of culture shock experienced through the exposure to the new culture, Nicholas enters the 'frustration' stage during which he experiences extreme loneliness, disillusionment and apathy in Greece. He states that he thought he began to reach some harmony between his body and mind; nevertheless, "[i]t was an illusion" (Fowles, *The Magus* 52-53). In time, these feelings drive him to such a state that he develops a tendency for suicide. After one failed suicidal attempt, he comes across a villa, this being the villa Bourani, the residence of the enigmatic Maurice Conchis, who is one of the central characters of the novel. Starting from this encounter onwards, Conchis will lead Nicholas step by step into an intricate and perplexing game called the 'godgame', which will eventually enable Nicholas to attain his self-enlightenment. As a part of the godgame, Nicholas meets another girl first revealed to

be Lily Montgomery, then Julie Holmes, later Vanessa Maxwell and finally Lily de Seitas with whom he believes to have fallen in love. Drawn deeply into the mazes of Conchis's godgame and blindly tempted by Lily/Julie, Nicholas gradually loses track between reality and artifice. After experiencing numerous mystifying incidents on Phraxos, towards the end of the novel, Nicholas is made to confront himself through a 'trial' orchestrated by Conchis, and consequently, he is dismissed from the godgame. Shortly thereafter, Nicholas returns to London and experiences many a problem and trouble, enabling him to finally see through the duplicity and hypocrisy of Lily/Julie. Upon his revelation, Nicholas develops a true appreciation for the perpetual integrity and transparency of Alison, leading him to desperately want her back.

The intention of the above provided synopsis is to outline a rough sketching as to what *The Magus* in brief terms is. As the summary above suggests, the exploration of the human mind, the problematizing of what reality is and might be, and the self-reflexivity of metafiction can be only some of the most fundamental and conspicuous themes in this highly multifaceted book. Hence, being a canonical work in postmodern fiction, John Fowles's *The Magus* (1977) has been the subject to many literary studies since its publication. Frequently, the novel has been analyzed under the category of a bildungsroman as the protagonist, Nicholas Urfe, undergoes a huge psychological and moral change in the course of the novel. On this subject, Ho suggests that the novel offers two different Nicholases who are remotely apart from one another. The initial Nicholas is inexperienced while the second Nicholas is relatively more mature and more down to ground when compared to the first one (Ho 42). The changes Nicholas goes through happen in almost every aspect of his life from his love affairs to managing his temperament. Therefore, Olshen also suggests that *The Magus* can be defined as a quest for self-awareness as he states:

*The Magus* is an allegory of the manner and meaning of the search for self-realization. To convey this process in Nicholas Urfe, who is both the narrator and protagonist of the novel, and to convey to the reader his own need for the quest, the novel makes use of ideas and images drawn chiefly from four different models of experience: from mythology, psychology, philosophy, and mysticism. (Olshen 916)

It is due to this reason that many critics regard the experience of the godgame as “a training and a tutorial experience” (Olshen 918) in the maturation process of Nicholas. For instance, Michael Boccia views the novel in a similar way and regards the godgame as a model for “an educational process which functions through the use of art and is intended to teach people their responsibility to act in humane ways” (Boccia 237). In line with Boccia, Neary defines this change of Nicholas a literary one as he states:

Fowles's Bildungsroman presents a character who undergoes an "experience of conversion," but this one is remarkably literary: Nicholas Urfe is forced to exile himself from the world by reading (in a sense) a work of fiction. It is a didactic work of sorts (it teaches Nicholas as much as Updike's George Caldwell teaches his students), but it is one that teaches not directly but "through . . . metaphor." And the lesson, the goal, is nothing but the literary act itself the exile that is a metaphor for nothingness/freedom. (Neary 127)

According to Neary, in *The Magus*, the protagonist Nicholas Urfe exiles himself from the outer world and he achieves that through the act of reading. In the course of the novel, his non-compliant and all-defying acts mature to the point that Nicholas comes to accept the freedom brought by emptiness. In this sense, Fowles is asserted to defy the dualism between “self” and “other” (Neary 104) and the real and the unreal, for Nicholas acknowledges the changes he undergoes as “signifiers signifying signifiers in a centerless web of relative difference” (Neary 104). This is how Nicholas accepts his emptiness and it adds a big step to his maturation. Therefore, Rackham defines the novel, together with Fowles’s other two novels, *The Collector* (1963) and *The French Lieutenant’s Woman* (1969), as “a metaphorical exploration of existentialism” (Rackham 89). In line with being a bildungsroman, *The Magus* has also scrutinized under the analyses of many quests. The most frequent ones serving to the quest theme in *The Magus* are on the quest for identity. However, McDaniel brings a different perspective to the theme of quest in *The Magus*. In her work she states that the Tarot offers a new myth for Fowles (McDaniel 249). According to McDaniel, with the help of the cards, Fowles concretizes his chapters of *The Magus* as the number of the chapters equals to the number of seventy-eight, which is also the number of the Tarot cards. Hence, she concludes that the quest for self by Nicholas parallels with the



journey of the Fool (McDaniel 249). Apart from the quest for self, *The Magus* is also commonly perceived to be a “a critique of male narcissism, self-interest, and manipulateness in sexual relations” (Cooper 83). It is frequently argued that Nicholas represents a true Casanova and he does not hesitate to admit his being a womanizer to the reader throughout the novel; thus, sexuality in *The Magus* has also been subject to many studies. Moreover, it has been frequently stated that *The Magus* also offers a good example to allegory. The role of the character Maurice Conchis in shaping the character of Nicholas Urfe in the novel is interpreted by many critics to mirror Fowles himself in charge of the same project. Hence, these critics regard the creation of the novel as a representation of the creative process itself in that it analyzes how art is constructed through constructing art in the novel (Cooper 62). In this regard, the metafictional side of *The Magus* is attained through its being conspicuously self-conscious. In addition to these commonly carried out analyses, there is also a lot of research on *The Magus* in terms of the perception of reality. The problematization of reality is regarded by many critics to be a very typical tenet of Fowles’s writing as Fowles himself states: “Nothing is real. All is fiction” (Fowles, *The Ebony Tower* 234). Although *The Magus* has been frequently put under the scope of these analyses, upon research, the application of Jean Baudrillard’s theories of the conception of reality have been concluded to be insufficient among the studies carried out on the novel. As a consequence, never before has the novel been scrutinized in terms of the Baudrillardian concept of hyperreality. In this line, this study aims to conduct a hyperreal reading of Fowles’s *The Magus* for the novel offers a mingled real and non-real account. By doing so, this study aims to contribute to fill the specific research gap created by the lack of application of the concept of hyperreality to *The Magus*.

### **3.1. Orphaning Standing for the Break from the Grandnarratives**

The postmodern subject has been defined as fragmented and dislocated. This condition results from having lost touch to the past or any other organizing principle. Nicholas in *The Magus* offers a great example to such a postmodern subject who has lost the bond to the grandnarratives as he is an orphan lacking any kind of familial bond. Thus, he also has no link to the past. At the beginning of the book, Nicholas

states that “I [he] had long before made the discovery that I [he] lacked the parents and ancestors I [he] needed” (Fowles, *The Magus* 15). Due to this reason, Nicholas was a child who could not form intimate filial bonds with his parents and this led to his extreme individuality. “I saw very little of my father during the war, and in his long absences I used to build up a more or less immaculate conception of him, which he generally—a bad but appropriate pun—shattered within the first forty-eight hours of his leave” (Fowles, *The Magus* 15). Also, he further states that “by the time I [he] was eighteen and Hitler was dead they [his parents] had become mere providers, for whom I [he] had to exhibit a token gratitude, but for whom I [he] couldn’t feel much else” (Fowles, *The Magus* 16). This troublesome relation to his own past eventually leads Nicholas to conceal his true self and causes him to live two lives. “I went on leading a double life in the Army, queasily playing at being Brigadier “Blazer” Urfe’s son in public, and nervously reading *Penguin New Writing* and poetry pamphlets in private” (Fowles, *The Magus* 16). It does not take long; however, for his parents to vanish from his life completely. One day, when his father leaves for India taking his wife with him, their plane crashes, causing both to die. The tragic loss of his parents on Nicholas’s side; however, does not seem to have the same impact it has on the side of the reader. His first reaction to the crash is that he “felt an almost immediate sense of relief, of freedom” (Fowles, *The Magus* 16). The loss of his parents occurred to Nicholas in his words as “a sense of total relief”, which is not a surprising reaction for a “rootless” individual as he now has “no family to trammel what I [he] regarded as my [his] real self” (Fowles, *The Magus* 16). Upon his return to London from Greece, Nicholas states that although he has “this same language, same past, so many same things, and [he was] yet not belonging to them any more” (Fowles, *The Magus* 574). He describes himself even “worse than rootless” which is being “speciesless” (Fowles, *The Magus* 574). Furthermore, towards the end of the novel, Nicholas is being dismissed from Conchis’s godgame on the grounds that “there is no god, and it is not a game” (Fowles, *The Magus* 625). This utterance by Conchis to Nicholas is valid as Bauman also remarks Dostoyevsky’s warning which is “if there is no God, everything is permissible” (Bauman xvii). Taking the concept of god as the totalizing force, it can be stated that the postmodern individual experiences confusion, rootlessness and disillusionment with the loss of a meaning-securing real. This break

from the grandnarrative; consequently, leads the postmodern individual into the search after another real to hold on.

### **3.2. Postmodern Escapism of the Real**

As postmodernism breaks from the comforting and organizing grandnarratives, the postmodern individual is deeply drawn into crisis. Beville posits that the postmodernist mistrust in reality brings along meaninglessness and absurdity which define the postmodern existence (Beville 48). Meaning and belonging are vain acts in the era of disintegration and death where “no objective truth exists” (Beville 48). Hence, upon leaving college, Nicholas states that “I [He] had got away from what I [he] hated, but I [he] hadn’t found where I [he] loved, and so I [he] pretended there was nowhere to love” (Fowles, *The Magus* 17). Therefore, Nicholas as the postmodern individual in time enters hyperreality as he is devoid of any comforting and meaning regulating principle.

#### **3.2.1. Nicholas’s Contemplation of Suicide as an Escape from the Real**

Before entering total simulation, Nicholas is absorbed in the sense of floating around without a holding center. As a consequence, the unstimulated Nicholas experiences difficulties in finding his place in life. Here, Albert Camus’s definition of the absurd man provides a clear insight into the rootlessness of Nicholas:

His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and this life, the actor and his setting, is properly the feeling of absurdity. All healthy men having thought of their own suicide, it can be seen, without further explanation, that there is a direct connection between this feeling and the longing for death. (Camus 6)

As Camus suggests, the absurd man is “deprived of the memory of a lost home” and “the hope of a promised land”. This causes the emergence of the feeling of absurdity. As a consequence, the break from a regulating principle, eventually, causes the contemplation of death. In the same vein, Nicholas as the “rootless” “mid-air man”

(Fowles, *The Magus* 56), is on the verge of giving up without the presence of Alison, who is the embodiment of reality, and not having entered the domain of hyperreality yet. He states that "... again and again, night after night, I [he] thought of suicide" as suicide would be one "final dark victory" (Fowles, *The Magus* 60) in his meaningless life. Suicide; however, is only an escape mechanism. What Nicholas is actually in search of is not looking for a way to die; instead, what he is looking for is a way to live, just in the case of the cutters introduced by Slavoj Žižek. Žižek indicates that "the 'postmodern' passion for the semblance ends up in a violent return to the passion for the Real" (Žižek 11); thus, he provides the example of the cutters, who are people experiencing the need to desperately cut themselves. He states that the reason why these people prefer to literally hurt themselves is that they have a "desperate strategy to return to the Real of the body". Hence, cutting does not come about as a suicidal act carried out by the individual to destroy oneself. Instead, Žižek states, cutting is a search for re-attaining reality (Žižek 11-12). In the same regard, Nicholas is only looking for a death that would only "root" him somewhere, not an actual death that would annihilate him. "It was a Mercurio death I was looking for, not a real one. A death to be remembered, not the true death of a true suicide, the death obliterate" (Fowles, *The Magus* 62). Hence, at the beginning of the novel when Conchis discovers him on his suicidal attempt, Nicholas feels relieved. The fragmented postmodern individual; therefore, is in search of organization and order, which he or she lacks. Nicholas; therefore, noticing the "nauseatingly happy 'average' family" picture on an empty cereal package is filled with envy and resentment as he believes that some reality must be lying behind the "craving for order, harmony, beyond all the shabby cowardice of wanting to be like everyone else, the selfish need to have one's laundry looked after, buttons sewn on, ruts served, name propagated, meals decently cooked" (Fowles, *The Magus* 643). At this point, hyperreality offered by Phraxos and the godgame will provide a purpose of living and solace for Nicholas.

### **3.2.2. Nicholas's Constructed Self-Image as an Escape from the Real**

With an attempt similar to the one of suicide, Nicholas constructs a self-image, in order to handle his desolateness. While studying at Oxford, Nicholas "began to

discover I [he] was not the person I [he] wanted to be” (Fowles, *The Magus* 15). This is the reason why he started to build up an imaginary image of himself as a true Casanova and an aspiring poet. For a narcissistic person of his quality, picking up women and leaving them broken-hearted has been; hence, a true need. Nicholas; thus, feels discontent in his life and the need for a new adventure emerges. He states that he did not know which direction his life was going, but he “needed a new land, a new race, a new language” and even though he was not able to put it into words back then what he needed was “a new mystery” (Fowles, *The Magus* 19). Rubenstein and Fowles also underscore Nicholas’s being in search for a mystery, and indicate that as “a bored young man whose connection with reality is primarily sexual” it is highly probable that Nicholas would look for a new mystery and that Phraxos would definitely serve this purpose (Rubenstein and Fowles 329). In this regard, Nicholas as an aspiring poet/writer believes that this “new land” would give him the opportunity to write poetry (Fowles, *The Magus* 19). The attempt to compose poetry is another excuse for Nicholas’s endless escapism. “To write poetry and to commit suicide, apparently so contradictory, had really been the same, attempts at escape” (Fowles, *The Magus* 62-63). Wilson III states, “[t]he everyday existence of each of us becomes fascinating when seen through the lens of fabulation” (210). Therefore, it can be concluded that Nicholas chooses to turn his life into fabulation through his artificial self-images of being a Casanova and an aspiring poet in order to make his existence bearable. Here, the story of “The Prince and the Magician” can be provided as an example for fabulation as a drifting away from reality. In this specific story, which Nicholas encounters while going over the notes he finds in Lily/Julie’s room, the prince, upon facing Death, “remember[s] the beautiful but unreal islands and the unreal but beautiful princesses” and he decides that he can bear the burden of unreality (Fowles, *The Magus* 550-52). When the prince starts to regard the unreal reality as his true reality, he himself also turns into a magician. On this very concept, Omega states:

[I]t is the prince's acceptance of the value of the artist/magician's constructed reality that turns him into a godlike magician, or, in archetypal terms, it is the prince's faith in the spiritual capacity of art to reconcile man and cosmos analogically that brings about his own transcendental transformation and cosmic integration. (Omega 41)

Hence, the same acceptance of the constructed reality of self-image also offers integration for Nicholas. In order to keep the unity of his self-image as the strong and aloof man, he needs to have control over almost everything. That is why, being involved in Conchis's inexplicable 'godgame' both intrigued and frustrated him. Therefore, throughout the novel he is constantly skeptical and cynical of the reality of everything. His greatest fear may be the possibility that his 'true' self might surface someday, as this would mark the end of the constructed Nicholas. That is why, frustrated by the godgame, he constantly tells Conchis, "I [he]'d enjoy it all more if I [he] knew what it meant" (Fowles, *The Magus* 185). Conchis answers the controlling curiosity of Nicholas by stating that, "man has been saying what you have just said for the last ten thousand years" (Fowles, *The Magus* 185) and that no god "has ever returned an answer" (Fowles, *The Magus* 185). On another occasion, when Nicholas states that he wants to attain only the truth, Conchis answers "[y]ou may find you were happier not knowing it" (Fowles, *The Magus* 403), and he keeps the godgame going. These examples prove that while Nicholas chooses to adapt a constructed self-image in an attempt to escape from the unbearable reality of his existence, the obscurity of the godgame offered by Conchis brings about an entirely different dimension. In the course of the godgame, both the real Nicholas and the constructed Nicholas are annihilated and; consequently, another version of him emerges. What the godgame offers; therefore, is the hyperreal. In the godgame, Conchis provides Nicholas settings that are "both real and theatrical, and he [Nicholas] is "free" to act out his own role in them" (Rubenstein and Fowles 331). As Conchis is the provider he; thus, adapts the roles of the creator and God in order to orchestrate the godgame. Nicholas; therefore, becomes 'the man'. As Rubenstein and Fowles also contemplate, Nicholas will realize that 'godgame' is a name given "by those who play roles within it" (Rubenstein and Fowles 331). Hence, as in the godgame Nicholas becomes the man, he can also be read as the embodiment of the postmodern 'everyman', as Fowles himself also states in the foreword of the revised version of *The Magus*. He discloses that Nicholas could be read as the epitome of Fowles's own background (Fowles, *The Magus* 9). Adding to his revelation about Nicholas, Fowles also states that Nicholas's surname, Urfe, has been specifically chosen to rhyme word 'Earth'. Therefore,

Nicholas is ought to be standing for the common postmodern subject encounterable in the contemporary world who is drifting into hyperreality.

### **3.3. Phraxos as the Hyperreal Domain**

In the previous section it has been stated that the godgame generates hyperreality for Nicholas. In this regard, the boundaryless stage of Conchis, the island of Phraxos, functions as the hyperreal domain. This is the sphere where the godgame is being orchestrated through masques and stories. Starting from Nicholas's first encounter with Conchis and the time he offers him brandy, Nicholas states that he had the feeling that "something was trying to slip between me [him] and reality" (Fowles, *The Magus* 120). In the same line, Nicholas also adds "[t]he whole island seemed to feel this exile from contemporary reality" (Fowles, *The Magus* 56). Conchis explains his attempts as a new kind of drama on Phraxos in which the "separation between actors and audience" is abolished and "[b]etween those points the participants invent their own drama". With this statement he is almost defining the hyperreal experience. As the hyperreal exceeds the limits of the real and the non-real, Conchis further adds that he created a drama without the audience where the play and life intermingle. On this stage as "[n]o real play has a curtain. It is acted and then it continues to act" (Fowles, *The Magus* 442); "[w]e are all actors", "[n]one of us is what we really are" (Fowles, *The Magus* 404-05). The hyperreal universe of Conchis created on Phraxos; thus, holds its own truth as the reality behind all the endless scenes and mysteries he creates for Nicholas only open the doors to other cryptic incidences, just like a Russian matryoshka doll. The moment Nicholas decodes one mystery, another one appears with no reality behind; hence, "the maze has no center" (Fowles, *The Magus* 645). For instance, the first time Nicholas hears music coming from the other room and smelling a foul odor he states "no hypothesis made sense" and that "I [he] had entered the domaine" (Fowles, *The Magus* 134). The domain he refers to is; thus, the domain of simulations where he steps into his own hyperreality. Conchis also says to Nicholas "I do not ask you to believe. All I ask you is to pretend to believe. It will be easier" (Fowles, *The Magus* 137). Thus, hyperreality constitutes its own world of images and it offers no room for questioning. Hence, the ambiguity and irony of the incidents

occurring on Phraxos are what constitute the reality of it. Nicholas also accepts this condition as he accounts “[i]t was almost as if I was intended to see that they were not really supernatural; and there was Conchis’s cryptic, doubt-sowing advice that it would be easier if I pretended to believe” (Fowles, *The Magus* 143). Therefore, in Conchis’s domain of hyperreality, the reality Nicholas is exposed to is neither real nor non-real as in this domain the division line between these two concepts eradicates. It is due to this reason that upon leaving Bourani and going to school he tells “[i]n a sense I [he] re-entered reality as I [he] walked. The events of the weekend seemed to recede, to become locked away, as if I [he] had dreamt them...” (Fowles, *The Magus* 157). Consequently, the life outside simulation becomes unbearable for Nicholas and he constantly wants to reenter the domain. “I thought of my own three days: catching up with the eternal backlog of marking, two prep duties, the smell of chalk, of boys...and then of term being ended, the secluded village house, the constant presence of the two girls” (Fowles, *The Magus* 362). Thus, the reality of Phraxos and Bourani keeps Nicholas in suspense and he constantly craves to reenter the experience. In this regard, Phraxos can also be likened to Baudrillard’s concept of Disneyland as it “not only produces illusion, but—in confessing it—stimulates the desire for it” (Eco 44). As the experience of the hyperreal in Bourani belongs to Nicholas, he rejects sharing it with anyone. Thus, when Alison declares that she will come to Greece in order to see Nicholas, Nicholas thinks that “[h]er letter came at the wrongest time. It made me [him] realize that I [he] didn’t want to share Bourani with anyone” (Fowles, *The Magus* 158). This reaction of Nicholas is very expected as Phraxos is ‘his’ personal hyperreal domain, which will lose its reality once it is discovered just as in the example Baudrillard gives on the tribe that has been discovered by the ethnographers. He states “In order for ethnology to live, its object must die; by dying, the object takes its revenge for being “discovered” and with its death defies the science that wants to grasp it” (Baudrillard, *Simulacra* 7). Thus, the same is also true for Bourani as Nicholas states “... even the proximity that Alison’s coming to the island might represent, was unthinkable. Whatever happened, if I met her, it must be in Athens” (Fowles, *The Magus* 203). Even further, Nicholas referring to the people of the masque adds that “I [he] also felt irrationally jealous of all these other people who had appeared from nowhere to poach in ‘my’ [his] territory, who were in some way in



conspiracy against me [him], who knew more” (Fowles, *The Magus* 184). The masques and stories Conchis creates on Phraxos; thus, constitute their own reality. To illustrate, Conchis, while he is anecdoting to Nicholas his decision as the mayor of the town whether to kill the guerillas in front of the hostages, that night, he says, he lived in two rooms and that these rooms “...were the only reality. The outside world did not exist” (Fowles, *The Magus* 427). As Ashvo-Muñoz expresses, in hyperreality the truth conditions “vary from one specific context to another, involving criteria according to evidences and in most cases, there is no established form of generalized theory for facts” (Ashvo-Muñoz 33). Hence, this is what Conchis’s reality was. Similarly, Nicholas states upon realizing the German soldiers in the masque that they were “[n]ot just Greeks who knew a few words of German; but Germans” (Fowles, *The Magus* 375). They were; thus, hyperreal. The German soldiers claimed their own reality as Eco also suggests, “once the ‘total fake’ is admitted, in order to be enjoyed it must seem totally real” (Eco 43). To illustrate, in the scene when a guerrilla is captured by the soldiers, Nicholas posits that “[h]is stumbling, ginger walk was real, not acted” (Fowles, *The Magus* 377-78). As soon as he realizes the brutal realness of hyperreality, Nicholas becomes totally terror-stricken and concludes that this person was not cast as “someone to look the part, but be the part” (Fowles, *The Magus* 378). Additionally, these masques and stories told by Conchis to Nicholas accounting his experiences should be read not as segments from Conchis’s life, but as direct references or messages to Nicholas’s current and future life. Thus, when Conchis states that “I thought I was very abnormal to have created this second Lily from the real one. I was bitterly ashamed again of my Greek blood” (Fowles, *The Magus* 116); the reference would be directly to Nicholas, who is also ‘ashamed’ and ‘disconnected’ from his origins. Similarly, while Conchis is accounting his war experiences, he states that “the longer one survived the more unreal it was” (Fowles, *The Magus* 128). This again, can be read a reference to Nicholas’s experience of the hyperreal. The longer he stays on the island and the more he participates in the godgame of Conchis, the more he drifts into the domain of hyperreality. In this regard, the story he accounts on Mirabelle, *la Maltresse-Machine*, may have been told for drawing Nicholas’s attention to the constructedness of Lily/Julie. In the case of the machine Mirabelle, the most “lifelike thing about her” is her “fidelity” (Fowles, *The Magus* 177-78).

However, fidelity and commitment are what Lily/Julie is devoid of. Thus, the message Conchis tries to deliver may be that the only occasion in which Nicholas should expect to attain fidelity should be in a machine, to which this attribute has been deliberately incorporated. Nicholas, on the other hand, interprets Conchis's intention in telling the story as his aim of "turn[ing] Bourani into a cabinet of *curiosa* and "real human beings into his puppets" (Fowles, *The Magus* 322). However, this occurs as a kind of false interpretation as Conchis, even if he may cast himself as God, leaves the experience of hyperreality to the subject itself. Thus, it is not Conchis, but Nicholas who turns himself deliberately into Conchis's puppet as Nicholas is also an 'actor' in the realm of the hyperreal (Fowles, *The Magus* 174).

### 3.3.1. Lily/Julie as the Hyperreal

Bertens states that "[w]e are left with a hyperreal that has escaped our control and that is beyond conceptualization in spite of the 'obscene' visibility of every single detail" (Bertens 149). In this regard, the search for order and belonging makes Nicholas persevere in believing Lily/Julie and Rose/June, even though they are mere simulacra. About the twin's contradicting and murky conducts, Nicholas states "[r]eality kept rushing through; and yet I could not get out to fully exist in it" (Fowles, *The Magus* 239). Although their attitude is openly revealing their constructedness, Nicholas insists on believing that there is some underlying integrity of their reality. Therefore, even though Nicholas has been warned against Lily/Julie, these warnings have only served to strengthen the reality of her being. On deceptive appearances Žižek states:

The very idea that, beneath the deceptive appearances, there lies hidden some ultimate Real Thing too horrible for us to look at directly is the ultimate appearance – this Real Thing is a fantasmatic spectre whose presence guarantees the consistency of our symbolic edifice. (Žižek 38-39)

As Žižek argues, the notion that a bitter reality exists under the surface of appearance is the actual deception. As reality has long ceased to exist, all there is, is the simulacrum and "it is always a false problem to wish to restore the truth beneath the simulacrum" (Baudrillard, *Simulacra* 27). Nicholas; however, sought for some hidden

reality in Lily/Julie's roles. He has persevered in regarding her as a 'real' person. Indeed, more than a real person, a person with whom he can have a permanent relationship. The 'Lily' Nicholas wants a relationship; however, is Lily's third character as this character constitutes the third order in the precession of simulacra.

The character, Lily Montgomery; hence, refers to the first order, while Julie Holmes to the second. To illustrate, on meeting her first character, Lily Montgomery, Nicholas states that "I [he] knew I [he] was supposed to be looking at Lily. It was unmistakably the same girl as in the photographs; especially that on the cabinet of *curiosa*" (Fowles, *The Magus* 155). As the idea as to Lily's being a ghost is apparently fake, it denotes the first order of simulacra in that the difference between the real and the representation is clear. Additionally, when Lily/Julie talks about Conchis's other 'visitors' and herself, Nicholas states that he could even "hear the inverted commas" around the word 'visitor' (Fowles, *The Magus* 174). That is why, at the very end of the novel, Nicholas declares he would choose to think of Lily/Julie as only Lily (Montgomery) again as "her first mask now seemed truer, more true because more obviously false, than the others" (Fowles, *The Magus* 492). The second order, on the other hand, blurs the distinction between the real and representation. As this is the order in which the real loses its relation to the copy, the character Lily/Julie adapts as to being the schizophrenic Julie Holmes may fit in this category as Nicholas is no longer sure whether he sees through Lily/Julie or not. Even after Conchis declares Nicholas that Lily/Julie's 'real' name is Julie Holmes and states that she has a split-personality disorder, Nicholas is still not sure on whether he is dealing with an image or the real (Fowles, *The Magus* 223-24). However, he is still aware that there is the possibility of being real or imaginary. The other character, Lily de Seitas, embodies the third order of the simulacra in that this character constitutes its own reality and in its own way it becomes the real. That is the reason why Conchis, talking about Lily states, "[s]he lives in the present. She does not remember her personal past—she has no past" (Fowles, *The Magus* 167). She has no past because she is a simulacrum without a referent. Thus, she is the hyperreal that has no past and it engenders itself while it is in motion. It is due to this reason that Conchis tells "[s]he is not the real Lily" and adds "[n]either is she anyone impersonating the real Lily" (Fowles, *The*

*Magus* 170). This is the stage at which she becomes the embodiment of hyperreality. Therefore, although Nicholas acknowledges the fact that “[e]very truth in his world was a sort of lie; and every lie a sort of truth” (Fowles, *The Magus* 387), he admits that even though he wishes Alison’s companionship, he “wanted [wants] Julie ten times more” (Fowles, *The Magus* 387).

As the hyperreal offers a heightened version of reality, is always more appealing for the postmodern individual. As Lily/Julie is “without either physical or psychological flaw” (Fowles, *The Magus* 344), she constitutes the heightened or flawless reality. Hence, Nicholas has the tendency to trade the real for its perfect and immaculate counterpart – the hyperreal. As Baudrillard also puts it, pornography is an example to this. It is “sexier than sex itself” and he further explains, what is fascinating is the “excess of reality” of things. Thus, he asserts that the only phantasy in pornography is the “phantasy of sex”, not in the real but the hyperreal (Baudrillard, *Seduction* 29). As sex itself is not as attractive as the phantasy of it; thus, it will never be able to compete with it. Therefore, as Baudrillard suggests, the world has been inevitably replaced by its copy. This copy eventually survives neither the real nor the representation. Hence, while sleeping with Alison, Nicholas states that he imagines himself sleeping with Lily/Julie instead of Alison and concludes that his experience with Lily/Julie would definitely be “infinitely disturbing and infinitely more passionate; not familiar, not aching with fatigue, hot, a bit sweaty... some cheapened word like randy; but white-hot, mysterious, overwhelming passion” (Fowles, *The Magus* 263-64). Therefore, when Conchis proposes him to go back to England, “[m]arry her [Alison], have a family and learn to be what you [he] are [is]” (Fowles, *The Magus* 406-07), Nicholas answers as “I’d rather die” (Fowles, *The Magus* 407). In this regard, Hutcheon’s notion on Carter’s female characters can also be applied here to Lily/Julie and Rose/June in that “women are never real; they are but representations of male erotic fantasies and of male desire” (Hutcheon, *The Politics* 32-33). In this regard, when Nicholas first meets Lily/Julie she mesmerizes him with her outlandish and eccentric ways and ambivalent nature. Starting from their first meet onwards, Lily/Julie, later also together with her twin sister Rose/June provides “two Lilies in the field” (Fowles, *The Magus* 199), which blurs the lines between reality

and representation in the novel more intensely. As Baudrillard also suggests, twins were both deified and sacrificed in the primitive cultures as their “hypersimilitude was equivalent to the murder of the original, and thus to a pure non-meaning” (Baudrillard, *Simulacra* 108). Thus, Lily/Julie embodying the mind and Rose/June embodying sexual drives will offer Nicholas an intensified real world, which Alison will never be able to offer him. Therefore, every experience Nicholas has with Lily/Julie and Rose/June opens the doors to hyperreality and it is the form rather than the content that determines what is taken for real in these instances.

To traverse the phantasy in the Lacanian sense is to be more profoundly claimed by the phantasy than ever, in the sense of being brought into an ever more intimate relation with that real core of the phantasy that transcends imaging. (Boothby 275-76)

In light of the quotation by Richard Boothby, it can be claimed that Nicholas is deeply drawn into the hyperreal. His self-deception is such that he says he began to accept the fundamental benevolence of Conchis despite his tricks (Fowles, *The Magus* 294). This shows that he enjoys the whole enterprise. This is how Nicholas enters total simulation. Baudrillard suggests, the more perfect total simulation becomes, the more it is closer to the catastrophic breakdown (Lane 23). Thus, even after Lily/Julie has been revealed to be “Dr. Vanessa Maxwell” at the end of the novel, though the truth to it is also vague, Nicholas perseveringly addresses her as ‘Lily’. “Lily looked briefly up at me, bespectacled, absolutely without expression” (Fowles, *The Magus* 506). The reason for this is that throughout the novel, Nicholas lives in the realm of these characters. These characters become signs without an original referent; therefore, they constitute the real for Nicholas.

### **3.3.2. Alison as the Real**

Nicholas knew even before he set his eyes on Lily/Julie that reality was not what he was searching for as it was not as impeccable as the hyperreal. Therefore, he states that the honest eyes of Alison begging him not to lie were exactly what made him lie (Fowles, *The Magus* 30). The taken-for-granted reality; thus, holds no meaning for

the postmodern way of living as the real has been overwritten by the hyperreal. As a consequence, the hyperreal world becomes the postmodern individual's real world. In the novel, Alison is cast as the real. She, being a total foil to Lily/Julie, represents everything that is down-to-earth and real. Hence, she is the "attachment to all that Lily was not" (Fowles, *The Magus* 553). As, according to Baudrillard, reality has been eradicated in the postmodern society, Alison is the one character of the novel who is present with her absence. Her scenes; therefore, are only confined to the beginning and the closing of the book. However, her influence is almost tangible. What Alison tries to attain with her presence is stability in Nicholas's life. When Nicholas would use his metaphor "the cage of glass between me and the rest of the world", Alison would answer to Nicholas as "[m]arry someone. Marry me" (Fowles, *The Magus* 35), offering him stability and companionship in this meaningless universe. However, Nicholas acknowledges the fact that they belong to separate corners as Alison would belong to "...some dimension for which there is no name. Reality, perhaps" (Fowles, *The Magus* 49) and he himself belongs to the hyperreal. Thus, a marriage between them would be unacceptable. Therefore, when Nicholas moves to Greece, it is the letters that Alison continues to send him that constitute his only tie to reality. Nicholas explains this condition as "[w]hen Alison's letters stopped, I was also increasingly isolated in a more conventional way. The outer world, England, London, became absurdly and sometimes terrifyingly unreal" (Fowles, *The Magus* 56). The outer world becomes unreal for Nicholas, as Žižek also states, in the end, virtual reality turns real reality into virtual reality (Žižek 12). Therefore, as the hyperreal universe which surrounds Nicholas seems or becomes more real than reality itself, his former residence starts losing its reality for him. As Alison is the embodiment of the real, she is the person who shatters the constructed image of Nicholas. For instance, one day, she hurts Nicholas's neatly constructed image by stating: "Nicholas, you know why you take things too seriously? Because you take yourself too seriously" (Fowles, *The Magus* 32). Thus, she may be considered down-to-earth when compared to Nicolas. Thus, Alison's greatest virtue is, as Nicholas will later also realize, her "constant reality" (Fowles, *The Magus* 487). She sees the world without rose-tinted glasses; in contrast to Nicholas who frequently does. Camus, by referring to Galiani states that what is important "is not to be cured, but to live with one's ailments" (Camus 38). In

this regard, Alison sees the desert the contemporary era is in and she tries to live by acknowledging this ailment. On one incident, when Alison is talking to Nicholas about being an air hostess and bearing with herself, she states that she experiences some phenomena called “charm depression” which happens when one does not notice how long it has been after the departure of the plane and once realized it has a shocking effect on the individual in that the individual suddenly realizes how far one is from the self. She states, in a moment like this, “You begin to feel you don’t belong anywhere any more” (Fowles, *The Magus* 267). She states that although she hates her hometown, she, at the same time loves it, and though she knows that “I [she] couldn’t ever be happy there [and] yet I’m [she’s] always feeling homesick” (Fowles, *The Magus* 33). She is; hence, a brutally realistic character as she knows that “[t]here isn’t any meaning. You try and try to be happy and then something chance happens and it’s all gone” (Fowles, *The Magus* 34). In this regard, she can be considered an absurd person in Camus’s terms. “Assured of his temporally limited freedom, of his revolt devoid of future, and of his mortal consciousness, he [the absurd man] lives out his adventure within the span of his lifetime” (Camus 66). Hence, unlike Nicholas, she accepts her own unhappiness in the contemporary life and tries to live in knowing this absurdity.

Here, it should be noted that Nicholas only laments the loss of the real, when he feels dissatisfied with the hyperreal. The only time when he is tired of Lily/Julie’s deception does he admit that he became “most tired of all of being self-tricked” (Fowles, *The Magus* 400). Hence, the memory of the school and his duties and the memory of Alison only occur to Nicholas when he experiences humdrum or bothersome incidences at Bourani. That is, he realizes his disintegration only when the hyperreal displeases him. To illustrate, towards the end of the novel when Nicholas is abducted by Conchis, and ‘Anton’ is giving him an injection, he states that “[t]he absurd memory of the pile of examination papers I [he] had still to mark went through my [his] mind” (Fowles, *The Magus* 489). Or, when he regains his consciousness before the ‘trial’, he “remember[s] the wretched exam papers” (Fowles, *The Magus* 495). Another incident is when Nicholas, while he is about to go under Conchis’s hypnosis, thinks of Alison and says, “I had always seen myself as potentially a sort of protector

of her; and for the first time, that evening at Bourani, I saw that perhaps she had been, or could have been, a protector of me” (Fowles, *The Magus* 111). On this thought, he lights a cigarette, as he believes that at such a moment Alison “would have lit a cigarette” (Fowles, *The Magus* 111), as well. This example indicates that Nicholas is desperately trying to keep his bond to her. Therefore, upon learning Alison’s suicide, he contemplates that he felt “most free for the future yet most chained to the past” (Fowles, *The Magus* 399). On another incident, when Nicholas is in deep despair, the “honesty”, “untreachery”, even the “true death” of Alison function as his last anchor in reality. Therefore, he adds that he clings to the reality in Alison’s character that would be “a tiny limpid crystal of eternal non-betrayal” (Fowles, *The Magus* 492-93). Furthermore, towards the very end of the novel, on recalling opening up about his father to Alison, he states that he had acknowledged her honesty and truth. These incidents; thus, prove that Alison is the embodiment of the real in the novel.

#### **3.4. Nicholas not as a Simulacrum**

Towards the end of the novel, especially after Nicholas’s dismissal of the godgame, Nicholas first resents being dismissed and finds himself in the void of the contemporary society. “Perhaps that was my deepest resentment of all against Conchis. *Not that he had done what he did, but that he had stopped doing it*” (Fowles, *The Magus* 553). During his stay at Phraxos, he was so driven into hyperreality that upon being released from the godgame, he grew frustrated and he was concerned that “they had lost me [him], they did not know where I [he] was” (Fowles, *The Magus* 575). Baudrillard states that “[i]llusion is no longer possible, because the real is no longer possible” (Baudrillard, *Simulacra* 19). Therefore, what Nicholas experiences during the godgame was his one and only reality and his exit drove him back into the void of the real. It is due to this reason that stepping back into hyperreality emerges as an insatiable necessity for Nicholas. He states, “I had to see the roof of Bourani, the south of the island, the sea, the mountains, all the reality of the unreality” (Fowles, *The Magus* 279). Hence, the search of the postmodern individual for an organizing principle had made Nicholas turn to the hyperreality of Phraxos. In this regard, the breaking of Mrs. de Seitas’s plate is a monumental moment in the novel as the plate



constituted Nicholas's only tie to the hyperreal upon his exit. Therefore, as the plate crumbled into pieces, Nicholas disclosed that "[m]y [his] life, my [his] past, [and] my [his] future" also crumbled into pieces as the hyperreality of Phraxos was the only organizing principle in his life. Hence, he adds that "[n]ot all the king's horses, and all the king's men" could put Nicholas's shattered life together again (Fowles, *The Magus* 644-45). When Nicholas exits hyperreality, the universe that is devoid of meaning and reason encapsulates him. This is his reason for defiance. Due to this reason, upon the death of Alison and his exit of the godgame, does Nicholas acknowledge that an "emotional desert" is stretching out in front of him with the "virtual death of Lily and the actual death of Alison" (Fowles, *The Magus* 553).

Gradually; however, Nicholas starts to develop self-realization. He contemplates, "[w]hat was I after all? Near enough what Conchis had had me told: nothing but the net sum of countless wrong turnings" and adds that all his life he had tried to "turn life into fiction, [and] to hold reality away" (Fowles, *The Magus* 539). Especially, upon learning that Alison's death was also orchestrated by the godgame, Nicholas comes to fully realize the value of the real. This is the time when he affirms that only Alison "could have exorcized her [Lily/Julie]". Thus, the altered notions and feelings he has for Alison have no longer any relation to sex. Instead, they have "something to do with my [his] alienation from England and the English, my [his] specieslessness, my [his] sense of exile" (Fowles, *The Magus* 632-33). Therefore, Nicholas concludes that even though he would be given the chance to sleep with a different girl every night, his longing and desire to meet Alison would be still as strong. Rubenstein and Fowles say that Nicholas; thus, ties his self-realization to "his new loyalty to "reality" – personified in Alison" by withstanding the temptation of Lily/Julie. Thus, at the end of the novel Nicholas accepts the meaninglessness of life and sees the truth in Alison and reality. Therefore, it can be concluded that Nicholas also "becomes [became] a magus in his own right" (Rubenstein and Fowles 334) as he has taken the control of his life into his own hands. This is how Nicholas escapes becoming a simulacrum of his own. Instead of drifting deeper into hyperreality, he discovers his true self. Thus, as Docherty also states, Nicholas, eventually, "finds the 'Alison' within him" (Docherty 121). When Nicholas's adventure into the hyperreality ceases to exist, he

returns back to his fragmented being devoid of any stabilizing and regulating concept as what has now changed is his attitude. The novel leaves the ending open-ended; thus, it is not clear whether Alison and Nicholas will restore their relationship. However, this does not alter the fact that Nicholas achieved his exit of the hyperreal.

## CHAPTER 4

### FROM FOGG TO EFFING: THE APARTMENT BLOCK, CENTRAL PARK AND THE DESERTS OF UTAH AS HYPERREAL SPHERES IN *MOON PALACE*

*Moon Palace*, published in 1989, is a novel by Paul Auster. The novel's narrator is its protagonist, Marco Stanley Fogg, who resides in New York. He is an orphan, who, until the end of the novel, never has the chance to know his father, and whose mother dies when he is little. Therefore, he has no family to look after him except Uncle Victor. Upon his uncle's sudden death, Fogg starts reading the books his uncle gives him before his death. "That was how I chose to mourn my Uncle Victor. One by one, I would open every box, and one by one I would read every book" (Auster 21). Hence, the books, which are more than a thousand in number, provide a refuge to Fogg. While mourning his uncle, Fogg becomes a recluse and refuses to make an effort in life. In order to sustain himself, he starts selling Uncle Victor's books one by one. Having no more books to sell and being short on money, Fogg is forced to leave his apartment and he starts living in Central Park. Shortly before moving out of his apartment, Fogg meets Kitty Wu, who together with an old friend of Fogg called Zimmer, comes to his rescue when he gets most ill at Central Park. In time, Fogg gets back to his former shape and he and Kitty begin a romance. In order to make a living, Fogg takes up a job of reading to a blind man called Thomas Effing. In time, Fogg learns both about his and Effing's past. Upon Effing's death, Fogg inherits money from Effing and starts living with Kitty Wu. When Kitty announces that she wants to have an abortion, they break up. Fogg, together with his father Solomon Barber, who happens to be Effing's son, sets out to Utah, where he wants to trace Effing's past. However, when Barber dies after an accident at the cemetery where Fogg's mother is buried, Fogg is forced to continue the journey alone. When his money gets stolen; however, Fogg starts

walking west until he reaches the Pacific Ocean and this is how the novel comes to an end.

As the summary provided above suggests, *Moon Palace* is a multilayered novel, which makes it almost impossible to summarize. The events mentioned above are only the main highlights of the book. Throughout the novel, although there are not many characters present, the incidents the characters experience occur in the strangest ways. Also, these incidents are either the effects or causes of other incidents, which complicates forming explanations and conclusions. *Moon Palace*; hence, has been put under the scope of diverse analyses. In most studies, the novel has been scrutinized as an example to an autobiography for it offers a first-person narrative written from the perspective of Marco Stanley Fogg, the protagonist of the novel (Martin 67). Martin also states that Fogg's narrative contains details from Auster's own life and; thus, also offers an example to life-writing. According to him, in this sense, *Moon Palace* stays loyal to the tenets of postmodern autobiography (Martin 67). In addition to being analyzed as an autobiography, *Moon Palace* has also been frequently regarded as a work of historiographic metafiction. According to Linda Hutcheon, historiographic metafiction is regarded to be a combination of metafiction and historical fiction as she states that both historiographic theory and postmodern fiction are potently self-conscious about narrating past events in the present and about combining present actions with the absent past (Hutcheon, *The Politics* 71). In this regard, Varvogli assumes that Paul Auster's *Moon Palace* can be described as a work of historiographic metafiction in that it not only dwells upon the subjectivity of the author and his creation, but also reminds the reader that the past and history can only be attained only through the narrative (Varvogli 117). Furthermore, *Moon Palace* has also commonly approached as a series of quests. Weisenburger states that some of the reoccurring quests in the novel are carried out "for natural language, fathers, authority, and history" (Weisenburger 130) and they usually occur "within claustrophobic interiors (Weisenburger 130). Dwelling on the same spatial concept, Martin posits that Paul Auster's novels generally revolve around an urban background and the borders of the lives of the protagonists are determined by the environment they position themselves (Martin 145). Therefore, Martin further adds that the protagonists in Paul Auster's

fiction “voluntarily exile themselves from the city” (Martin 145). These and many more other studies have been conducted regarding *Moon Palace*. As it is a multilayered novel, it is open to diverse studies. However, upon research, it has been concluded that there is no or rare explicit hyperreal analysis of *Moon Palace*. Several other novels by Paul Auster such as *The Locked Room* (1986), *Ghosts* (1986) and *Travels in the Scriptorium* (2007) have been previously scrutinized under the Baudrillardian concept of hyperreality; however, not much and related research on *Moon Palace* within this specific research area could be detected. Hence, this study leads a different approach to *Moon Palace* and explores it as a critique of Baudrillard’s concept of hyperreality with the aim of contributing to narrow the related research gap. As Donovan states, there is a constant “tension between artifice and realism in *Moon Palace*” (Donovan 78) and; thus, the novel proves to be suitable for a hyperreal reading.

#### **4.1. Orphaning Standing for the Break from the Grandnarratives**

To start with, Fogg’s being an orphan detaches him from history; thus, making him a ‘rootless’ postmodern individual who has no link to history or any other grandnarrative. Being “Emily’s love child” (Auster 4), his mother dies when he is a child and both before and after his mother’s death, his father is “all a blank” (Auster 4) for him. The only phrase his mother utters about his father is that “[h]e died a long time ago,” ... “before you [he] were [was] born” (Auster 4). Therefore, in an escapist attempt to keep himself alive, Fogg chooses to believe in the story that his father was “a space traveler who had passed into the fourth dimension and could not find his way back” (Auster 4). Hutcheon states that “[w]e only have access to the past today through its traces – its documents, the testimony of witnesses, and other archival materials” (Hutcheon, *The Politics* 58). What Hutcheon says is that the understanding of the past is constructed through its representations. Hence, postmodernism “reveals a desire to understand the present culture as the product of previous representations” (Hutcheon, *The Politics* 58). The severance from these representations; hence, marks the break from the past and it decenters the postmodern individual. In this regard, as Uncle Victor’s presence in Fogg’s life was what kept him grounded, he functioned as

the grandnarrative to Fogg. “Not only was Uncle Victor the person I [he] had loved most in the world, he was my [his] only relative, my [his] one link to something larger than myself [himself]” (Auster 2). Even though Fogg was cynical and skeptical about the utterances of Uncle Victor, a part of him would blindly believe every word that would come out of his mouth (Auster 6). Hence, he would bring order, reality and purpose to Fogg’s life with his existence. This shows how significant it is for Fogg to have him in his life. Therefore, upon Uncle Victor’s death, Fogg loses his organizing principle in life and; thus, begins drifting away from his self and reality.

My uncle simply dropped dead one fine afternoon in the middle of April, and at that point my life began to change, I began to vanish into another world. [...] I lived with my mother until I was eleven, but then she was killed in a traffic accident, [...] There was never any father in the picture [...]. (Auster 3)

Losing Uncle Victor serves as the final straw as losing his mother and not having a father were already diverting Fogg from the past and the real. Therefore, he states that in a world without Uncle Victor, he feels as if the world is pressing down on him and he “could [can] barely catch my [his] breath” (Auster 32).

Postmodernity is said to be a culture of fragmentary sensations, eclectic nostalgia, disposable simulacra, and promiscuous superficiality, in which the traditionally valued qualities of depth, coherence, meaning, originality, and authenticity are evacuated or dissolved amid the random swirl of empty signals. (Gauthier 30)

As Gauthier above suggests, postmodernity offers a world of total disintegration and incoherence. Therefore, Fogg in losing all direction in life in this incoherent universe, will consult to what he inherits from Uncle Victor; namely, the books and the suit, with an aim to keep himself grounded.

#### **4.1.1. Reading Uncle Victor’s Books**

Upon Uncle Victor’s death, decentered Fogg consults to reading the books he had inherited from Uncle Victor as a strategy to have a link to the past and the truth. O’Donnell states that Fogg “peruses a library of 1,492 books in an apartment left to

him by his uncle, searching for indications of how he is to proceed through life” (O’Donnell 83). Hence, in search of a direction in life, Fogg clings to reading the books as if it is a religious or righteous act to do for Uncle Victor and himself. Baudrillard states that “[w]hen the real is no longer what it was, nostalgia assumes its full meaning” (Baudrillard, *Simulacra* 6). Hence, it is exactly the feeling of nostalgia that causes Fogg to read the books. By reading the books, he wants to keep his memory of the past and the real alive. Therefore, he no longer approaches the act of reading as a pastime activity. “...I had no idea which books were in which boxes, but was a great one for making up stories back then, and I liked the sound of those sentences, even if they were false” (Auster 2). Hence, what Fogg looks for in this decentered postmodern era is a grounding principle and it does not matter ‘even if it is false’.

Although the initial aim of Fogg’s reading Uncle Victor’s books was to mourn his loss and keep him connected to the past, eventually, being too absorbed in reading makes the process become less real as Fogg starts to experience tangible effects of it in the ‘real’ world. For instance, the boxes filled with the books were previously his furniture. Thus, by selling the books he starts to lose his properties. “The room was a machine that measured my condition: how much of me remained, how much of me was no longer there. I was both perpetrator and witness, both actor and audience in a theater of one” (Auster 24). Hence, the more Fogg reads and gets detached from Uncle Victor, the more he gets away from his actual life as well. Subsequently, “this excess of information – which signifies nothing – makes him [Fogg] drown deeper in a kind of hyperreality” (Torkamaneh and Taghizadeh 203). With each book, Fogg ventures into his uncle’s past and with each book he gets more detached from his uncle’s and his own past as the act of reading starts to precede meaning. He even states towards the last boxes he does not even make out the words due to tiredness, but he still continues to read. Hence, the haven of these books; in time, blurs the lines of reality for Fogg and turns him into a recluse. Selling the last books, Fogg would even claim that “...I [he] would even go so far as to call myself [himself] *happy*” (Auster 31). Consequently, detaching himself from the past, Fogg totally enters the realm of hyperreality.

#### **4.1.2. Wearing Uncle Victor's Suit**

A similar kind of bond between the past and the present can be observed in the suit Fogg inherits from Uncle Victor, which he chooses to wear like an armor for a while. Fogg states that whenever he felt lonely or sad, “swadd[ling] in the warmth of my [his] uncle’s clothes” provided him refuge and comfort and he adds that there were even times when he believed that the suit was actually “holding me [him] together” (Auster 14-15). He even states that, being devoid of the suit, he feared that “my [his] body would fly apart” (Auster 14-15). Hence, the suit initially functioned as the organizing principle in Fogg’s life; just like the books. However, as it does not take long for the suit to wear out and be “gone” (Auster 25), the bond to the real and the past gets shattered once again.

In addition to wearing Uncle Victor’s suit, Fogg is also made to wear Effing’s late companion Pavel Shum’s coat. “Mrs. Hume was ordered to fetch the coat that had once belonged to Pavel Shum. ...That was how I came to inherit my predecessor’s overcoat. ... I had been turned into Pavel Shum’s ghost” (Auster 116). As this statement by Fogg suggests, both coats as objects referred to an attempt to form a link to the past. However, they, eventually, alienated Fogg from the real and the self by ‘turning him into a ghost’.

#### **4.2. The Apartment Block as the Hyperreal Domain**

As Baudrillard states, the hyperreal has even entered our most private places, homes, as we are living in an age where there is “forced extroversion of all interiority” and “forced injection of all exteriority” (Baudrillard, “The Ecstasy of Communication” 132).

But today it is the very space of habitation that is conceived as both receiver and distributor, as the space of both reception and operations, the control screen and terminal which as such may be endowed with telematic power that is, with the capability of regulating everything from a distance, including work in the home and, of course, consumption, play, social relations and leisure. Simulators of leisure or of vacations in the home like flight simulators for airplane pilots become conceivable.



Here we are far from the living-room and close to science fiction. (Baudrillard, "The Ecstasy of Communication" 128)

Baudrillard above suggests that the home has turned into the simulation of the real. With the simulation of consumption, social relations and leisure activities, it has become more of a fantasy world. Of course, his argument is predominantly based on the influence of the television and the media; however, in Fogg's case, the hyperreal occurs even without any of these. As Fogg "had no desire to fit in" (Auster 15) the outer world, he chooses to come up with his own hyperreal explanation of the world within the confines of his apartment block. Hence, the reality he experiences in his apartment surpasses the outer reality for him. Even when with Uncle Victor, Fogg tells he and Uncle Victor would create a game in which they would invent imaginary countries, which would "overturn the laws of nature" (Auster 6). "Given the difficulties the real world had created for both of us [Fogg and Uncle Victor], it probably made sense that we should want to leave it as often as possible" (Auster 6). Just as this little game provides a drift from the contemporary reality, Fogg's self-nihilation also provides a drift from the real to his own hyperreal. Henceforth, the reality he experiences there is a constructed, ambivalent and suppressive one.

Today, it is the real that has become the alibi of the model, in a world controlled by the principle of simulation. And, paradoxically, it is the real that has become our true Utopia - but a Utopia that is no longer in the realm of the possible, that can only be dreamt of as one would dream of a lost object. (Baudrillard, *Simulacra* 122-23)

As Baudrillard above suggests, the model has taken over the real and; consequently, attaining the real has become a dream. The books, the suit and the life Fogg has destined for himself in his New York apartment are the models offering a simulation of Fogg's life. They eradicate his former life and become even "[m]ore real than the real" as "it is simulation that is effective, never the real" (Baudrillard, *Simulacra* 56). It is due to this reason that, for Fogg, everything else outside the apartment block becomes eventually non-real, irrelevant and redundant. To illustrate, Fogg knows that there were numerous fellowship programs available for someone in his place; however, contemplating on this topic he concludes that he detests the idea of trying

to be a part of the society; thus, he enters his own. Fogg acknowledges the fact that there is no room for hope in the outer reality for him. Thus, from that illuminating moment onwards, he makes up his mind on not trying to help himself; refusing “even to lift a finger” (Auster 20). Baudrillard defines the era of simulation as one from which “human beings have disappeared” (Baudrillard, “On Disappearance” 24). Hence, Fogg’s self-nihilation can be regarded as such a disappearance for his “DIY escape” mechanisms (Bauman xviii) comprises of entering total simulation. The DIY escape for Fogg; therefore, is a hyperreal venture into his inside rather than the outside as he comes to enter the hyperreal in the confinement of his apartment block. Fogg; therefore, willingly entraps himself in a hyperreal world, where a search for meaning and reason is abortive. By divorcing himself from everything, he opens the doors to everything as “when everything is repressed, nothing is anymore” (Baudrillard, *Simulacra* 147). Therefore, in time, the difference between the real and the non-real vanishes, which results in the proliferation of countless realities and meanings without actual referents. Hence, there is no real anymore to be replaced and there is no false to replace. Both of these terms annihilate with the introduction of hyperreality. “There are only images or illusions; ‘behind’ images there are more images; there is no point at which the final illusion is stripped away to reveal . . . reality” (Pawlett, *Jean Baudrillard* 71). As Pawlett suggests, images proliferate more images and like the layers of an onion, each layer turns out to be empty and devoid of meaning. This is what Fogg experiences when he steps into the realm of hyperreality. Fogg, being in this in new realm, turns into a copy of himself who haunts his existence. “[T]he subject is simultaneously itself and never resembles itself again, which haunts the subject like a subtle and always averted death” (Baudrillard, *Simulacra* 95). Therefore, in the course of the novel, Fogg takes a break of the bondage between the signifier and the signified, which leaves his self-image without any referents. The realm Fogg creates for himself in his apartment block is neither a dream nor a reality. It is hyperreality since Fogg’s entrance, everything he experiences there is real; yet at the same time it is not. As a consequence, the reality brought by his self-annihilation provides him the ‘reality’ he was looking for in his life. It offers him some sanctuary from the unbearably fragmented world outside.

The real is produced from miniaturized cells, matrices, and memory banks, models of control - and it can be reproduced an indefinite number of times from these. ... It is no longer anything but operational. In fact, it is no longer really the real, because no imaginary envelops it anymore. It is a hyperreal .... (Baudrillard, *Simulacra 2*)

Hyperreality; hence, creates symbols of realities that do not actually exist. Torikian describes Baudrillard's hyperreality as "a term used to describe the way the world is absorbed by an individual's preference for illusory objects over authentic ones" (Torikian 100). The life Fogg destines himself to live in the apartment; thus, provides him numerous examples of hyperreality, where the experience of the real becomes more real than reality itself. To illustrate, Fogg would describe that even though he would not starve out of extreme hunger, there would be almost no time he would not have food on his mind from "visions of feasts" to "gigantic bowls of fruit" (Auster 28). He tells that figments of his imagination would appear and vanish before his eyes. These images could be a glass of lemonade, a newspaper which bears Fogg's name on it, Uncle Victor's intact suit, or even his former self looking for something while drunk (Auster 29). Furthermore, he adds that on other incidences he finds himself "chewing imaginary food, smoking imaginary cigarettes, blowing imaginary smoke rings into the air around me [him]" (Auster 29). He; thus, adds that such moments are the worst as he knows that he "could no longer trust myself [himself]" (Auster 29). He states that "[m]y [his] self-absorption was so intense that I [he] could no longer see things for what they were: objects became thoughts, and every thought was part of the drama being played out inside me [him]" (Auster 53). Moments like this are proof to the fact that Fogg has entered the hyperreal as the distinction between the real and the non-real vanishes for him. This phase of Fogg's life can be regarded as a transitional phase from the second order of the simulacra to the third. As the second stage is known to conceal the fact that reality is absent, the sign pretends to be a copy of the original, without an original. Fogg is well aware that the images of food and various other references to his former self are mere imaginary, that they are images without some concrete referent. Later on; however, as Fogg states in the excerpt given above, he claims that he may have started failing in marking the line between the truth and the imaginary. Consequently, his mind "had [has] begun to drift" (Auster 29). This phase may be interpreted as the third stage of simulation. As in the third stage the

simulacrum no longer has any reference to any kind of reality, and the signs just keep reflecting other signs which do not have any link to any reality either, the hyperreal steps in. At this stage, Fogg can no longer distinguish between fact and fiction and the real collapses for him. Hence, Fogg adds, in order to keep himself together he had to convince himself that “I [h]e was no longer real” (Auster 29). This statement means that in entering the domain of simulation, the real eradicates together with the distinction between the real and fiction. For instance, on his first encounter with Kitty Wu and her friends at the breakfast table, Fogg claims that Cyrano and his voyage to the moon is real and he vehemently opposes to the notion that he is a figment. He provides a counterclaim that Cyrano was also “a creature of flesh and blood, a real man who lived in the real world, and in 1649 he wrote a book about his trip to the moon” (Auster 37-38). In Fogg’s hyperreal world, Cyrano is, indeed, a ‘real man who lived in the real world’. He is even more real than the ‘real’ person who came to his door later on, whose knocks Fogg left unanswered as he was too deeply drawn into contemplating on who would be “that desperate to see me [him]” (Auster 43). Similarly, when the landlord comes to his door and criticizes Fogg for not having a decent job, Fogg chooses to answer as he actually has a permanent job, which is trying to “live through another day” (Auster 45).

### **4.3. Central Park as the Hyperreal Domain**

A second hyperreal domain in *Moon Palace* providing some confinement for Fogg is Central Park. In contrast to the apartment block, Central Park offers hyperreality outside the confines of a closed place. Belsey contemplates that the conception of space, like anything else in a postmodern society, is under the heavy influence of subjective construction and individual consciousness (Belsey 3). Hence, Fogg accounts his hyperreal experience there as “[t]his was New York, but it had nothing to do with the New York I had always known” (Auster 54). The perception of Central Park has changed as this time being the domain of the hyperreal, it provided him a sanctuary and a refuge against the streets (Auster 55) and helped him to clear his vision to consult to his inner self.

The stay in Central Park constitutes the phase in Fogg's life during which he is financially most desperate. Therefore, in search of something to hold on, the hyperreal universe he constructs around himself in this setting is even more encompassing than the apartment block.

The process will, rather, be the opposite: it will be to put decentered situations, models of simulation in place and to contrive to give them the feeling of the real, of the banal, of lived experience, to reinvent the real as fiction, precisely because it has disappeared from our life. (Baudrillard, *Simulacra* 124)

As Baudrillard suggests, in total simulation the model claims its reality in such a way that it will eventually turn the real into fiction. In the same light, during his stay in Central Park, Fogg preferred to give regular garbage cans, out of which he ate the leftovers, such names as "cylindrical restaurants, pot-luck dinners, municipal care packages" just to "deflect me [himself] from saying what they really were" (Auster 59). Also, when he goes to a coffee shop or a diner every once in a while, he prefers to pick a number of toothpicks in order to give himself the impression that he had just eaten. Thus, eating in pot-luck restaurants and using toothpick while being hungry are examples that eradicate the real by putting the real and representation on the same shelf.

#### **4.4. The Deserts of Utah as the Hyperreal Domain & Effing as a Simulacrum**

Effing is the character in the novel who challenges the concept of reality the most as he wears many masks for many circumstances. Throughout the novel; thus, he reveals many different characters and it is impossible to tell which of these characters the real Effing is "if real is a word that can be used in talking about him [Effing]" (Auster 98). Also, he often problematizes on the concept of reality. On one incident he asks Fogg "[a]re you sure you're alive, boy? Maybe you just imagine you are.' 'Anything is possible. It could be that you and I are figments, that we're not really here. Yes, I'm willing to accept that as a possibility'" (Auster 102). Therefore, Effing comes about as a total challenge to reality.

#### 4.4.1. The Deserts of Utah as the Hyperreal Domain

In Effing's narration, his accounts about his years spent in the deserts of Utah provide an example to hyperreality.

The land is too big out there, and after a while it starts to swallow you up. I reached a point when I couldn't take it in anymore. All that bloody silence and emptiness. You try to find your bearings in it, but it's too big, the dimensions are too monstrous, and eventually, I don't know how else to put it, eventually it just stops being there. There's no world, no land, no nothing. It comes down to that, Fogg, in the end it's all a figment. The only place you exist is in your head. (Auster 152)

The desert of Utah; thus, has provided Effing with a simulation which has eradicated everything else. As in the desert he has existed only in his head, Effing tells "[i]f they're strong enough, a man's thoughts can change the world around him" (Auster 101). Therefore, Effing answers on whether he wants to re-experience it as "[o]nce you've done that, boy, you never forget it. I don't need to go anywhere. The moment I start to think about it, I'm back. That's where I spend most of my time these days—back in the middle of nowhere" (Auster 122). Hence, just like Fogg, Effing would also enter the hyperreal in his own confinement. It confirms how postmodern individuals can switch between the various realities. Moreover, accounting on another incident, Effing mentions of a time during which he took the place of a dead hermit. As he was more or less at the same age with the hermit, Effing thought "[i]f anyone came up there to pay him [the hermit] a visit, he would simply pretend to be someone he was not—and see if he could get away with it" (Auster 162-63). Thus, this example also proves that Julian Barber was eradicated by the model and he could never again be attained. Effing further accounts that one day an Indian came to pay the hermit a visit. He acted as the hermit and the Indian believed him. Upon this, Effing tells Fogg that the hermit "was looking for [Tom the hermit], he wasn't about to question who had given it to him. In the end, it was probably a matter of complete indifference to him whether he had been with the real Tom or not" (Auster 170). This example proves how reality has been eliminated and overwritten by hyperreality and its images. In the postmodern era people only know the finished products and not the reality behind them. They do not care about the reality as long as they get what they want. Thus,

what is there is only the sign. In a similar vein, the Indian wanted see the hermit and he saw the hermit.

Furthermore, while Effing lived in the cave as the hermit, he had to organize his meals meticulously and try to survive (Auster 165). This experience is almost the same as to Fogg's experience in the apartment block, but it is also a totally different one. Hence, this shows again how reality is privatized. In this regard, when Fogg asks "[b]ut how do we know there ever was a cave?" (Auster 269), Kitty answers as "[o]f course he was telling the truth" ... "His facts might not always have been correct, but he was telling the truth. Even if there wasn't an actual cave, there was the experience of a cave" (Auster 269). Hence, Kitty is referring to the privatization of the real. For Ashvo-Muñoz, "[i]n an age of hyper-reality fiction more and more displaces reality and simulacra reigns supreme showing a vital concern about credulity. One is aware that there is more than one way to interpret reality" (Ashvo-Muñoz 34). Thus, the cave for Effing and turning into the hermit became his truth. He lived in it no matter whether there ever was an actual cave or not.

#### **4.4.2. Effing as a Simulacrum**

Effing is a character who has no relation to the 'real' world outside; thus, he has become a simulacrum of his own. As Beville states "... postmodernism expands to examine the self as alienated from the community and also from itself" (Beville 46). Hence, Effing accounts Fogg that earlier he had a different "sissy name" which he had "always detested" (Auster 125). This was the name of "Julian Barber". Effing has; thus, totally eradicated his own self and has turned into his own simulacrum. Thomas Effing has no originality, but it is more real than Julian Barber who has ceased to exist. Hence, he directs a question at Fogg stating, "[y]ou can't give someone a name if you don't know he exists, can you?" (Auster 190). Therefore, there is no Julian Barber anymore, but its copy Effing is. Towards the end of the novel, Fogg states that he does not want to have Effing's article published as he knows that no matter how great an artist Julian Barber might have been, the paintings of Effing would constitute always a more immaculate picture. The real; hence, will not be able to surpass the

hyperreal as they will always be “perfect, infinite, more exact in their representation of the real than reality itself” (Auster 226).

#### **4.5. Fogg not as a Simulacrum**

While Effing turns into a simulacrum, with Zimmer and Kitty Wu’s help, Fogg exits the loop of the hyperreal. With the help of his friends, he gets away from his apartment and the Central Park. Thus, he is able to make his exit. However, it will only be after his rescue by Kitty Wu and Zimmer that Fogg will reflect on his hyperreal experience from a critical vantage point. For instance, only when he exits the hyperreality of the apartment block does he come to state that the rescue “alters the reality of what I [he] experienced” (Auster 49). From his rescue onwards, he will know that there are people who would love him and who would care for his well-being, so he will step out of hyperreality as these people, even only for a while, will bring organization, purpose and reality to his life. Similarly, with the rescue, Fogg comes to realize in what a bad condition Uncle Victor’s clarinet was, which he was carrying with him the whole time. Actually, the clarinet had been in this condition all the way in Central Park; however, Fogg was not able to realize it back then. Hence, it can be stated that the postmodern individuals take the simulation of the society/world for granted as they do not know the difference between living in total simulation and not.

Baudrillard sees everything as simulations and he proposes that there is no way out as there is no other reality than the hyperreality. However, the fact that Fogg could exit hyperreality proves that the Moebius strip can also be broken. After the rescue, Fogg remarks that it did not take him long to “resemble the person I [he] had once been” (Auster 79). In the course of the novel; however, he has started to lose his friends and family one by one. Thus, at the end of the novel, he is again left alone and in the void of the contemporary culture. However, the Fogg at the end of novel seems to have succumb to the meaninglessness of his punishment, and he is not interested in getting the rock on top of the mountain or not; instead, he has found ‘happiness’ in the process. Therefore, one must, like Sisyphus, “imagine him *happy*” (Camus 123).



## CHAPTER 5

### CONCLUSION

This study analyzed two postmodern novels, namely, John Fowles's *The Magus: A Revised Version* (1977) and Paul Auster's *Moon Palace* (1989) in relation to Jean Baudrillard's theory of hyperreality. The theoretical background of this thesis has revolved around the most fundamental tenets of postmodernism and maintained an objective in exploring their influence on the postmodern individual. In addition to the exploration of postmodernism, the theoretical background has respectively studied the postmodern subject, the importance of the loss of the grandnarratives, postmodern literature and Baudrillard's understanding of hyperreality, simulacra and simulation. Throughout the study, it has been argued that the break from the grandnarratives, especially the break from the past and history, led to the disappearance of the totalizing conception of truth in the postmodern era, and this analysis has attributed the emergence of the Baudrillardian concept of hyperreality to the severance from the past, the tangible and the collective. Even though many theoreticians have put forward many arguments on the perception of truth, the reason why this study chooses to center around the concepts of Jean Baudrillard is that he has been mainly analyzed in media studies and; consequently, a scarcity in the application of his theories of simulacra, simulation and hyperreality in the field of literature has been detected. Upon research it has been found out that the literary works that have been frequently put under the scope of a Baudrillardian hyperreal analysis have always been the same six to seven novels, two of their most outstanding ones being Don DeLillo's *White Noise* (1985) and Julian Barnes's *England, England* (1998). Due to this reason, this study approached *The Magus* and *Moon Palace* from the perspective of hyperreality, simulation and simulacra with the aim of offering an analysis that has never been done before and; as a consequence, contributing to the diversity of the literary works that

have provided examples to Baudrillardian analysis. In addition to never having been put under a Baudrillardian analysis, another common feature these two postmodern novels share is that they also have never been solely combined within the scope of an earlier study. Hence, this thesis aimed to fill in this gap. Besides, whereas John Fowles is regarded to be one of the first postmodern novelists, Paul Auster is considered to be one of the latest. Thus, the existing twelve-year time difference between their novels, *The Magus* and *Moon Palace*, serves to prove the applicability and validity of Baudrillard's theories. Furthermore, John Fowles is of British and Paul Auster is of American origin. Hence, the application of hyperreality by this study to the novels of these two authors who possess different national backgrounds also pointed to the universality of Baudrillard's theories. In light of all these reasons, this study aimed to analyze *The Magus* and *Moon Palace* within the scope of Baudrillard's concept of hyperreality and, eventually, proposed that, contrary to Baudrillard's understanding, an escape from the contemporary universe of simulation can and may be still possible for the postmodern individual. This conclusion has been attained through the analysis of the protagonists of these two novels, who enter hyperreality. It has been argued that the protagonists are drawn into hyperreality; however, in time, they find their way out of it with the help of other people who care for them. However, the universe they enter upon stepping out of hyperreality is devoid of any meaning and objective. Hence, the individuals are only left staring into the void of the postmodern culture with their eyes wide open.

Going deeper into the theory of Baudrillard, this study scrutinized Baudrillard's understanding on the contemporary world and how it is dominated by mass media, images and signs. For Baudrillard, the difference between the signifier and signified has expired; consequently, the prolific reproductions of images fill the void left behind by the absence of the real. Hence, the reproduction of reality by the simulations is all that is left, leading to the emergence of hyperreality. In his book *Simulacra and Simulation* (1994), Baudrillard breaks down the order of the image into four stages. For him, in the first stage, the image is the reflection of a basic reality. Therefore, the first stage tries to provide images which look real, but are obviously not real. In the second stage, the image masks and perverts a basic reality. Hence, the second stage

replaces the real with the produced. In the third stage, the image masks the absence of a basic reality. Thus, the third stage is the embodiment of the hollow signs of media. Finally, in the fourth stage, the image holds no relation to any reality as it turns into its own pure simulacrum. The fourth stage is; hence, the stage of the hyperreal where the real and the original have long ceased to exist, leaving all room to simulation. (Baudrillard, *Simulacra* 6). Therefore, with the excessive proliferation of technological enhancements, the concepts of the sign and the image underwent drastic changes. Consequently, a shift to the realm of hyperreality and simulations, where truths no longer exist, has occurred. It is due to this reason that the postmodern subject is excessively absorbed in simulation and simulacra, which are the ceaseless proliferation of signs. The proliferation of the sign continues until the line between reality and representation has totally collapsed. In the end, simulacra and simulation become indifferentiable from the real because there is no real any longer. Therefore, hyperreality is detached both from reality and representation. This procession of the simulacra is classified by Baudrillard in three orders. For him, in the first order of the simulacra, the difference between the counterfeit image and the real is conspicuous. This stage is the stage of the ultimate fake; therefore, it does not pose any threat to the real. The second order of simulacra is about the collapse of the distinction between the original and the image. In this stage; thus, it is no longer possible to tell what the image and what the real is. When it comes to the third and the last order of simulacra, Baudrillard explains this stage by the real following the simulacrum. In this last stage, it is impossible to tell the real from the image apart, as the real has already ceased to exist. This stage constitutes the stage of total simulation; thus, it marks the shift to the hyperreal. As the hyperreal becomes the real, the perception of its realness changes from person to person. Therefore, hyperreality, by coming to existence through images, is the greatest proof to the personal interpretation of the truth through simulacra. In this sense, each individual chooses to believe in something to be real or not real by personal choice; thus, a collective truth is no longer a matter of question. Therefore, within the scope of this study, the conception of reality has been scrutinized as a concept of construction.

In this regard, the postmodern individual in the contemporary era is desperately in constant search of identity and reality. As Bauman states, “[i]n the world of hyperreality, we are all like *hostages*—in the sense that we have been picked without relation to what we have done and that our fate will bear no relation to what we might yet do” (Bauman 153). In line with Bauman’s statement, hyperreality writes its own rules during the time it is being experienced. Therefore, it is subjective and it is not possible to redo it. Thus, in this analysis, it has been proposed that the postmodern individual turned to the personal experience of the hyperreality in search for an organizing principle and refuge from the outer world.

With the aim of exploring this concept, the first novel analysis centered around *The Magus* and scrutinized it under the framework of hyperreality. In this chapter, the analysis revolved around *The Magus: A Revised Version* (1977) and not on Fowles’s earlier work, *The Magus* (1965). This selection has been made due to two reasons. Firstly, the revised version of *The Magus* dates to a more recent and contemporary time when compared with the first version. Secondly, the 1977 version is less mysterious and it emphasizes the constructedness of the novel through its metafictional characteristics more conspicuously than the 1965 version. Thus, with these characteristics, it emerged as a better option for the hyperreal analysis. In the first part of this chapter, the orphaning metaphor stood for the break from the grandnarratives. With this break, it has been claimed that the protagonist, Nicholas Urfe, obtained an unquenchable desire to escape the contemporary world devoid of any reason, history and meaning. Thus, he respectively tried to commit suicide and form a constructed self-image with the aim of escaping the loss of the real of the contemporary world. In this regard, the second part of the analysis dealt with the experience of the ‘godgame’, created by Maurice Conchis on the island of Phraxos, which served as the hyperreal for Nicholas Urfe. Therefore, the island of Phraxos and the experiences by Nicholas on this island became his only reality. They eradicated the real outside Phraxos. Consequently, they made everything else become virtual for Nicholas. At this point, Nicholas’s experiences on Phraxos have been likened to Baudrillard’s interpretation of Disneyland; in that, like the people who visit Disneyland, Nicholas also constantly wishes to reenter the hyperreal domain of

Phraxos in search of a better reality which would serve him to forget the brutal emptiness of the outer reality. However, upon his exit of the godgame, Nicholas started to regain his consciousness on the reality outside Phraxos. Hence, he managed to see and perceive both himself and the world around him from a clearer vision and he accepted his barrenness in the postmodern era. Therefore, it has been concluded that Nicholas did not turn into his own simulacrum.

In line with the analysis and conclusion of *The Magus*, the analysis of Paul Auster's *Moon Palace* has also concluded that the apartment block and Central Park provided a hyperreal experience to its protagonist, Marco Stanley Fogg, while the deserts of Utah provided the same experience to its secondary character, Thomas Effing. Similar to the conclusion attained through the analysis of *The Magus*, the interpretation of the ending of *Moon Palace* also suggested that the protagonist, Fogg, also escaped turning into a simulacrum while it has been concluded that Effing became a simulacrum of himself. In contrast to *The Magus*, it has been concluded that *Moon Palace* offered an individualistic hyperreal experience as both the protagonist and the secondary character lived the experience alone without anyone orchestrating it in an apartment block, Central Park and the deserts of Utah; while the protagonist of *The Magus* experienced it on an island surrounded by many people.

What this thesis aimed to reach through these novel analyses was to prove that there could still be some possibility of escape from the endless simulations, which, according to Baudrillard, the contemporary universe is mostly comprised of. This argument has been reached through the analyses of the protagonists Nicholas Urfe and Marco Stanley Fogg, who metaphorically stood for the postmodern individual in this study. Initially, the fictional world became these individual's real world. In time; however, both protagonists, eventually, found their way out of simulation. Therefore, both protagonists have been argued to have made their exit from their hyperreal domains. In line with this conclusion, this study argued that, contradicting Baudrillard, the 'real' real may still be attained as Baudrillard's hyperreality turns a blind eye to the material reality and marks it as dead. Parallel to the finding of this study, Gottdiener also defies Baudrillard's concept of hyperreality as he believes that

“Baudrillard’s symbolic reductionism ignores the real world by ignoring social interaction” (Gottdiener 169). He further claims that Baudrillard’s hyperreality is only a “one dimensional umbrella” that immediately makes itself redundant. According to him, the postmodern individual is convinced by the existence of the world’s materiality and he or she knows that social areas are places of social interaction. This example indicates that Baudrillard’s extremist approach to the concept of reality is open to be critiqued and criticized by other theoreticians. Furthermore, Bertens also argues that even “[i]n a world in which everything has imploded into the hyperreal” there must be some distance for critical thinking as Baudrillard could come up with his critical analysis (Bertens 150). The novel analyses of this study support the notion provided by Bertens as to there must be some room for the contemporary individual to step out of it in order to be able to critique it. Ashley also challenges Baudrillard’s apocalyptic theory as he says that he does not believe that the current society is bogged down in horrifying postmodernity, but “a slippage of what under modernity appeared to be familiar” (Ashley 55). As it can be inferred, several counter-arguments have been put forward to challenge the ideas of Baudrillard. However, in spite of all these counter-arguments, Baudrillard and his theories are phenomenal and seminal in contemporary social and literary theory. Therefore, agreeing on Bertens, it could be concluded that “[e]ven if we refuse to follow him [Baudrillard] into the dystopia of his later work—and there are excellent reasons to do so Baudrillard leads us to a vantage point from where we have a better view of the contemporary scene” (Bertens 152).

To conclude, this thesis tried to investigate the use of Jean Baudrillard’s concept of hyperreality in the novels of *The Magus* and *Moon Palace*. Both novels share the common feature of being from the earlier and later period of the postmodern era. Also, this study argued that the hyperreality experienced by the protagonists of these two novels occurred in different setting. While the protagonist of *The Magus* entered hyperreality on a Greek island surrounded by many people, the protagonist of *Moon Palace* experienced it in his apartment block and Central Park, within the borders of one open and one closed confined space. Hence, in the implementation of this study, it was possible to compare and contrast these two novels. Also, the authors of these

two novels are from different nationalities and; thus, the choice and combination of these two novels for this study underscores the universality of Baudrillard's concept of hyperreality. Thus, with the application of Baudrillard's theories to these novels, this research proved that Baudrillard's theories cut across geographical boundaries. Moreover, this thesis brings a new vantage point to these novels in that they had never before been combined and put under any Baudrillardian analysis together. At the end of the novel analyses it has been concluded that an escape from the universe of simulations could be possible for the postmodern individual. Therefore, the argument of this study is to suggest that the postmodern individual enters hyperreality in search of a purpose and meaning in the incoherent postmodern era and, if the individual wishes it to, an escape from this condition is possible. In this regard, the importance of this study lies in its offering a critique of Baudrillard's concept of hyperreality and total simulation. Even though the universe the protagonists enter upon their exit from hyperreality is devoid of any meaning and aim, at the end of the study, it has been claimed that they have acknowledged the meaninglessness and accept to live knowing it like Camus's Sisyphus. The implementation of this study is; therefore, useful in proving insight into the extent and effect of hyperreality on the postmodern individual and how it may be possible to be managed. For further studies, it can be suggested that the theory of Baudrillard on the conception of reality can be scrutinized from the perspective of whether there was a universal and 'real' real before the emergence of simulation and hyperreality. Although this study concludes that there is still hope for the attainment of the real, the whole concept of reality is open to interpretation and the theoreticians of the postmodern social theory also posit contradictory approaches to it. Hence, critiquing Baudrillard, the possibility of reality's always having been a process of simulation can be proposed in further analyses.

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## APPENDICES

### APPENDIX A: TURKISH SUMMARY/TÜRKÇE ÖZET

#### JOHN FOWLES'IN *BÜYÜCÜ* VE PAUL AUSTER'IN *AY SARAYI* ROMANLARINDA HİPERGERÇEKLIK KURAMININ İNCELENMESİ

Jean-François Lyotard'ın öne sürdüğü üzere postmodern çağda büyük anlatılar inandırıcılıklarını yitirmişlerdir (Lyotard 37). Bu büyük anlatılar, postmodern çağ öncesi dönemlerde sosyal bir yapıstırıcı görevi görerek bireyleri ve toplumu birbirleri ile bağlı tutmaktaydılar. Postmodern dönem ile birlikte inandırıcılıkları yiten büyük anlatıların oluşturduğu bu kopuş, birey ve toplumun kopuşunu da beraberinde getirmektedir. Jean Baudrillard postmodern çağ ile bir şeylerin ötesine geçtiğimizi (post) ve bu nedenle hiçbir anlamı ve güvenilirliği olmayan bir çağa girdiğimizi öne sürmektedir (Botting 28). Nitekim, günümüz çağdaş dünyasında tarihin ya da başka bir toplayıcı büyük anlatının güç ve işlevinin kaybı hem bilgi hem de gerçekliğe karşı bir inançsızlığa neden olmaktadır. Bu durum, postmodernizmin betimleyici ve belirleyici ilkeleri olan parçalanmışlığı, köksüzlüğü ve şüpheciliği ortaya çıkarmaktadır. Ashley, artık gerçek ve hayali veya nesne ile temsil arasında bir ayrım olmadığı için postmodern kültürün herhangi bir dış kuvvet tarafından örgütlenmediğini belirtir. Bu nedenle, herhangi bir kontrol ilkesiyle bağlantısı olmayan bu postmodern kültür, kendi hayali dünyasını yaratmaya açık hale gelmektedir (Ashley 53).

Günümüz gibi karmaşık bir çağda Jean Baudrillard, kitle iletişim araçlarının, imgelerin ve işaretlerin hâkim olduğu bir dünyada yaşadığımızı iddia eder. Temsil eden ile temsil edilen arasındaki farkın sona ermesiyle, simülakrlar sonsuz bir şekilde kendilerini yeniden üreterek hakikatin arkasında bıraktığı boşluğu doldurur. Bu sebeple gerçekliğin simülasyonları postmodern çağda geriye kalan tek şeye dönüşür. Söz konusu bu simülasyonlar, gerçekliğin kendisini oluşturdukları için, hipergerçeklik ile gerçekliğin algılanışı sonsuz sayıda çoğalmaktadır. Dolayısıyla, postmodern birey umutsuzca yeni bir kimlik ve gerçeklik arayışı içinde yolunu bulmaya çalışan bir hiç kimseye dönüşmektedir.

Bu doğrultuda bu araştırma, büyük anlatılardan yaşanan kopuşu ve çağdaş toplumda genel geçer gerçekliğin kaybı ile beraberinde gelen alternatif gerçekliğin kişisel yoruma açık hale gelmesini sorgulamaktır. Bu konu hakkında birçok teorisyen gerçekliğin yorumlanması ve algılanması üzerine çok sayıda teori öne sürmüş olsalar da Jean Baudrillard'ın teorisi ve onun teorisinin belkemiğini oluşturan simülakr, simülasyon ve hipergerçeklik kavramları bu tez çalışmasının temelini oluşturmaktadır. Diğer birçok teorisyen arasından Baudrillard ve onun teorilerinin tercih edilmesinin sebebi; Baudrillard'ın genellikle medya çalışmalarında ele alınan bir teorisyen olması buna karşın edebiyat alanında çok fazla çalışılmadığının fark edilmiş olmasıdır. Yapılan araştırmalar üzerine genellikle sınırlı sayıda edebi eserin Baudrillard'ın hipergerçeklik kuramı kapsamında incelendiği sonucuna varılmıştır. Bu eserlerden en belirgin şekilde öne çıkanları Lewis Carroll'un *Sylvie ve Bruno* (1889), Philip K. Dick'in *Androidler Elektrikli Koyun Düşler mi?* (1968), Don DeLillo'nun *Americana* (1971), *Great Jonas Street* (1973), *Beyaz Gürültü* (1985), Julian Barnes'ın *İngiltere, İngiltere* (1998) ve Neil Gaiman'ın *Amerikan Tanrıları* (2001) adlı romanlarıdır ve hipergerçekliğin edebiyat alanında incelenmesi genel anlamda bu eserler ile sınırlı kalmıştır. Bu nedenle daha önce hiç bu açıdan incelenmemiş olan John Fowles'in *Büyücü* (1977) ve Paul Auster'ın *Ay Sarayı* (1989) romanlarını analiz etmek, Jean Baudrillard'ın hipergerçeklik teorisinin edebiyat alanında uygulanmasına çeşitlilik sağlayarak bu alandaki araştırmalara katkı sağlamayı hedeflemektedir. Özellikle bu iki romanın tercih edilmesinin birinci sebebi; yukarıda belirtildiği üzere daha önce hipergerçeklik kuramı kapsamında ele

alınmamış olmaları ve postmodern döneme ait olma ortak özelliğine sahip bu iki romanın daha önce salt olarak birlikte incelendikleri bir araştırma bulunmuyor olmasıdır. İkinci sebebi ise; John Fowles postmodern yazımın ilk romancılarından kabul edilirken Paul Auster'ın postmodern yazımın son yazarlarından biri olması dolayısıyla yayımladıkları bu iki roman arasında on iki yıllık bir fark bulunmasına rağmen Jean Baudrillard'ın teorilerinin hala geçerliliğini koruduğunu kanıtlamalarıdır. Diğer bir sebep ise *Büyücü* romanının yazarı John Fowles'ın İngiliz bir yazar olmasına karşın *Ay Sarayı* romanının yazarı Paul Auster'ın Amerikalı bir yazar olması sebebiyle hipergerçeklik kuramının evrenselliğine de dikkat çekilmesidir. Tüm bu sebepler doğrultusunda *Büyücü* ve *Ay Sarayı* adlı iki romanı incelemeye karar kılan bu çalışmanın amacı; Jean Baudrillard'ın hipergerçeklik kuramı temel alınarak bu romanları analiz ederek, derinlemesine incelemek ve sonuç olarak Jean Baudrillard'ın iddia ettiğinin aksine çağdaş birey için simülasyon evreninden kaçışın mümkün olduğunu öne sürmektedir.

Bu çalışmada ele alınan Jean Baudrillard'ın simülakr, simülasyon ve hipergerçeklik kuramlarını kısaca ele almak gerekirse öncelikle şu belirtilmelidir ki simülakrlar yanlış inanışın aksine temsil değildirler. Aksine, simülakrlar temsil sürecini tümüyle reddederler. Postmodern çağda gerçeklik yok olduğundan dolayı, temsil ile gerçeklik asla birbiri ile değiştirilemez. Bu sebeple simülakrlar sonsuz bir şekilde çoğalan ve herhangi bir gerçeklik ile bağı bulunmayan kopyalar olarak ortaya çıkmaktadırlar. Bu aşamayı takiben simülakrlar sadece diğer simülakrlara giden yolu açacaktır. Jean Baudrillard teorisi kapsamında simülakrları üç aşamada sınıflandırır. İlk aşama çerçevesinde sahte ile gerçek arasındaki fark dikkat çekicidir. Bu doğrultuda, bu aşama Jean Baudrillard'a göre nihai sahtekarlığın aşamasıdır. Sonuçta, ilk aşama gerçek ve onun algılanışı için herhangi bir tehdit oluşturmaz. Simülakrların ikinci aşamasına gelindiğinde ise gerçeklik ile imge arasındaki ayrım çökmüştür. Bu aşamada neyin gerçek ve neyin imge olduğunu ayırt etmek neredeyse imkânsız bir hâl almıştır. Simülakrların dönüşümünün üçüncü ve son aşamasına gelindiğinde ise gerçek sona ermiştir ve simülakr kendi gerçekliğini elde etmiştir. Bu seviyede simülakrların artık kendisinden ziyade dayandığı başka herhangi bir gerçeklik yoktur,

çünkü; gerçeklik varlığını yitirmiştir. Bu noktada tümüyle simülasyon evrenine geçilir ve hipergerçeklik devreye girer.

Simülakrın yanı sıra Jean Baudrillard'a göre simülasyon, sahip olunmayan bir şeye sahipmiş gibi davranma eylemidir. Simülasyon bu sebeple bir yokluğa işaret etmektedir ve temsil etmenin zıddını oluşturmaktadır. Temsil etmek, temsil edenin ve edilenin birbirine eşit olduğu fikrine dayanmaktadır ve bu nedenle temsil edenin ve temsil edilenin yer değiştirebileceğini öne sürmektedir. Öte yandan simülasyon sahip olunmayan bir şeyi öne sürdüğü için, simülasyon ile gerçek asla yer değiştiremez. Bu nedenle, Jean Baudrillard'a göre simülakr ve simülasyon uzun zaman önce kaybedilen gerçekliğin onun herhangi bir temeli bulunmayan kopyaları ile doldurulması olarak tanımlanabilir. Zygmunt Bauman'ın da belirttiği üzere, Baudrillard simülakr ve simülasyon kavramları ile yitirilen ve kaybedilen gerçeklikle ilgilenir ve onun alternatiflerini sunar. Baudrillard için tarih sona ermiştir ve bu durum toplumdaki ilerlemenin durağanlaşmasını da kapsamaktadır (Bauman 149). Günümüzde artık ilerleme ya da değişiklik olamamasının nedeni, temsil edilen ile temsil edenin, yukarıda belirtildiği üzere, "umutsuzca karışmış" olmasından kaynaklanır (Bauman 150). Zira bir nesnenin kimliğini değiştirmek için öncelikle o nesnenin bir kimliği olduğundan emin olunmalıdır ki temsil edilen ile temsil edenin arasında bir ayrım mümkün kılınsın. Fakat bu ayrımın çizgisi artık belli değildir ve nihayetinde 'umutsuzca karışmış' olan çağdaş toplumdaki değişimin sonu da belirsizdir (Bauman 150). Bu nedenle, Jean Baudrillard'ın teorisinin özü, temsil edenin ile temsil edilen arasındaki farkın ortadan kalkmasıyla imgenin başa geçmesi temeline dayanmaktadır.

İmgenin yukarıda belirtildiği üzere başa geçmesini açıklarken Baudrillard imgenin dönüşümünü dört aşama ile tanımlar. Baudrillard'a göre imge ilk aşamada temel bir gerçeği yansıtır. Bu ilk aşama gerçek görünümlü imgeler sağlamaya çalışır ancak bu imgeler açıkça gerçek değillerdir. İkinci aşamada ise, imge temel gerçekliği kasten çarpıtır ve böylece gerçekliği gizler. Bu aşamada imge gerçekliği gizleyerek onun yerini alır. Üçüncü aşamaya gelindiğinde ise, imge temel gerçekliğin yokluğunun bir gizleyicisi olarak işlev görür. Medyanın içi boş imgeleri bu üçüncü aşamaya örnek gösterilebilir. Bu aşamada temsil edilen ortadan kaybolur ve imge bu eksikliği

maskelemeye çalışır. Son olarak dördüncü aşamaya gelindiğinde ise, imge ile gerçeklik arasında artık herhangi bir ilişki kalmamıştır. Bu aşamada imge, sadece kendisine işaret etmektedir. Bu noktada, imge artık bir simülakr haline gelir; çünkü, imge artık gerçek bir varlığı temsil etmemektedir ve bu durumun sonucu olarak orijinali bulunmayan bir kopyaya dönüşmüştür. Bu bakımdan bir imge dördüncü aşamaya geldiğinde gerçekle olan tüm ilişkisini yitirerek simülasyon alanına girer. İmge bahsedilen son aşamaya gelinceye kadar diğer üç aşamada yavaş yavaş gerçekliği öldürür ve son aşama ile birlikte hipergerçekliğe tümüyle geçiş yapılır. Bu bağlamda, hipergerçeklik hem gerçeklikten hem de temsilden kopuktur; çünkü, gerçek olan ile gerçek olmayan arasındaki çizgi yok olmuştur ve bu yok oluşun nihayetinde hipergerçeklik ortaya çıkmıştır. Bu sebeple Jean Baudrillard'a göre, hipergerçeklik; mutlak gerçekliğin ortadan kalkmasıyla yerini imgelerin almasıdır. Tam da bu noktada, çağdaş dünya düzeni gerçekliğin ne olduğundan ziyade gerçekliğin nasıl ifade edildiğine odaklanır. Öyle ki gerçekliğin yerini alan imgeler postmodern çağda gerçekliğin kendisini oluşturur hale gelir. Bu sebeple, imgelere bağlı olarak meydana gelen hipergerçeklik, gerçekliğin imgeler aracılığıyla yorumlamasından kaynaklı kişiselleştirmenin en büyük kanıtıdır.

Bu noktada bu tez içerisinde Jean Baudrillard'ın Disneyland yorumlamasına da yer verilmiştir. Baudrillard için Disneyland çocuklardan ziyade çocukça yaşamları olmadığını öne süren yetişkinleri inandırmak için tasarlanmıştır. Amerika'nın minyatürü olarak ortaya çıkan Disneyland, aslında, yukarıdaki amaç ile paralel olarak, yapay olanın Disneyland yerine Amerika'nın kendisi olduğunu gizlemek için yaratılmıştır. Bu sebeple Baudrillard için Disneyland, sonsuz bir şekilde kendisini yeniden üreten simülasyonlardan oluşan bir yapı sunar. Bu hususta Jean Baudrillard için Disneyland ne gerçektir ne de değildir; çünkü, orası hipergerçek bir evrenin ta kendisidir.

Yukarıda ileri sürülen bu kavramların detaylı olarak araştırılması için bu tez beş bölüme ayrılmıştır. Birinci bölümde, konuya genel bir giriş sunulur. İkinci bölümde, postmodernizm ve hipergerçeklik kavramları hakkında teorik bilgiler anlatılır. İkinci bölüm bu nedenle postmodernizmin ne olduğunun ve postmodern toplum üzerinde

etkilerinin gözden geçirilmesiyle başlar. Daha sonra, postmodern birey kısaca analiz edilir. Bunu takiben, edebi kurgu içinde postmodernizm temel olarak ele alınır. Postmodernizm incelendikten sonra, analiz, postmodern bireyin büyük anlatılara karşı olan inancını yitirmesinin aktarılmasıyla devam eder. İkinci bölümün ikinci kısmına gelince, Fransız sosyolog Jean Baudrillard'ın simülasyon, simülakr ve hipergerçeklik teorileri detaylı olarak sunulur.

İkinci bölümün ardından üçüncü bölüm, John Fowles'ın *Büyücü* (1977) adlı romanının incelenmesini içerir. Bu incelemede 1965 yılında yayınlanan *Büyücü* romanından değil, 1977 yılında yayınlanmış ve düzenlenmiş versiyonundan faydalanılmıştır. 1977 yılında yayınlanan *Büyücü* romanı 1965 yılındaki romana nazaran daha yakın bir zamanda düzenlenmiştir ve daha çağdaştır. Bunun yanı sıra 1977 versiyonunun 1965 versiyonuna nazaran daha az gizemli ve daha çok yapaylığa vurgu yapıyor olması onu hipergerçeklik analizi için daha uygun hale getirmiştir. Bu bölümde *Büyücü* romanının Baudrillard'ın hipergerçeklik kuramına örnekler sunduğu öne sürülmüştür. Bölüm, üç ayrı kısma ayrılmıştır. İlk kısım yetim metaforu çerçevesinde büyük anlatılardan kopuşu ele almıştır. Bu kısmı takiben baş kahraman olan Nicholas Urfe'nin çağdaş dünyanın gerçekliğini yitirmesi üzerine kurulu kabul edilemez gerçekliği ile yüzleşmektense bir kaçış mekanizması olarak sırasıyla önce intihar etmeyi düşünmesi ve sonrasında ise kendisine yapay bir benlik oluşturması ele alınmıştır. Nicholas Urfe'nin içinde bulunduğu bu kaçış eğilimi, gerçekliği onun için tümüyle ortadan kaldırarak hipergerçekliği ortaya çıkarmıştır. Bu doğrultuda roman analizinin ikinci kısmı Jean Baudrillard'ın hipergerçeklik kuramının Yunanistan'ın hayali adası Phraxos içinde meydana gelen olaylar kapsamında incelenmesini içermektedir. Bu bölümde Phraxos adasında romanın bir diğer merkezi karakteri olan Maurice Conchis'in yarattığı 'tanrı oyunu' deneyiminin, romanın baş kahramanı ve anlatıcısı olan Nicholas Urfe için hipergerçeklik olarak hizmet ettiği iddia edilmiştir. Tanrı oyunu kapsamında Maurice Conchis tarafından düzenlenen maskeli piyeslerin ve Lily/Julie karakterinin gerçekliği belirsiz eylemlerinin Nicholas'ı hipergerçekliğin dünyasına çektiği ileri sürülmektedir. Bu noktada Lily/Julie karakteri hipergerçeklik oluşturan bir simülakr olarak incelenirken Nicholas'ın Phraxos adasına gelmeden önce Londra'da tanıştığı Alison karakteri onun hipergerçeklik evreninden ayrı bir

evrene bağımlı sembolize ederek gerçekliğin kendisini temsil etmektedir. Bu doğrultuda Alison'ın aksine Lily/Julie herhangi bir gerçekliği olmayan bir kopyadan ibarettir. Öyle ki romanın en son kısmında dahi Lily/Julie'nin gerçek karakterinin ne olduğu net bir şekilde açığa çıkmamıştır. Gerçekliği temsil eden Alison karakterinin ise roman boyunca saf dışı bırakılması gerçekliği de saf dışı bırakmıştır. Bu sebeple Phraxos adası ve bu adada Nicholas'ın yaşadığı deneyimler onun tek gerçeği haline gelmektedirler. Bu eylemler Nicholas için Phraxos dışındaki gerçekliği yok ederek, ada dışında kalan diğer her şeyin sanallaşmasına sebebiyet vermiştir. Nicholas'ın dış dünyada herhangi bir ailevi veya sosyal bağdan yoksun olması, hipergerçekliğin onu çepeçevre sarmasına zemin hazırlamıştır. Hipergerçekliğin, gerçekliğin 'daha iyi' bir versiyonu olması onu gerçekliğin olabileceğinden çok daha gerçek kılmaktadır. Bundan dolayı, Nicholas için tüm yalınlığıyla gerçeklik, hipergerçekliğin yoğunlaştırılmış varlığıyla baş edememektedir. Roman boyunca Nicholas'ın Phraxos adasının hipergerçekliğine tamamen gömülmesinin nedeni budur. Aynen Baudrillard'ın Disneyland örneğinde olduğu gibi Nicholas da kendisine dış dünyayı unutturacak bir hipergerçeklik peşindedir ve bu gerçekliği Disneyland'a tekrar tekrar geri dönmek isteyen ziyaretçilerin durumunda olduğu gibi tekrar tekrar Phraxos ve tanrı oyununa geri dönmek isteyerek kanıtlar. *Büyücü* romanının incelemesinin ikinci kısmının tamamlanmasının ardından, üçüncü kısımda, postmodern bireyin Nicholas aracılığıyla nihayetinde kendi simülakrına dönüşüp dönüşmediğini analiz edilmiştir. Bu noktada baş kahraman Nicholas Urfe'in orijinali olmayan bir kopyaya dönüşüp dönüşmeyeceği irdelenmiştir ve bu inceleme sonucunda Nicholas vasıtasıyla postmodern dönemde, çağdaş bireyin simülasyon evreninden çıkarak hipergerçeklikten kaçıp kaçamayacağı mercek altına alınmıştır. Bölümün savına göre Nicholas, tanrı oyunundan çıktıktan bir süre sonra Phraxos dışında bulunan gerçekliğe dair bilincini yeniden kazanmaya başlar. Böylece hem kendisini hem de etrafındaki dünyayı daha net görmeyi ve algılamayı başarır ve postmodern çağın boşluğunu ve amaçsızlığını kabul eder. Bu nedenle bu çalışmada, Nicholas'ın kendi simülakrına dönüşmediği öne sürülmüştür ve postmodern birey için de hipergerçekliğin büyüünden kurtulmanın mümkün olabileceği sonucuna varılmıştır.

Dördüncü bölüme geçildiğinde ise Paul Auster tarafından yazılan *Ay Sarayı* (1989) romanı hipergerçeklik kuramı açısından mercek altına alınmıştır ve *Ay Sarayı* romanının baş kahramanı olan Marco Stanley Fogg karakterinin hem apartman dairesinde hem de Central Park'ta hipergerçekliği deneyimlediği öne sürülmüştür. Bu doğrultuda bu bölümde de bir önceki bölümde *Büyücü* romanında yürütülen incelemeye benzer bir çalışma yürütülmüştür. Öyle ki romanın analizi bir önceki bölümde olduğu gibi romanın baş kahramanı olan Fogg karakterinin tek akrabası Victor dayının ölümü ile postmodern bireyin büyük anlatılar ve özellikle tarihten kopuşunu sembolize ettiğini öne süren argüman ile başlar. Analizin birinci bölümünü oluşturan ve Fogg'un hipergerçekliğe sürüklenmesindeki en büyük olay olarak kabul edilen etken bu durumdur. Victor'un ölümü ile birlikte Fogg içine bulunduğu postmodern dünyada kendisinden daha büyük bir varlığa karşı olan bağı yitirmiştir. Bu aşamada araştırma Fogg'un Victor'ın yasını tutmak ve geçmişine bağlı kalmak adına sarf ettiği çabayı incelemek adına iki alt başlık sunar. Birinci kısımda, Fogg ilk önce Victor dayının kendisine miras bıraktığı kitapları okumaya başlar. Okuduğu bu kitaplar onu geçmişe bağlaması gerekirken tam aksi bir etki yaparak zaman içerisinde Fogg'u hem kendi geçmişinden hem de Victor dayının varlığından soyutlayarak yeni bir gerçekliğin kapılarını aralamıştır. Araştırma kapsamında bu noktada Victor dayının Fogg için bir simülakra dönüştüğü öne sürülmüştür. Diğer yandan Fogg, Victor dayının ölümü ile baş edebilmek için okuduğu kitapların yanı sıra, ikinci bir yöntem olarak, Victor dayının takımını giyerek hayatla bağlantı kurmaya çalışmıştır. Fogg'un bu takımını giymesi, geçmiş ve büyük anlatılar arasında bağ oluşturduğunu kanıtlar niteliktedir. Fakat Fogg takımını satmasıyla geçmişe dair tüm bağlarını yitirmiştir. Bu durum onu amaçsız ve gerçeklikten uzak postmodern bir bireye dönüştürerek kendi çevresinde yarattığı gerçekliğin dış dünyanın gerçekliğinden çok daha gerçekçi olmasına sebebiyet vermiştir. Nitekim, Fogg hipergerçeklik evrenine geçmiştir. Buna dahil olarak Fogg, hem New York'ta yaşadığı apartman dairesinde hem de apartman dairesinden atılmasına takiben yaşamaya başladığı Central Park'ta aynı şekilde hipergerçekliği deneyimlemeyi sürdürmüştür. Bu noktada şu belirtilmelidir ki kitabın ana karakterinin hipergerçekliği tecrübe ettiği mekân sadece bir tane ile sınırlı değildir, aksine iki tanedir. Bu hususta *Ay Sarayı*, *Büyücü* romanından farklılık gösterir. Öte yandan karakter analizi bağlamında, *Ay Sarayı*



romanı hipergerçeklik kuramını sadece bir baş karakter çerçevesinde değil, aynı zamanda ikinci bir karakter çerçevesinde de ele alır. Fogg'un yaşadığı hipergerçekliğe ek olarak, kitabın neredeyse ikinci kısmının tamamına hâkim olan Effing karakteri de hipergerçekliği Utah çöllerinde tecrübe etmektedir. Bu bakımdan *Ay Sarayı* romanının analizi iki farklı karakterin yaşadığı hipergerçekliği üç farklı mekânsal ortamda sunarken, bir önceki bölümde incelenen *Büyücü* romanı yalnızca bir karakter ve bir ortam ile ilgilidir. Bir önceki bölümde olduğu gibi bu bölümün sonunda da ana karakterin kendi simülakrına dönüşüp dönüşmediği incelenmiştir. *Büyücü* romanının baş kahramanı Nicholas Urfe için geçerli olduğu gibi, *Ay Sarayı* romanının baş kahramanı Marco Stanley Fogg için de kendi simülakrına dönüşmediği sonucuna varılmıştır. Fogg da arkadaşları Zimmer ve Kitty Wu'nun yardımlarıyla içinde bulunduğu gerçeklikten sıyrılmıştır. Roman boyunca çevresinde kendisine yardım eden insanların zaman içinde hayatından ayrılmasıyla Fogg'un tekrardan kendi simülakrına dönüşmesi beklenirken, o, aynen Nicholas gibi, postmodern çağın boşluğunu kabullenen, kendi simülakrına dönüşmeyen ve amaçtan yoksun bir postmodern birey olarak anlatısını sonlandırır. Fogg'un yanı sıra Effing karakteri de kısaca hipergerçeklik çevresinde incelenmiş ve Effing'in kendi simülakrına dönüşmüş olduğu öne sürülmüştür.

İkinci ve üçüncü bölüm sonunda her iki baş kahramanın da nihayetinde simülasyon evreninin dışına çıktıkları yargısına varılır ve bu noktada çalışılan bu tez Baudrillard ile çelişir. Baudrillard; çağdaş toplumu çepeçevre saran hipergerçeklikten kaçışın mümkün olmayacağını savunur. Baudrillard, teorisinde maddi gerçeği görmezden gelerek onu ölü olarak işaret eder. Gottdiener, Baudrillard'ın sosyal etkileşimi göz ardı ederek gerçek dünyayı da göz ardı ettiğini öne sürer (Gottdiener 169). Bu sözlerle Baudrillard'a meydan okuyan Gottdiener, hipergerçekliğin kendisini derhal geçersiz kılan "tek boyutlu bir şemsiye" olduğunu iddia eder (Gottdiener 169). Gottdiener'a göre insanlar, dünyanın maddi yönünün varlığına inanırlar ve sosyal alanların sosyal etkileşim yerleri olduğunu bilirler. Bu örnekten de anlaşılacağı üzere Baudrillard'ın gerçekliğe aşırı uç yaklaşımının diğer teorisyenler tarafından eleştiriye açık olduğu ortaya çıkmaktadır. Benzer doğrultuda Bertens de Baudrillard'ın her şeyin hipergerçekliğe dayandığını açıklayan dünya görüşünü eleştirir. Bertens,

Baudrillard'ın böylesine bir evrende eleştirel bir analiz gerçekleştirebilmesini eleştirel düşünmenin bir mesafe gerektirdiğine dayandırır (Bertens 150). Bertens'e göre eğer tümüyle simülasyon evrenine sürüklenmiş bir çağda Baudrillard hala eleştirel bir analiz yapabiliyorsa hipergerçeklikten ayrılıp gerçekliğe geri dönüşün mümkün olması gerekmektedir. Bu doğrultuda bu çalışma, *Büyücü* ve *Ay Sarayı* romanlarının baş kahramanlarının kendi simülakrlarına dönüşmekten kurtulmalarını çağdaş bireyin hipergerçeklikten çıkmasının mümkün olmasıyla açıklamaktadır. Ancak her ne kadar Baudrillard'ın fikirlerine meydan okumak mümkün olsa da Baudrillard'ın öne sürdüğü teorilerin toplumsal, sosyal ve edebi anlamda son derece önemli ve anlamlı olduğu unutulmamalıdır.

Çalışmanın son bölümü olan beşinci bölümde, yukarıda tartışılan kavramların bir özeti sunulmaktadır. Araştırma, Jean Baudrillard'ın hipergerçeklik teorisi kapsamında John Fowles'ın *Büyücü* (1977) ve Paul Auster'ın *Ay Sarayı* (1989) adlı iki romanlarının incelemesini kapsar. Tezin savı Baudrillard'ın öne sürdüğünün aksine hipergerçeklikten çıkışın mümkün olabileceği üzerinedir. Bu sava varmak için tez postmodernizmin en temel ilkeleri etrafında şekillerek bu ilkelerin postmodern birey üzerindeki etkilerini araştırmıştır. Postmodernizmin araştırılmasına ek olarak, tez sırasıyla büyük anlatıların kaybının önemini ve Baudrillard'ın simülasyon, simülakr ve hipergerçeklik kavramlarını incelemiştir. Hem *Büyücü* hem de *Ay Sarayı* romanlarının insan zihninin derinliklerini inceleyerek gerçekliği sorgulaması bu tez kapsamında hipergerçeklik kuramıyla bağlantı kurulmasına temel oluşturmuştur. Bu sebeple özellikle bu iki roman bu tez için seçilmişlerdir. Bu araştırmaya göre her iki roman da gerçeklik ilkesini derinlemesine inceler ve kurgusal olan ve kurgusal olmayanı detaylandırır. İki romanın baş kahramanları yoğun bir şekilde işaretler döngülerine çekilir ve böylece hipergerçekliğe girerler. Ayrıca, her iki romanın baş kahramanları önceki yaşamlarında yetim kalmışlardır ve bu yüzden ne aile ne de evlat bağına sahiptirler. Çalışma içerisinde bu durum, büyük anlatılardan kopma için bir metafor olarak kabul edilmiştir. Büyük anlatılardan kopmuş olan postmodern birey toplumdaki ve kendinden de koparak gerçekten daha gerçek olan hipergerçeklikte aradığı düzeni ve amacını bulur. Bu nedenle, gerçeklik kavramını incelenirken gerçekliğin algılanışının kişisel bir olguya dönüştüğü öne sürülmüştür. Bundan sonra her birey,

kişisel seçim ile gerçek olan veya gerçek olmayan bir şeye inanabilir ve bu nedenle, kolektif bir gerçek artık söz konusu değildir. Hipergerçeklik yaşandığı süre boyunca kendi kurallarını yazar. Dolayısıyla hipergerçeklik deneyimi öznedir ve aynı gerçekliği yeniden üretmek mümkün değildir. Tam da bu noktada araştırma postmodern bireyin tekrar bir amaç ve aidiyet duygusu edinmek için kendisini hipergerçekliğe bıraktığını öne sürer; fakat, her iki romanın da bu unsuru içermesine rağmen bireylerin gerçeklikten ayrılması farklı seviyelerde ve farklı alanlarda gerçekleşir. Örneğin, *Büyücü* romanının baş kahramanı, Nicholas Urfe, hipergerçekliği bir Yunan adasında bulurken, *Ay Sarayı* romanının baş kahramanı Marco Stanley Fogg hipergerçekliği bir apartman dairesinde ve Central Park'ta yaşamaktadır. Bu doğrultuda *Ay Sarayı* baş kahramanın tek başına kapalı ve açık iki sınırlı alanda hipergerçekliği deneyimlemesini sunarken, buna karşın *Büyücü* romanı ise bir baş kahramanın etrafı birçok insanla çevrili bir adada, çok daha büyük bir ölçekte hipergerçekliğin deneyimlemesini sunar. Bu doğrultuda çalışma boyunca, her iki romanın da hipergerçeklik, simülasyon ve simülakr gibi kavramlara örnekler sundukları belirtilmiştir. Araştırmanın sonunda hipergerçekliğe sürüklenen bu iki romanın ana karakterlerinin zaman içerisinde kendi simülakrlarına dönüşmekten kurtularak hipergerçeklikten çıkış yolu buldukları öne sürülmüştür. Ancak, hipergerçeklik sonrasında yüzleştikleri evren herhangi bir anlam ve amaçtan yoksundur. Bu nedenle araştırmanın sonunda ana karakterler postmodern kültürün boşluğuna gözleri tamamen açık bir şekilde bakmayı öğrenmiş halde bırakılmışlardır. Bu doğrultuda bu araştırmanın argümanı; postmodern bireyin anlamdan ve tutarlılıktan yoksun çağdaş dünyada, kendisine bir amaç ve düzen arayışı içerisinde, hipergerçeklikten faydalandığı ve istediği takdirde hipergerçeklikten kurtuluşun mümkün olduğu yönündedir. Araştırma kapsamında özellikle bu iki romanın tercih edilmesinin sebebi 1977 yılında yayınlanan *Büyücü* romanının düzenlenmiş versiyonu ile 1989 yılında yayınlanan *Ay Sarayı* romanlarında, aralarında geçen on iki yıllık zaman farkına rağmen, hipergerçekliğin postmodern bireylerde hala gözlemlenebiliyor olduğunu vurgulandığının düşünülmesidir. Ayrıca, her iki romanın da daha önce hipergerçeklik kuramı çerçevesinde ele alınmamaları ve özellikle beraber bir araştırmanın odağı olmamalarıdır. Ek olarak, İngiliz yazar John Fowles'ın ve Amerikalı yazar Paul Auster'ın romanlarında Baudrillard'ın teorilerinin izlerine

rastlandığı öne sürülmüştür. Bunun sonucu olarak tez çalışması, Baudrillard'ın teorisinin evrenselliğini de kanıtlar niteliktedir.

İleride yapılabilecek arařtırmalar için bu tez, Baudrillard'ın gerçeklik anlayışını oluşturan simülasyon, simülakr ve hipergerçeklik kuramlarının ortaya çıkışından önce bir evrensel gerçeklikten bahsedebilmenin mümkün olup olmadığını arařtırmayı önerir. Her ne kadar bu çalışma gerçek olanın elde edilmesi için hala umut olduğu sonucuna varsa da gerçeklik kavramı tamamıyla yorumlanmaya açıktır ve postmodern teorisyenler bu konuya karşı çelişkili yaklaşımlar ortaya koymaktadırlar. Bu nedenle ileriki arařtırmalar gerçekliğin belki de en başından beri bir simülasyondan ibaret olabilme ihtimali üzerine analizlerde bulunabilirler.

**APPENDIX B:**  
**TEZ İZİN FORMU/ THESIS PERMISSION FORM**

**ENSTİTÜ/INSTITUTE**

Fen Bilimleri Enstitüsü/ Graduate School of Natural and Applied Sciences

Sosyal Bilimler Enstitüsü/ Graduate School of Social Sciences

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Deniz Bilimleri Enstitüsü/ Graduate School of Marine Sciences

**YAZAR/AUTHOR**

**Soyadı/** Surname: Önal

**Adı/** Name: Özlem

**Bölümü/** Department: İngiliz Edebiyatı/ English Literature

**TEZİN ADI/TITLE OF THE THESIS (İngilizce/ English):**

An Analysis of Hyperreality in John Fowles's *The Magus* and Paul Auster's *Moon Palace*

**TEZİN TÜRÜ/ DEGREE:** Yüksek Lisans/ Master  Doktora/ PhD

1. **Tezin tamamı dünya çapında erişime açılacaktır.** / Release the entire work immediately for access worldwide.

2. **Tez iki yıl süreyle erişime kapalı olacaktır.** / Secure the entire work for patent and/or proprietary purposes for a period of **two years.** \*

3. **Tez altı ay süreyle erişime kapalı olacaktır.** / Secure the entire work for period of **six months.**

\* Enstitü Yönetim Kurulu kararının basılı kopyası tezle birlikte kütüphaneye teslim edilecektir.

*A copy of the decision of the Institute Administrative Committee will be delivered to the library together with the printed thesis.*

**Yazarın imzası / Signature** ..... **Tarih / Date** .....