

RESISTANCE AND HETEROTOPIA: AN ANALYSIS OF SPACE IN JEANETTE
WINTERSON'S *THE PASSION* AND ORHAN PAMUK'S *THE MUSEUM OF
INNOCENCE*

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

BERFİN ANŞİN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF ENGLISH LITERATURE

DECEMBER 2019

Approval of the Graduate School of Social Sciences

Prof. Dr. Yaşar KONDAKÇI
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science/Arts / Doctor of Philosophy.

Prof. Dr. Çiğdem SAĞIN ŞİMŞEK
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Nil KORKUT-NAYKI
Supervisor

Examining Committee Members

Assoc. Prof. Dr. Nil KORKUT-NAYKI (METU, ELIT) _____

Assist. Prof. Dr. Elif ÖZTABAK-AVCI (METU, ELIT) _____

Assist. Prof. Dr. Mustafa KIRCA (Çankaya Uni., TINS) _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: Berfin Anşın

Signature :

ABSTRACT

RESISTANCE AND HETEROTOPIA: AN ANALYSIS OF SPACE IN JEANETTE WINTERSON'S *THE PASSION* AND ORHAN PAMUK'S *THE MUSEUM OF INNOCENCE*

Anşin, Berfin

M.A., Department of English Literature
Supervisor: Assoc. Prof. Dr. Nil Korkut Nayki

December 2019, 123 pages

This thesis aims to compare Jeanette Winterson's *The Passion* and Orhan Pamuk's *The Museum of Innocence* basing its argument on the assumption that the spaces employed in both novels carry heterotopic qualities and that the oppressive mechanisms of power are confronted through these spaces. Both novels dwell on the transformative power of passionate love on individuals and how the protagonists employ the spaces in the novels to challenge the power mechanisms surrounding them and how they create other possibilities of being through heterotopic emplacements. While making this comparison, the concepts of heterotopia, power and resistance are used mainly as they are conceptualized in Michel Foucault's theoretical framework. In addition, resistant practices discussed are considered as the ultimate outcomes of power networks. The heterotopic emplacements in *The Passion* are spaces primarily governed by the power mechanism, and the oppressiveness and influence of power are felt more in this novel. On the other hand, heterotopic spaces in *The Museum of Innocence* have a more personal nature; therefore, the power mechanisms in this novel appear less oppressive than the ones in *The Passion*. In this comparative study, it can be argued that although the degrees of power, qualities of heterotopias in these works,

and the cultures and cities of authors differ from each other, all of the heterotopic spaces discussed pave the way for other possibilities of being and they demonstrate that there are always chances of liberty and resistance even in the most oppressive and strictest circumstances.

Keywords: Heterotopia, Resistance, Michel Foucault, *The Passion*, *The Museum of Innocence*

ÖZ

DİRENÇ VE HETEROTOPYA: JEANETTE WINTERSON'IN *TUTKU* VE ORHAN PAMUK'UN *MASUMİYET MÜZESİ* ROMANLARINA DAİR BİR MEKAN ANALİZİ

Anşin, Berfin

Yüksek Lisans, İngiliz Edebiyatı Bölümü
Tez Yöneticisi: Doç. Dr. Nil Korkut Naykı

Aralık 2019, 123 sayfa

Bu tez, Jeanette Winterson'ın *Tutku* ve Orhan Pamuk'un *Masumiyet Müzesi* romanlarını, her iki romanda da işlenen mekânların heterotopik nitelikler taşıdığı ve bu mekânlarca baskıcı iktidar mekanizmalarına karşı konulduğu varsayımı üzerine dayanarak karşılaştırmayı amaçlar. Her iki roman da bireylerin hissettiği tutkulu sevginin dönüştürücü gücünü ve kahramanlarının romanlardaki mekânları, onları çevreleyen güç mekanizmalarına meydan okumak için nasıl kullandıklarını ve heterotopik mekânlar aracılığıyla nasıl farklı olasılıklar yarattıklarını anlatır. Bu karşılaştırmayı yaparken, heterotopya, güç ve direnç kavramları temel olarak Michel Foucault'un teorik çerçevesi içinde kavramsallaştırıldığı gibi kullanılır. Bunun yanı sıra, tartışılan direnç göstergeleri, güç sistemlerinin nihai sonuçları olarak kabul edilir. *Tutku* romanındaki heterotopik mekânlar, ağırlıklı olarak güç mekanizmasının kendisi tarafından yönetilen mekânlardır ve gücün baskısı ve etkisi bu romanda daha çok hissedilir. Öte yandan, *Masumiyet Müzesi*'ndeki heterotopik mekânlar romandaki bireylerin yönlendirmelerle hayat bulur; bu nedenle, bu romandaki güç mekanizmaları *Tutku* romanındaki mekânlara göre daha az baskıcı görünmektedir. Bu karşılaştırmalı

çalışmada, bu mekânlardaki iktidarın baskı dereceleri, heterotopyaların nitelikleri ve yazarların kültürleri ve şehirleri birbirinden farklı olsa da, tartışılan tüm heterotopik mekânların “öteki” olma olasılıklarının önünü açtıkları ve en baskıcı ve en katı koşullarda bile her zaman özgürlük ve direnç ihtimali olduğunu gösterdikleri söylenebilir.

Anahtar Kelimeler: Heterotopya, Direnç, Michel Foucault, *Tutku*, *Masumiyet Müzesi*

To my parents

ACKNOWLEDGEMENTS

I would first like to offer my gratitude to my thesis supervisor, Assoc. Prof. Dr. Nil Korkut Nayk  for her support, care, guidance and advice in the writing of this thesis. The benefits I got from Nil Korkut Nayk 's observations and comments had a great role in conducting this study.

I also would like to thank Assist. Prof. Dr. Elif  ztabak Avcı and Assist. Prof. Dr. Mustafa Kırca for their guidance, support and understanding in the thesis defense.

My mother, Selma Anşın and my father, Mehmet Sait Anşın have been the most important support for me during the process of thesis writing and without their encouragement, I could not have completed this thesis.

From the first to the last day of my MA study, my dear friend Sinem Oruç listened to me and encouraged me in my most stressful times. Talking to her always comforted me. Also, I appreciate the moral support of my lovely friends Galip Karabacak, B şra  andırlı, Selinsu Dikim, Beril Karaarslan and my dear sister, Ber em Anşın.

TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	vi
DEDICATION.....	viii
ACKNOWLEDGEMENTS.....	ix
TABLE OF CONTENTS.....	x
LIST OF ABBREVIATIONS.....	xii
CHAPTER	
1. INTRODUCTION.....	1
2. THEORETICAL BACKGROUND.....	6
2.1. The Concept of Heterotopia.....	6
2.2. Power, Resistance and Heterotopia.....	16
3. HETEROTOPIA, POWER AND RESISTANCE IN <i>THE PASSION</i>	23
3.1 The War Zone as Heterotopia.....	26
3.2 Venice as Heterotopia.....	40
3.3 San Servelo as Heterotopia.....	51
4. HETEROTOPIA, POWER AND RESISTANCE IN <i>THE MUSEUM</i> <i>OF INNOCENCE</i>	61
4.1. Merhamet Apartments as Heterotopia.....	65
4.2. Çukurcuma as Heterotopia.....	75

4.2.1. Çukurcuma Neighborhood as Heterotopia.....	75
4.2.2. Keskins' House as Heterotopia.....	82
4.3. The Museum of Innocence as Heterotopia.....	88
5. CONCLUSION.....	96
BIBLIOGRAPHY.....	103
APPENDICES	
A. TURKISH SUMMARY/ TÜRKÇE ÖZET.....	112
B. THESIS PERMISSION FORM/ TEZ İZİN FORMU.....	123

LIST OF ABBREVIATIONS

“Other”	“Of Other Spaces”
“Subject”	“The Subject and Power”
“Sexuality”	“The History of Sexuality Volume I: An Introduction”
<i>Things</i>	<i>The Order of Things</i>
<i>Museum</i>	<i>The Museum of Innocence</i>
<i>Power/Knowledge</i>	<i>Power/ Knowledge: Selected Interviews and Other Writings 1972-1977</i>

CHAPTER 1

INTRODUCTION

This thesis aims to examine the creation or transformation of spaces in Jeanette Winterson's *The Passion* and Orhan Pamuk's *The Museum of Innocence*, in order to find out what kind of heterotopic qualities they carry and to understand what these spaces challenge/resist in the context of these novels. The main purpose of this study is to identify the features of the selected spaces in these novels by discussing them in relation to Michel Foucault's concept of heterotopia and to determine how these spaces are used to contest the authority. Besides, the study purposes to examine the representation of spaces and try to identify the similarities and differences between the spaces analyzed.

Winterson's 1987 novel *The Passion* takes place in the first quarter of the 19th century. The protagonist Henri falls in love with Villanelle, whom he meets during his military mission in the Napoleonic Wars. Henri, losing his admiration for and loyalty to Bonaparte and seeing his fellows die one by one in battle, decides to escape with Villanelle, sold by her husband to Napoleon's army. Henri endeavors to prove his passion for Villanelle by showing her affection and killing her brute husband. However, he is treated like a brother and he sees that Villanelle's heart is stolen by another woman. His unrequited love transforms into a state of madness and no matter how much Villanelle strives to help Henri in the mental asylum, he gratuitously stays there continuing his life by gardening, writing and seeing Villanelle and their daughter from the prison window.

On the other hand, *The Museum of Innocence*, published in 2008, is one of the most well-known novels of Orhan Pamuk. Quite simply, it tells the love story of Kemal and Füsün in the context of Istanbul, Turkey, which is oscillating between lasting traditional values and westernization in the last quarter of the 20th Century.

The novel explores the conflict between westernization¹ and persisting traditions through the juxtaposition of Kemal Basmacı, the well-educated, modern son of a distinguished family and Füsün Keskin, a poor shop-girl, a distant relative of Kemal's family, from a more traditional and conservative environment. They embark upon a passionate affair in an uninhabited apartment owned by Kemal's mother, used as a depot stacked by discarded belongings of the family and they secretly meet there until Kemal's engagement party: Kemal has already a girlfriend, Sibel, whom he is expected to marry soon. After the engagement of his lover to someone else, Füsün disappears, Kemal sinks into despondence and collects the items connected to her, breaking his engagement to Sibel in the meantime. One year later, the long lost Füsün, having married someone else in that period, invites him for supper at her family house in Çukurcuma neighborhood and the eight-year period in which Kemal spends in their apartment by hoping to reunite with Füsün begins. At the end of the novel, due to a car accident Füsün passes away, turning Kemal into a collector opening a museum in commemoration of his deceased lover.

The main reason for choosing these two novels for a comparative study is that both novels contemplate on the subjective experiences of protagonists, especially loving passionately, and the transformative power of heterotopic spaces on individuals. Although love affairs and subsequent unfortunate chains of events may appear as the essence of the plots, heterotopic spaces carry great significance in both novels since these spaces make both plots possible. Secondly, although the authors of the novels mentioned were raised in very different cultures, both novels confront normativity, traditionalism and authority, resisting the dominant power structures and persisting rules of their societies. Nevertheless, the way these two novels treat and employ heterotopic spaces is different. In *The Passion*, heterotopias are spaces mostly avoided by the characters. Mostly created by the authority itself, heterotopic emplacements detected in this novel are not formed by the characters themselves; they are spaces which the characters need to desert or are imprisoned in. In spite of their

¹ Bozdağlıoğlu states that “despite its unique geographical and cultural position between East and the West”, Turkey tended to be “western-oriented” in its policies since the 19th century. He also adds that “Turkey's modernization project” continued until 1990's (55). Especially, many wealthy people of big cities who had had the chance to visit European countries or the USA began to adopt the ethical values and lifestyles of these places. In his novel, Orhan Pamuk expresses that people of Istanbul used imported products, adopted western fashion in clothes and appearance and tried to keep up with the ways of the people in the west.

entrapment in the heterotopic spaces, the characters resist the power mechanisms, which shows that heterotopic spaces are able to create room for subversion. However, in *The Museum of Innocence*, the pressure of the power mechanisms are felt less in the lives of the characters. Depicting the last quarter of 20th century Turkish society, the heterotopic emplacements in this novel challenge ethical judgements, conservative values, virginity, traditions and westernization process. In the novel, the criticism of society and the resistance to its norms are achieved through characters' creation of heterotopic spaces to be able to experience whatever is desired. Thus, heterotopias are mostly personal spaces where characters escape and take shelter in. Nevertheless, no matter how variable the extent of power mechanisms and the relationship between the protagonists and the heterotopic emplacements are, all heterotopias analyzed in this study are spaces of resistance, where possibilities of subversion, high or low, exist. Although the qualities of the spaces change, constructing escape mechanisms even in the strictest emplacement is possible. Last but not the least, in most of the studies conducted about *The Passion*, the novel has been analyzed as a historiographic metafiction or as a queer novel. As for *The Museum of Innocence*, the cultural and social analysis of the novel has been made in the literary studies. Thus, this thesis analyzes these novels with new perspectives: it purposes to compare the heterotopic qualities of spaces from different countries and cultures, and to discuss the power and resistance mechanisms in the spaces.

Since the second half of the twentieth century, the social, cultural and political dimensions of space have been studied more intensely and the study of how these dimensions affect and transform spaces have gained significance. The ideological conflicts between power mechanisms and individuals and between individuals and “the topicality of everyday society” (Dehaene and De Caeter 4) have erased the homogeneity in public and private spaces. In this way, more heterogeneous or alternative experiences of spaces have flourished. The mainstream ideology in societies has been rejected or challenged and the normative spaces of the societies have started to be reconstructed based on individuals' or certain groups' experiences in the 1970's. These spaces are regarded and classified differently as they represent the “other spaces”, which are named as “heterotopias” by Michel Foucault. The concept of heterotopia has been studied in many different fields, such as architecture, geography and medicine. In this thesis, the term will be defined and analyzed in the

context of spaces in the novels aforementioned; therefore, heterotopia will not be discussed with all its dimensions and within the framework of other disciplines. According to Foucault, heterotopia “is a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested and inverted” (“Other” 24). These sites are completely different from all the sites that they represent or what they stand for. In addition to what they present, when they are joined with some human practices and various events, they start to represent something else and they gain a completely different meaning in the eyes of the agents. Foucault explains that heterotopias are not universal; they can vary from society to society, from culture to culture. However, a society or an individual can make an existing space function like a heterotopia. Heterotopia can be regarded as a positive concept in terms of creating possibilities for marginalized people and for the rituals that are seen as deviant by the society. Nevertheless, from a Foucauldian perspective, it is also possible to talk about heterotopias which are forbidden, reserved or governed by the power mechanism itself in the society. While some spaces, known and regarded as normative, can be used and transformed by the individuals, becoming spaces of resistance and hope for the marginalized, some spaces are owned and governed by the power mechanism, and the oppressiveness of the space, transforming the agents spiritually, makes the individual resistant. In this study, both types of heterotopias can be observed.

On the other hand, “power”, which has been a very crucial issue in the history of humanity and also in philosophy and politics, will only be covered in its relation to space and the individual. According to Foucault, power is a force exercised over individuals and it is the actual mechanism of subjugation. It circulates through networks so that it can penetrate into every small unit in the society. Individuals internalize the existence/pressure of authority so much that they obey the impositions of the prevailing authority. Authority is not only related to those in power; it comprises persisting practices applied by the majority, traditions, norms and the mindset of the society. When certain ways of living and practices are not well received in the society, individuals begin to see authority as a restriction and they produce comfort zones for themselves or they stand beside the authority to challenge their impositions. Thus, “other” spaces emerge and traditional spaces are challenged. In general, considering

the definitions of heterotopia and power/resistance, which will be discussed in the next chapter in detail, the given novels will be analyzed within this theoretical framework.

The second chapter of this study provides an overview of the literature on the concepts of “heterotopia”, “power” and “resistance”. The first section of the second chapter discusses the root of the term “heterotopia”, the initial definitions of it and the attitude towards the concept. Then, it explains the general characteristics of the term and heterotopia’s main principles based primarily on Foucault’s essay “Of Other Spaces.” The second section of this chapter aims to discuss the concepts of power and resistance. It elaborates on definitions of power, how authority/power imposes its existence on individuals and why/how individuals show resistance to power mechanisms. The discussion about power and resistance is mostly taken from Foucault’s essay “The Subject and Power.”

The third chapter digs into the spaces in *The Passion*: the war zone, Venice and San Servelo. In this chapter, how these spaces are related to the concept of heterotopia will be discussed. In addition, how the protagonists experience these emplacements and how these spaces can be associated with resistance practices will be discussed.

The fourth chapter similarly analyzes the spaces in *The Museum of Innocence*, the characters’ experience of the sites and eventually these spaces’ moving away from the normative to the heterotopic. The sections in this chapter- Merhamet Apartments, Çukurcuma (Çukurcuma Neighborhood and Keskins’ House) and The Museum of Innocence- examine these spaces in the context of heterotopia. In these chapters, the heterotopic qualities of these spaces are explored and how they challenge the authority is discussed. Additionally, the chapter includes the comparison of the spaces chosen; their similarities and differences are mentioned in this part of the thesis.

The concluding chapter of the thesis is going to provide a summary of what has already been discussed in the previous chapters and dwell on further studies that can be carried out in light of this thesis.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 The Concept of Heterotopia

Heterotopias might be read “as real experiments in thinking and being differently” (Beckett et al. 174). The word “heterotopia”, which is the combination of words “hetero” meaning “different” and “topos” meaning “place”, is very basically the situation of being different- not necessarily deviant- from the mainstream or ordinary. As the name suggests, heterotopias are spaces of otherness and spaces of alternative orders. Heidi Sohn states that Michel Foucault took the term heterotopia from medical literature and applied it to his works. In medical literature, the term has been defined as “a phenomenon occurring in an unusual place, or to indicate ‘a spatial displacement of normal tissue’” (Lax qtd. in Sohn 41), but this is a displacement “which does not influence the overall functioning and development of the organism” (Sohn 41). It is predicted that this phenomenon occurs when two adjacent organs or tissues have a close spatial relationship through their evolutionary process (Lax 116). The peculiar location is the key; heterotopias, like displaced organs, are constructs instilled into spaces and discourses, contesting the usual order of things (Boyer 58). Even though they are “out of place”, their existence does not make the organ diseased; they continue “coexisting with matter in its place” (Beckett et al. 171). That is to say, heterotopias are counter-sites or “other” spaces, existing inside and together with “normal” spaces, incompatibly and by breaking the norms of that particular space by just being “other”.

Since the second half of twentieth century, the social, cultural and political dimensions of space have been elaborated; space in literary studies has taken “an interdisciplinary turn toward themes and analytic tools that borrow from fields” like geography, urban sociology or psychoanalysis, enriching the understanding of how space affects, transforms or even creates individuals, societies and cultures (Prieto 13). Foucault discusses that space occupies a big part in Western history and culture;

however, “the progression and evolution of this history has marched on to new venues in recent time” (Sudradjat 29). When the history of Western experience of space is considered, medieval space was “the space of emplacement” (22); the relationship between contained and container was stable and each space had predefined features, definitions and functions. It was the era when temporal and spatial structures were conclusive and “metacertainties inscribed history ... by binary thinking” (LaFever 6). Spaces like “sacred places and profane places; protected places and open, exposed places; urban places and rural places” (“Other” 22) did not interfere with each other. However, since the second half of the last century, philosophers have interpreted placement and labelling as problematic; they believed that the marking of spaces or categorization of spaces and their functions is not suitable to the postmodern and poststructuralist era. Instead, how the relationship among sites are formed gains prominence: “we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well” (23). Seeing the changing understanding and interpretations of space, Michel Foucault coined a new concept which is now used widely in literature, medicine, architecture and many other disciplines: heterotopia.

In 1986, the English translation of Foucault’s work “Of Other Spaces” was published in *Diacritics*. He starts his article by stating that the era that is lived in is different from all the eras due to the fact that it is the time of “simultaneity” and “juxtaposition”; “certain ideological conflicts animating present day polemics oppose the ... inhabitants of space” (“Other” 22). He continues his discussion by saying that despite all the network of knowledge and the changing perceptions of space, “our life is still governed by a certain number of oppositions that remain inviolable”: oppositions that we regard as simple givens: for example between “private space and public space”, “family space and social space”, “cultural space and useful space” and “the space of leisure and that of work” are still thought as oppositions (“Other” 23). Nevertheless, Foucault agrees with phenomenologists on the judgement that we live in “a heterogenous space” in which there are not “individuals and things” but “a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another” (23). According to him, some spaces can be defined by the “set of relationships” attributed to them (23). To set an example to make Foucault’s point clear, a knife is a tool which cuts, which is used to cut things and by

which things are cut, displaying a stable relationship between the container and the functions of it. Some spaces can be described via their “network of relations” (24). For instance, a library is a place where people study so the idea that there must be tables, chairs or books will automatically spring to mind. Nevertheless, some spaces demonstrate qualities that are outside these sets of rules. These are “in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect” (24). These sites are counter-sites in which all sites that can be seen in a culture are challenged and reconstructed; these sites are heterotopic spaces.

Foucault firstly mentions heterotopia in the “Preface” to *The Order of Things* (1966). He relates heterotopias to Borges’ classification in the Chinese encyclopedia in which animals are categorized according to an unusual system of thought, which actually shows how this thought system or the language we use “is the limitation of our own” (*Things* xvi). The problem with this limitation is that when things are categorized or divided from each other according to some predetermined qualities, other possibilities cannot find categories for themselves. They are somehow ignored or not realized, and as a result they cannot find outlets to exist. Therefore, he draws attention to how this classification distinguishes real animals and “those that reside solely in the realm of imagination (xvii)” and he criticizes this by stating:

We shall never succeed in defining a stable relation of contained to container between each of these categories and that which includes them all: if all the animals divided up here can be placed without exception in one of the divisions of this list, then aren’t all the other divisions to be found in that one division too? (*Things* xviii)

From his statement, it can be inferred that it is impossible to divide things in fixed categories; there will always be exceptions and misfits. To identify a stable relationship between container (space) and contained is something that cannot be accomplished. This critique on the issue puts the unsettling effect of heterotopias forward by questioning the foundations and orders of things and wondering if the social order might be recreated. Having questioned the order of normativity, he continues his discussion by highlighting three main types of space: utopias, real places and heterotopias. Utopias are “sites with no real place,” which “present society itself

in a perfected form, or else society turned upside down” (“Other” 24). They are “non-places” of ideally created societies (Manning 6). So, when the analogy between utopias and real places is considered, it can be said that they only have an “inverted” relationship with real places of society (“Other” 24). Işıklılar states that heterotopias are locatable and realized utopias. Unlike utopias, heterotopias have “real arrangements in everyday life” and they are the “antipode of utopias, which are imaginary” (13). Similarly, Deheane and De Caeter put heterotopia in a relationship between the real and the imaginary. They see heterotopias as “manifestations of imagined realities” which deny reality and suggest alternative ways of “conceiving material/immaterial space” (Palladino and Miller 6). For Iain Chambers, utopias are not real as heterotopias since heterotopias both keep their utopic qualities and produce varied versions of history and culture as well as space:

For if utopias are the product of language, heterotopias are manufactured and maintained in the mutable materialities of space where language seeks to impose its order. If utopias by their very nature do not exist, they are nevertheless cultivated and cared for in language. Heterotopias, on the contrary, even if unregistered and unrecognized, do exist. They, too, require language and are therefore not without their utopic drive, but they sustain diverse experiences of inhabiting history and culture, different practices of time and space. (Chambers 113)

Foucault explains that utopias are spaces which “afford consolation: although they have no real locality there is nevertheless a fantastic, untroubled region in which they are able to unfold; they open up cities with vast avenues, superbly planted gardens, countries where life is easy” (*Things* xix). However, heterotopias “are disturbing, probably because they secretly undermine language, because they make it impossible to name this and that, because they shatter or tangle common names, because they destroy ‘syntax’ in advance” (*Things* xix). Heterotopia defined here seems like a force claiming to challenge the very well-designed and flawless system of utopias and it presents itself as a system which enables one to approach or interpret things in a different way. Though his analysis is mainly about the effect of heterotopias on language and order here, his elaborations on utopia and heterotopia are actually based more on the spatial understanding of the term in *Of Other Spaces*. To him, heterotopia is a realized, extensive, challenging, inclusionary and productive version

of utopia, and spaces carrying heterotopic features needs to be analyzed separately. Foucault names the analysis of these spaces “heterotopology” and in this respect, he defines six essential principles of the term.

The first principle suggests that each culture in the world comprises heterotopias and it is not possible to talk about a universal one due to the variety of cultures, societies and practices. However, as Foucault suggests, heterotopias can be divided in two main categories: heterotopias of crisis and heterotopias of deviance. Heterotopias of crisis are “privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis” (24). These types of heterotopias are spaces “in which the subject participates in an activity” that is “necessary to the individual’s existence” (Dodge 321). Dodge says that society finds “a way to allow the individual a state of crisis” as long as it is “unseen and unsaid” (321). These heterotopias “are often gender-specific and found in various cultures throughout history” (Tamboukou qtd. in LaFever 73). Adolescents, menstruating women or expectant mothers are some of the examples he provides. He also mentions men in military service for the fact that masculinity occurs outside, not at home. Heterotopias of deviance, on the other hand, are those in which people are regarded as ‘deviant’ because of their exceptionality or deviance from the norms and expectations of their society (“Other” 25). “An individual’s behavior in a deviational heterotopia is often not permitted and is rather punished according to whether the individual’s actions are excessive or deficient with respect to the norm” (Dodge 321). Mental hospitals, rest homes or prisons are the examples given for this principle.

The second principle is that heterotopias which have predetermined roles in a society might start functioning differently (“Other” 25), which is illustrated with the case of the cemetery: in the past, cemeteries were located in the city centers, generally near the churches, to remind people that what really mattered was whole-hearted belief and immortality of souls, not the dead body. However, after a certain point, people tended to be skeptical about whether they actually have souls and whether their bodies will reincarnate. Today, cemeteries are located outside the city centers and death has begun to be interpreted “as an illness”, not as the infinite tranquility and entering through the doors of heaven. So, cemeteries are now other spaces “where each family possesses its dark resting” (25).

The third principle is that heterotopias are “capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible” (25). To illustrate, the traditional rectangular Persian garden, representing four parts of the world, is a space where all the plants in the world exist together (25). Foucault sees the garden as both the smallest unit and at the same time the entirety of the world, like a “sort of microcosm” (26). Since west, east, south and north coexist with the vegetation from the different parts of the world, he believes that gardens, in general, have been “happy” and “universalizing” heterotopias. Cinemas are also considered as heterotopic for the fact that they are strange rectangular rooms with two dimensional screens demonstrating films of three-dimensional spaces.

The fourth principle is heterotopias perform at maximum level “when men arrive at a sort of absolute break with their traditional time” (26). The reason why there is an urge here to break from traditional time is that heterotopias, unlike utopic alternatives “promoting withdrawal from the seemingly unavoidable positions of actuality”, offer a way out of the actual time “to drop deeper into the folds of the contemporary world; there to assay and acquire its potentialities” (Chambers 111). In a way, the moment “traditional” or “official time” is avoided, other temporalities walk in. Heterotopias such as museums and libraries, to Foucault, are spaces of other temporalities that pile up history interminably:

The idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. (“Other” 26)

Especially museums, capsulating time in one space, are heterotopias in which the clock always ticks and adds to itself. Jacques Derrida discusses that that type of heterotopia, preoccupied with the accumulation of time, forms its own state of existence. The museum is a space that is meant to remain forever and it pretends like it is “outside of time and inaccessible to its ravages” (11-12). Thus, the heterotopia of the museum is not all about space; it also has time dimensions since it emerges from “life and death” or “past or present” simultaneously.

The fifth principle is that “heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable” (“Other” 26). They are technically public or shared spaces, but they are not always accessible. The mechanism of closing is “excluding the public, a delineation of otherness and a closure vis-à-vis public space, while the opening is an opening unto the public domain” (Deheane and De Caeter 6). Besides having an opening and closing system, these spaces may be difficult to use because of the fact that they might be “physically demanding”, “not easily accessible”, “with tricky ownership rights” or they are sometimes unavailable for usage for some reason (Doron 40). The heterotopia of the prison is exemplified by Foucault for the fifth principle. Being sent to prison, which means isolation from the rest of the society, is inescapable and obligatory. Besides, in order to be released, individuals need to meet some requirements. So, both the closing and the opening system of prison seems problematic, even demanding. Notwithstanding, there are other examples of such heterotopias-such as monasteries or cults- and in case an individual has permission or meets the requirements of the culture or practices of those systems, entry becomes possible. Some neighborhoods can also be exemplified for the fifth principle. Because of their closed cultures and strict conservative approach towards strangers or to people who threaten the norms, rules, dignity and integrity of their neighborhood, certain groups or communities in such spaces may not approve the entry of the outsiders into their living spaces.

Some of the other spaces may “seem to be pure” or to have “simple openings”, yet most of the time they “hide curious exclusions” (“Other” 26). These sites, even a family house, are capable of excluding societal norms and sheltering the practices or rituals inside. Foucault gives the example of motel rooms to which men secretly take their mistresses with the purpose of having sex. Thus, unapproved behavior is performed freely and invisibly. To Cenzatti, these spaces cannot be completely understood because we cannot fully know “the other and the group-specific cultures, codes, interactions and the unknowable and secretive spaces the other produces” (64). Still, the degree of visibility of these spaces depends on their proximity to the mainstream culture and their marginal stance. The more marginal they are in the eyes of society or according to the dominant way of thinking in a certain society, the more sheltered or hidden they will be.

The sixth and last principle of heterotopology is that heterotopias “have a function in relation to all the space that remains” (“Other” 27). They create another real space that is so accurate, compact and well-arranged that other spaces start to seem “messy, ill constructed, and jumbled” (27). Foucault states that the first colonies in the 17th century were functioning in this way; they were organized and governed flawlessly, and they were in accordance with the ideals of the colonizers. He gives the example of a village in a rectangular shape including the church at the center, the cemetery next to it, the school, cross shaped houses that families reside in, a place like a perfected Christian space. The lives of the residents were regulated by the church bell; residents had certain responsibilities which they fulfilled at the same exact hour every day. This heterotopia seems like an opportunity to start over the righteousness and order which most societies are believed to be deprived of.

As aforementioned, the root of the term “heterotopia” is about being other or different in relation to the existing order. A heterotopic space depends on its difference from the social or spatial order. So, similarity (normative) or marginality (heterotopic) is all about the relationship between the site and the social norms. As Foucault suggests, modes of ordering may take form according to their resemblance to the signifier. In some cases, they take form according to the ‘similitude’; things which are regarded as unconnected can be juxtaposed:

The ordering represented by resemblance is a familiar one, social expectations developed over time assume that certain things go together in a certain order. These representations act as signs where what is being signified refers to a known referent. Similitude, however, is all about an ordering that takes place through a juxtaposition of signs that are culturally seen as not going together, either because their relationship is new or because it is unexpected. (Hetherington 9)

As suggested here, spaces can be called heterotopic by looking at the unexpected features seen in spaces or the incompatibility between the referent (signifier) and things practiced there (signified). Hetherington states that Foucault’s heterotopias are “spaces, whose existence set up unsettling juxtapositions of incommensurate ‘objects’ which challenge the way we think, especially the way our thinking is ordered. Heterotopia has a shock effect that derives from their different mode of ordering” (42). It challenges the predetermined orderings and the things

rationalized in the mind. In *The Sphere and the Labyrinth* (1987), Tafuri defines heterotopia as something that avoids “rationalization” of meaning. On the contrary, it reconstructs “linear concepts of time and space” (30). In heterotopic spaces, time may demonstrate itself as non-linear and fluid and similarly, spaces can be mobile or hard to emplace.

While heterotopias challenge and reconstruct space, they create alternative spaces which are different from the existing ones as well. Heterotopia is not only about space and order, it also resists monotony and ideological sameness in the society. Foucault considers heterotopic spaces as conditions of possibility: they open up alternatives so that uniformity can be erased; other possibilities and voices flourish through rewriting the stories of the sites that people live or perceive. Heterotopias deny homogeneity; they build “pathways for the deconstruction of sameness and its subversion, becoming the antidote against the erasure of difference implicit in the progression of the cultural logic of late capitalism” (Sohn 49). Heterotopia, as a concept, leads to being different or marginal as a resistance to sameness. As new alternatives of representation increase, the likelihood of forming a different “case for their potential utilization” increases (30). Similarly, Cenzatti notices the productivity of heterotopias in terms of the presentation of the “other” and he believes that heterotopias are much more than being just physical or just encounter spaces:

What makes heterotopias ‘other’ spaces is not just the simple fact that they are ‘other’ with respect to the fixity of physical space. Nor is it simply that they are, in different degrees and to an ever-changing extent, ‘counterspaces’ to the dominant ones. Rather, they are ‘other’ also in that they stem from an endless series of differences within the space of representation. (Cenzatti 82)

As stated above, heterotopias should not be considered as fixed spaces that somehow object to the dominant spaces of the society. Heterotopias do not resist the dominance of the mainstream for the sake of resisting; these spaces are also crucial in terms of providing a chance of representation to the marginal. Similarly, Grbin asserts that heterotopias are spaces which have “special characteristics” which “do not come from their material essence or sole architectural conceivment” since “heterotopic status...is defined by the social and cultural praxis that is connected to” heterotopias (309-310).

Considering the initial associations of the term, it might be said that heterotopia was perceived as the need for concealment and estrangement; it was thought as a sort of isolation from the society and the desire of hiding. However, as Edward Soja argues, heterotopia is “meant to detonate” and “deconstruct”; it aims to rewrite the existing forms rather than escaping from them (76). It celebrates “radical openness” so that other voices or possibilities can flourish inside the existing ones (76). In order to avoid misunderstanding, heterotopia is neither an attempt to undermine or trivialize the ideals of the society and lasting traditions nor is it a denial of the culture lived in. It is contesting them with a poststructuralist eye. The contradictions and conflicts which society generates yet fails to resolve can be solved only if spaces become more “aporetic” and inclusive (Dehaene and De Caeter 25).

Notwithstanding, Beckett et al. argue that it is very significant “not to assume that because these are spaces where norms are transgressed, they are always to be celebrated” (172). To Johnson, the tendency of regarding heterotopic spaces only “as spaces of hope and liberty” is nothing but a misconception. It is true that one of the most important functions of heterotopic spaces is to help individuals free themselves from restraining order. Nevertheless, as Foucault exemplifies in “Of Other Spaces”, spaces like mental hospitals, war zones or prisons-spaces, where the pressure of authoritative mechanisms is felt prominently, are also heterotopias and it would be wrong to claim that these spaces provide the individuals with freedom and the opportunity to express themselves. These spaces can become sources of liberty only if the individuals perform liberating practices or show resistance to the expected behavior patterns of the status quo. Heterotopias are unsettling spaces: “heterotopias are “stages of our lives” and they “mirror and at the same time distort, unsettle or invert other spaces” (Johnson 8). “They provide escape routes from the norm, enlarging the possibilities for self-determination. They are spaces that facilitate and organize resistance practices. In enabling practices that are rule-breaking, they have the potential to affect a rupture in the current order of things” (Beckett et al. 174). In this regard, defining heterotopic spaces as “spaces with emancipating features” and “experimental subjective spaces”, rather than just “spaces of hope and freedom”, would be much more correct (174). In addition, viewing heterotopic spaces as both “spaces of possibility” and as “escape mechanisms from the norms of the social and political order of the society” provide a better tool for the analysis of the novels studied

in the scope of this thesis. In the following section, power and resistance practices and these concepts' relationship with heterotopia are going to be discussed in detail. Afterwards, during the analysis of the novels, cases in which some heterotopias are formed by individuals to free themselves from the authority and cases in which some are constructed by the authority, making the agent resistant to heterotopia itself are going to be demonstrated.

2.2 Power, Resistance and Heterotopia

Foucault's observations about power are largely concerned with the analysis of the relationship between power mechanisms and individuals. He considers power not as a means of repression and violence; he believes power is a productive force which makes the agents realize their potential for contesting unwanted forces, "giving rise to new forms of behavior rather than simply closing down or censoring certain forms of behavior" (Mills 33).

In her book *Michel Foucault*, Sara Mills compares Marxist theorists like Louis Althusser and Foucault in terms of their understanding of power. The first group is mostly concerned with "the way that State oppresses people and the way that ideology constitutes people as individuals" (34). In *Discipline and Punish* (1977), Foucault elaborates on the "Panopticon", a type of mechanism, a spatial arrangement that is used for the benefit of the ones holding the power. In this mechanism, the ones in charge of the power mechanism apply force over the weak and the oppressors start "to force them to do things which they do not wish to do" (Mills 35), turning individuals to "a target for the exercise of power" (Smart 69). The oppressed naturalizes the existence/pressure of authority such that they, after a while, behave in accordance with what the authority imposes. In some cases, "the oppressor may well be absent" but the oppressed "internalizes", as Mills puts it, the expected behavior patterns of the authority and acts accordingly, as if they were constantly watched by the oppressor (46). The response expected from individuals is to develop a self-control mechanism, inspect themselves and refrain from unwanted behavior.

Foucault's account of power specifies ways of resistance within such a power structure described above. He aims to shift the understanding of power as the top-

bottom relationship between oppressive forces and agents facing oppression: his analysis is about how power penetrates “all relations within a society, enables an account of the mundane and daily ways in which power is enacted and contested” (Mills 34). As Heller states, Foucault believes that individuals are “both the *subjects* and the *objects* of the power” (80-81), they “are always in the position of simultaneity undergoing and exercising ... power. They are not only its inert or consenting target; they are always elements of its articulation” (*Power/Knowledge* 98). His works on power are mostly about “how particular mechanisms for modulating the creative force of resistance/power are invented” and what kind of politics or stances resistance/power produces (Beckett et al. 174). In this respect, Foucault suggests a new approach “which is more empirical, more directly related to our present situation, and which implies more on relations between theory and practice” (“Subject” 210-211).

Foucault believes that power is a tool for change, “the ability of an individual to influence and modify”, “the ability of individuals to create change-no matter how insignificant-is power” (Heller 83). His analysis of power and resistance in “The Subject and Power” (1983) focuses on the analysis of “power relations through the antagonism of strategies” (211). He asserts that power “is a total structure of actions brought to bear upon possible actions” (220); it “produces a realm of possibilities within which a subject can act” (Chokr 7). For him, power is not necessarily operated through an authority or a government and it “is not a commodity or a possession of an individual, a group or a class” (Smart 72). It is a mechanism investing in and spread by individuals under domination who look for new alternatives to exist. Foucauldian analysis of power and resistance asserts that the resistance to domination coexists and simultaneously operates with power. Individuals are not passive receivers of oppression; they are active contributors multiplying alternative spaces and possibilities in the power networks. Foucault argues that power relations cannot reach the aim of complete domination because power is not imposed from above; it penetrates into all social relations. To him, power is a productive force, so it would be wrong to define power as something only repressive and coercive. The Foucauldian understanding of power is “something which brings about forms of behavior and events rather than simply curtailing freedom and constraining individuals” (Mills 36). He also states: “Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategic situation in a

particular society (*Sexuality* 93). In his work in which he elaborates on positive and negative freedom, Isaiah Berlin discusses that Foucault's understanding of resistance is more related to positive freedom, which is defined as "the capacity for self-determination or self-realization" (Beckett et al. 174) and "the wish ... of the individual to be his own master" (Berlin 8). Patton also argues that Foucault puts freedom "at the heart of human action", aiming "to problematize dimensions of the present ways of being, thinking and acting, and thus open up the possibility of new approaches" (Patton qtd. in Beckett et al. 174)

As Foucault puts it in *Sexuality*, "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). In "dominated" and "hence passively experienced" spaces, "imagination seeks to change and appropriate" (Lefebvre 39). Such spaces, which cover and go beyond the physicality of space, create "the possibilities of resistance within society to certain marginal groups or social classes" (Hetherington 22). Also, resistance to domination coexists and simultaneously operates with power. Nevertheless, the power concept of Foucault should not be interpreted as rebellion to authority; resistance is one of the outcomes of power. Due to the varieties of resistance against the dominant power, it is wrong to reduce resistance "to a single locus" (Smart 70). Nealon discusses that "power not only requires resistance, but also that resistance may be found wherever there is power" (Nealon in Dodge 323). He also asserts that power and resistance are not always opposite concepts. So, rather than putting power and resistance in two opposite poles, investigating power and forms of resistance, according to Foucault, would be a more accurate analysis, which is how this study approaches power and resistance. Foucault begins his discussion of antiauthority struggles, "which prevail as localized phenomena with subjects interacting with authorities in the present in order to object to forms of subjectivization" (Lilja 421), by saying that these struggles are "transversal" and "they are not limited to one country" ("Subject" 211). Besides, these are "'immediate' struggles": individuals tend to be against "instances of power which are closest to them, those which exercise their action on individuals" (211). Thirdly, these struggles "assert the right to be different and they underline everything which makes individuals truly individual" (211). He also adds that antiauthority struggles are "against the 'government of individualization'" (212). Foucault lists three types of struggle: ones that are "against forms of domination", ones

that are “against forms of exploitation” and ones that are tying “the individual to himself and submits him to others” (212). To him, the aim of power struggles- political or social- is freeing the individual from the mechanisms of power and its institutions and differentiating individuals from the individual stereotype who is in accordance with the expectations of the authority (212). As Lilja puts it, the main purpose of these struggles is not attacking “an institution of power, or group, or elite, or class”; the real purpose is to oppose the mechanism “which categorizes the individual, marks him by his own individuality, attaches him to his own identity, imposes a law of truth on him which he must recognize and which others have to recognize in him” (212). The reason why there are so many possibilities in terms of resistance and stance is that resistance is fundamentally self-realization and liberation. When individuals face an oppression and feel suppressed, blocking the self-realization process, they act against it by starting to create spaces to act in first. So, “heterotopic emplacements are both a result of such oppression as well as a response to it” (Palladino 72).

Foucault asserts that in order to talk about a power relationship, the two main elements of the relationship is essential: “the one over whom power is exercised”- in other words “the other”- and this other creating “a whole field of responses, reactions, results” (“Subject” 220).

Foucault’s elaborations on “discursive power” gave rise to the understanding that power does not refer to governments or states only. For him, “the analysis of power relations within a society cannot be reduced to the study of a series of institutions” since there is a broader “social network” including the city, culture, media, tradition, family or school, which are forces dominating societies to their smallest units. To repeat, for Foucault, power is not an institution or a regime, it is a much broader mechanism affecting each individual from different aspects.

Towards the end of his discussion he talks about three techniques to deal with power mechanisms. The first one is to find out “the means employed” on the individual, the second one is deciding one’s stance and how to behave when the mechanism is employed, and the third one is reducing the means of the mechanism by creating means of escape (“Subject” 225). In that way, impositions of power are contested and creative possibilities can occur.

As discussed in the previous chapter, Foucault asserts that heterotopias are spaces of resistance and they create new alternatives and possibilities. Similar to Foucault, Genocchio explains that heterotopias act as “counter-sites, spaces in contestation of, or in contrast or opposition to” other sites, thus revealing that “the ordering of spatial systems is subjective” (Genocchio 38, 43). Hetherington also argues that heterotopias make new spatial orderings and they can thus be seen as “counter-hegemonic spaces that exist apart from ‘central’ spaces that are seen to represent the social order” (21). The relationship between heterotopia, power and resistance is that heterotopias, “by juxtaposing and combining many spaces in one site”, defy power mechanisms and resist them in alternative ways. By “destabilizing the ground” of prevailing mechanisms and hegemony of social or political authority, they “offer an avenue for resistance” (Topinka 56). To LaFever, heterotopias are places where conventional social structures of power and its relations cannot reach: “heterotopias gerrymander around the jurisdictions of the normal social structures of power” (4). Heterotopias occur when the authority tries to apply its force on unknown or unspoken realities and their co-existence with the mainstream leads to the creation of different versions of culture and history, which is the reason why they can be disturbing for the dominant power:

Alternative, subaltern, and subordinated to the rules that occlude their presence, heterotopias exist and persist as counter-spaces beside and outside the dominant syntax of sense. Their presence uproots the premises of the linguistic and discursive order, proposing a flight and a freedom from its imposition. They propose a disturbance, an intimation of the unhomely. (Chambers 113)

Heterotopic emplacements are attempts to interpret power relations in a different way. Their functioning aims “to overcome the dilemma of every form of resistance becoming entangled with or sustaining power” (Johnson 87). In other words, heterotopias in a sense enlighten and broaden the space with new sets of relations. They are not isolated from the order/authority but their assertive stance creates space for the new options which can house all the exceptions. So, heterotopia is a space hosting “the fixed” and “the antistatic” simultaneously; if the state is, with Shane’s words, “the stasis of the enclave”, heterotopia is “the flow of an armature” (231). No matter how authority believes that the system created is rigid and concrete

like wall, there are holes or “armatures” on them that will help “the other” to penetrate or to flow through outside.

Foucault deploys a logic that lets two sides coexist; normative spaces are side by side with heterotopias, which are alternatives “constitut[ing] counter-discourses” for other “temporalities and spatialities” (Boyer 64). These spaces can appear either as the exhibition of the dualities of a society or as the secretive, mystical, “unknowable” and “underground” side of it (Soja 67). Besides portraying social spaces of possibility, to Lefebvre, heterotopias are potential “foundations for the defining of revolutionary trajectories” (68). Heterotopias are, in a way, ultimate outcomes of the authority/power, which lead the agents to create spaces for themselves since conformity is not their aspiration.

In his work *Foucault, Borges, Heterotopia: Producing Knowledge in Other Spaces*, Robert J. Topinka mentions “the inextricable connection heterotopias have with the dominant order” and he posits that there is a “paradox” about heterotopias: they are both separate from yet connected to all other spaces” (60). He adds that this relatedness is the very mechanism that paves the way for resistance in heterotopias: “remaining always separate” though, “heterotopias hold up an alternate order to the dominant order, providing glimpses of the governing principles of order (60). These new alternate orders do not annihilate the dominant power structure; the attempt to resist “offers the possibility of irritating dominant forms of order, but any new knowledge formations will emerge with the imprints of both hegemonic and heterotopic space” (60). Considering the discussion in the previous section stating that heterotopias are not only spaces of hope but also spaces of experiment and resistance and the discussion made by Topinka, it would be beneficial to repeat one more time that heterotopias are not shelters for agents escaping from the power mechanisms; heterotopias are means of and sometimes the source of contestation of power, which is the main argument of this thesis. In some cases, spaces dominated by the ones/things in power can carry heterotopic features and these spaces might start the sparkle of resistance for the individual. “The possibility of constructing oneself differently” and not letting the authority dominate the individual are the main concerns in Foucault’s analysis (Lilja 429).

In the coming chapters, the spaces considered heterotopic in *The Passion* and *The Museum of Innocence* are going to be analyzed separately in their relation to the concept of heterotopia, and their relevance to the six essential principles of heterotopia discussed in this chapter will be explored. In addition to the discussion of heterotopia, power structures and resistance practices observed in these two novels are going to be looked into by providing examples from these works. Seven crucial spaces chosen from the two novels are going to shed light on the interconnection of heterotopia and resistance. Besides, how these novels approach the concept and how the spaces analyzed in the scope of the novels studied are related to or different from one another in terms of their attitude to and employment of heterotopias are going to be explored.

CHAPTER 3

HETEROTOPIA, POWER AND RESISTANCE IN *THE PASSION*

The Passion, one of the most highly acclaimed novels of Jeanette Winterson, was published in 1987. In most of her work including *The Passion*, Winterson adopts historiographic metafiction technique that “allows her to open up a discursive space in which univocal interpretations of history are refused in favor of an exploration of the alternative stories that posit the existence of different and virtually unknown viewpoints on events” (Antosa 161). Although her work *The Passion* has been mostly studied as a novel of historiographic metafiction, this thesis aims to analyze the novel from the perspective of Foucault’s heterotopia and its relation to power and resistance practices. Her work is applicable to this study since as Hutchison argues, the worlds she creates in her work have the potential of transforming and challenging classical or traditional understanding of “truth, history and otherness” (353). According to Hutchison, Winterson uses fantastic elements in her writing “in order to contest and re-imagine destructive social conventions” (359). While investigating the “dominant conceptions of history and identity” (359), she also “re-create[s] historical time and geographical space from her own point of view” (Kriston 104). Thus, the whole point of the narrative is building other spaces and creating “the potential for change by bringing forth alternative perspectives” (Hutchison 353).

The Passion narrates the stories of two witnesses of the Napoleonic wars at the beginning of the 19th century. Aróstegui discusses that the period mentioned carries great significance in French history in social, political and cultural terms. She evaluates the period as “the painful transition from the French Revolution to the forthcoming rise and fall of Napoleon’s Empire” (8): people expected this revolution to bring peace and order to the country. However, later on it was understood that this was only an illusion. While the society was expecting “Freedom, Equality and Fraternity” (8), what they encountered was the ambition for taking more land, a bloody and tyrannical regime and a self-centered ruler, Napoleon Bonaparte.

The witnesses of the wars and at the same time the protagonists of the novel mentioned are Henri and Villanelle, who have exceptional qualities in their own ways. Henri is a French soldier enlisted in the *Grande Armée* due to his willingness to be a drummer. Nevertheless, upon the decision of the recruiting officer who thinks that Henri's hands are not strong enough to be a drummer, he has ended up as a chicken neck-wringer working in the kitchen of Napoleon (*The Passion* 5-6). Unlike a typical soldier supposed to be tough and masculine, he is an overly sensitive and kind, and at certain points feminine, young man who has been raised by a religious mother, Georgette and a Catholic priest Claude. Villanelle, on the other hand, is the free-spirited daughter of a Venetian boatman born with webbed feet, which is a phenomenon only observed among men in boatmen's history. Depicted as a bisexual, passionate woman, she works in the casino and cross-dresses for the customers and also for her own amusement until her husband, the cook, sells her to the French Army as a *vivandière*, meaning army prostitute.

Throughout their narratives, both protagonists share crucial details about the regime of Napoleon Bonaparte, the hardships of working in the army, gender roles and patriarchy. Unlike the epic heroic narratives about the deeds of politicians, leaders and warriors encountered in traditional historical novels, the story of the Napoleonic Wars and Napoleon himself is told by a neck wringer, who serves chicken to Napoleon. In spite of serving Napoleon for eight years, Henri has never harmed anyone but chickens, which shows his fear and his sensitivity, his being "feminine" according to his society's perception. Also, in the narrative, the details about French people and how they are willing to sacrifice themselves for Napoleon's cause are given. Being "lukewarm" and isolated from Paris and politics, they are villagers working hard and "long to be touched" (*The Passion* 7). Henri states that the French people have wanted Napoleon to take over their lives and show them his own vision since they do not have any: while Napoleon has torn down and stolen their simple and clean lives, no one has ever tried to stop him (7). Adopting his ideas and his vision, they are prejudiced against other nations and they have no clear idea about what they are fighting for. While he invades Europe and sacrifices his people for his cause, all France is ready to recruit and fight if necessary (8). Suppressing newspapers, censoring the theatre, killing and exiling his people and believing he is the ruler of the world, he suffers from a narcissistic personality disorder. As Henri puts it after his disillusionment, Napoleon

is deeply in love with himself, and the French society is a part of this romance. Even though the village of Henri's is not very far from the Seine River and the capital of the country, the villagers act as if they lived on the moon; only relying on gossip, they do not have awareness about wars, international affairs and politics, which causes them to be used and abused by the authority. As Henri states: "We were always helpless, whoever was in power" (16).

On the other hand, predetermined gender roles and heteronormative sexuality are on display in the society. As in all conventional societies, a patriarchal system is founded: Men work outside and join the army for defending their country and women are associated with wifely duties and domestic activities. As Villanelle explains, there are not many jobs a woman can do. They can either help the family business or they can serve officers and generals in the army as army prostitutes. Thus, a woman cannot contribute to the workforce in their countries except for doing housework or standing out with their female sexuality. In circumstances in which they want to work, they have to disguise themselves in male outfits, as Villanelle does, or they have to put up with the bad treatment of men; their bodies are exploited and they are not respected and well-cared for.

It could, therefore, be argued that Napoleon's regime and the exploitation of his nation, heteronormativity and patriarchy represent "power" in the context of *The Passion*. The chapter will look at three significant spaces in the novel, which are the war zone, Venice, and San Servelo, the mental asylum. These spaces' relations to Foucault's heterotopia are going to be discussed and the resistance mechanisms developed and employed by the protagonists are going to be exemplified. Although the war zone and San Servelo are heterotopias of crisis that primarily emphasize the exertion of power, still the possibility of avoidance or resistance is clearly observed in these spaces through the characters of Henri and Villanelle. Venice, on the other hand, demonstrating itself as a heterotopia of deviance, is more liberal and emancipatory in its nature. In terms of its distance from the domination of authority and pressure, it can be argued that Venice itself reinforces questioning, escape and confrontation.

3.1 The War Zone as Heterotopia

Enemies like you and me with the same hopes and fears, neither good nor bad. I had been taught to look for monsters and devils and I found ordinary people. (The Passion 105)

In his essay *Of Other Spaces*, Foucault discusses heterotopias of crisis and he suggests that they are spaces encountered in every society, in which a state of crisis can be observed. As the name “crisis” suggests, they are mostly temporary passages in humans’ lives. Although he believes heterotopias of crisis are disappearing and being replaced by heterotopias of deviance, “a few remnants can still be found” (“Other” 24). One of the examples he dwells upon is military service “as the first manifestations of sexual virility” occur “‘elsewhere’ than at home” (24). In addition, spaces of armed conflict or battlefields can also be considered heterotopic. As the fifth principle of heterotopia argues, some heterotopias “presuppose a system of opening and closing that both isolates them and makes them penetrable” (26). In some cases, these heterotopias require isolation and certain tasks and rituals. In that sense, it would not be wrong to indicate that war zones are heterotopias in terms of their isolation from the society and having a closed system. Armies are strict and non-static emplacements that require certain gestures and acts from the people servicing in them. Also, as Foucault remarks, masculinity is tested in these spaces and escaping from such closed and rigid systems requires serious punishments. To go further, armies/war zones are not only heterotopias but at the same time, they are the power mechanisms themselves. They are spaces of surveillance and strict discipline where power functions in its strongest form. Also, armies and camps are zones of disconnectedness; although people giving services in them do their duties for the protection and prosperity of their country and society, it is hard to say that they are closely engaged with everyday society. As Goffman explains, war camps are spaces of “residence and work where a large number of like-situated individuals, cut off from the wider society for an appreciable length of time, together lead an enclosed, formally administered round of life” (11). In this section of this study, the controlling mechanisms in Napoleon Bonaparte’s army, “Grande Armée”, are going to be discussed; the protagonists’-especially Henri’s -attitudes towards the controlling mechanism and how/why their attitude change with the heterotopic emplacement are going to be argued. In addition, the resisting practices performed by Henri and Villanelle are going to be mentioned.

As discussed previously, Michel Foucault analyzes and defines “power” in his works and he discusses how institutions in a society use/apply their power on individuals. According to him, power mechanisms exert their strategies on people and make themselves somehow absorbed and accepted by the society in certain ways. The network of power expands through the society and it penetrates into every idea, every action of and every relation between people. Armies are doubtlessly one of the strictest institutions in terms of applying their power strategies and shape the individuals inside their peculiar systems in accordance with their disciplinary rules and norms. In his article, Posen explains “the essence of the mass army” and to him, the most crucial and indispensable objectives in an army are keeping its size - ideally increasing it - and preserving its power and strength (83). In order to do that, people in a country should be convinced of loving their country and fighting for it; they should be told heroic stories about wars and the importance of sacrificing themselves for their country’s cause. Generally, the target groups are religious and patriotic people since it is easier to persuade and encourage them to join the battle and defend their lands, a very sacred duty to do according to their beliefs. The younger and inexperienced the people are, the easier they are encouraged and trained. Naturally, idealizing and admiring the leader, as well as showing great respect to him/her becomes inevitable.

In his childhood, Henri was told that “Bonaparte was perhaps the Son of God come again” (*The Passion* 15). He grew up with “a drawing of Bonaparte next to his drawing of the Blessed Virgin” (16). He “learned his battles and campaigns instead of history and geography” (15-16). He “knew about Egypt because Bonaparte had been there” (17). Thomas Fahy asserts that Napoleon “seeks ideological control over those he conquers” (101): “Bonaparte always claimed he knew what was good for a people, knew how to improve, how to educate” (*The Passion* 103).

Susana Onega, discussing the significance of the “mirror stage” in the development of children, asserts that at the beginning Henri identifies himself with Napoleon, not with his own father (Onega 61). She puts it that as “many other French youths” do, when Henri grows up, he finds the “‘ideal-I’ figure” in Napoleon (61). She also believes that “Henri explicitly uses Lacanian mirror imagery” (61). Mirroring himself through the emperor, he “endured without a word of reproach eight terrible years of imperialist wars, never attempting to question Napoleon’s orders” (61). Not only Henri, but also young people of the country feel the same way and the first reason

of this is passionate love: “All France will be recruited if necessary” because they “are in love with him” (*The Passion* 8). On the other hand, Napoleon “[i]s in love with himself and France join[s] in. It [i]s a romance” (13). As Henri mentions, they are “lukewarm people” who “long to be touched” and Napoleon’s touch on their lives gives them inspiration, courage and a vision to live (7). Henri expresses that Napoleon is his passion and when they fight for his cause, they are no longer lukewarm (*The Passion* 108):

The arrival of Napoleon’s troops seems to ignite the missing “fire”, thus awakening the sleeping people of Henr[i]’s village. As a consequence, all the young men of the village enrol in the French army. Henr[i] too enrolls and soon Napoleon becomes the object of his passion. The French leader is described as “the Son of God” who has come to save the body of the nation, to expand its geographical boundaries and to found a vast empire. Henr[i] and his fellow soldiers have thus an almost mystical veneration for their leader, and gather courage in front of death because he is able to fill their hearts with fervour. (Antosa 166-167)

Napoleon is also believed to have supernatural powers: Talking about his conquest of Egypt, Henri says “he had remained immune from the plague and the fever and ridden miles in the dust without a drop of water” and the priest says “How could he ... if he isn’t protected by God?” (*The Passion* 18). The more he conquers and takes control of more lands, the more he is adored. Fahy states that “Napoleon... can tangibly return the love and devotion of his soldiers through the acquisition of new territories. Emotional allegiance therefore takes on capital value for them because it is reciprocated and validated by France’s literal expansion” (Fahy 99). Bonaparte fills the void of love and passion in his society’s heart: “Napoleon’s cause - a cause motivated by an insatiable desire for power and control through territorial expansion - gives them something concrete to believe in” (99).

The second reason is that the French “transfer a religious significance to Napoleon; and through the influence of the village priest, Henri specifically fashions Napoleon into a savior figure who revivifies France” (Fahy 99):

For years, my mentor, the priest ... told me that Bonaparte was perhaps the Son of God come again ... I have lain with the priest on an old and impossibly folded map of the world looking at the places he had gone and watching the frontiers of France push slowly out. The priest carried a drawing of Bonaparte next to his drawing of the Blessed Virgin. (*The Passion* 15-16)

Thirdly, there is a tyrant/oppressed relationship between Napoleon and his people. Julie Ellam draws a parallelism between the tyrant/oppressed and the courtly love/accoutrements relationships. She explains that the obedient or courtly lovers see themselves inferior and worthless and the oppressor uses “the freedom to dominate” (61). The romantic relationship “between despot and subject is ‘not a contract between equal parties’, but romantic love is always dependent on the shifting power relations between the two” (61). Henri indicates that the French has declared him their ruler “long before he had taken that title to himself” (*The Passion* 16-17). Napoleon becomes the focal point of his people and even the idea of fighting for him delights them (19-20). Henri even expresses that “if Bonaparte has asked us to strap on wings and fly to St James’s Palace we would have set off as confidently as a child lets loose a kite” (21).

The fourth reason is that villagers, having secluded lives, do not have the awareness and the will to control their own lives. It cannot be denied that in societies which do not have the consciousness of liberty and the power of reasoning, the authority mechanism can control and direct people more easily. Henri states that he was five years old during the French Revolution. Although their village “was not very far down the Seine”, they were “living on the moon. No one really knew what was happening except that King and Queen were imprisoned” (16).

Besides admiring and respecting Napoleon, people also have negative ideas and biases against other nations or “the enemy” in their own terms. Henri mentions his and his people’s ignorance and their bias against other countries in Europe, towards which they have a hostile attitude: “We knew about the English; how they ate their children and ignored the Blessed Virgin. How they committed suicide with unseemly cheerfulness. The English have the highest suicide rate in Europe. I got that straight from a priest” (8). Fahy argues that “[n]ot only is religious devotion transferred to the figure of Napoleon, but morality is also used to validate imperial expansion and the subjugation of France's enemies” (100). In order to justify the actions of the power mechanism, their enemies are attributed a lack of religious and moral integrity and in that way, they declare their superiority. They even dehumanize their enemies to get rid of their guilty conscience and prove their deeds’ legitimacy. According to Henri, he does not kill people, he just kills the enemy and the enemy is “someone who’s not on

your side” (*The Passion* 8). As discussed in the previous chapter, in strong and oppressive power structures, the oppressed internalizes the behavior expected from the authority, and the ideology of the power mechanism is adopted (Mills 46). It can be argued that the protagonist reflects his idea of the enemy through the authority’s point of view. In societies that are deliberately silenced and depoliticized, people do not question the existence of authority. Henri says that in his home “politics were never discussed at table, even when the rebels were breaking down the doors” (*The Passion* 10).

When the recruitment officers of the French Army arrive, Henri and the young men of the village say: “[I]t was time we saw more than the red barn and the cows we had birthed” (6). They decide to sign up right away and the ones who did not have the courage to sign up “made an optimistic smear on the page” (6). While the ones who have decided to join the army consider themselves heroes since they believe what they do is for their country’s greatness, the others who have not volunteered are regarded by their country as people who have “smear” on their lives.

Henri’s delusional ideas about Napoleon’s greatness and the holiness of fighting for him begin to change with his witnessing of the reality of the war zone, the heterotopia. In the first chapter of the novel, Henri mentions the poor conditions in the war zone:

Here [chicken] comes surrounded by parsley the cook cherishes in a dead man’s helmet. Outside the flakes are so dense that I feel like the little figure in a child’s snowstorm. I have to screw up my eyes to follow the yellow stain that lights up Napoleon’s tent. No one else can have a light at this time of the night. Fuel is scarce. Not all of this army have tents. (*The Passion* 4)

As is seen, a typical war camp is described, and harsh living conditions are told by the young soldier. He has to watch the emperor’s tent even in the snowstorm and unlike the emperor, the majority of soldiers suffer from the shortage of shelter. Henri states he does not remember the last time he has heated his knees (4). On the other hand, Napoleon, in his tent, eating chicken from a dead man’s helmet, is turning a globe “round and round” as if “it were a breast” (4). With this expression, Henri draws attention to Napoleon’s hunger for conquering the whole world, and he says that in the morning, he feels “lucky to find the wishbone” (4).

Later in the chapter, Henri talks about the beliefs of French society. To them, “even his most disastrous mistakes [a]re only the result of bad luck or hubris” (5), since the most essential thing has been the victory. The country is so emotionally attached to their leader and the idea of greatness that nobody argues against the war or criticizes the biggest crimes of humanity being committed. People endure the “‘devastation, rape, slaughter, carnage, starvation’ (5) that his rule wreaks because what really matters to the French is greatness, and ‘[g]reatness like his is difficult to be sensible about’ (30)” (Beaumont 276). However, as Henri expresses, for people who have not witnessed the conditions in a battlefield, blustering about battles and heroism is an easy thing to do (*The Passion* 5). Unlike the heroic stories told on military and wars, Henri, in his diary, reflects the real, ugly face of wars. Therefore, it can be said that Henri’s narration shows that the war zone is not a utopic space where heroism is on display; it is a heterotopia where people encounter death and oppression in its extreme form. His feelings are expressed with retrospective stories of his childhood that make Henri understand the value of even the most ordinary things related to an ordinary life:

I was homesick from the start. I missed my mother. I missed the hill where the sun slants across the valley. I missed all the everyday things I had hated. In spring at home the dandelions streak the fields and the river runs idle again after months of rain. (*The Passion* 6)

Henri describes his people as “lukewarm” and he repeats this adjective frequently throughout the novel (7, 12, 43, 108, 154). The villagers have simple and isolated lives but they “long to be touched” (7). Henri is astonished at why they let him interfere in their lives and he wonders why none in the country has ever attempted to stop Napoleon. He wishes they had never had to make their hand dirty and he asks “But what other chance had we?” (7). In her article, Aróstegui states that Henri has learned that “soldiering is a fine life for a boy” (*The Passion* 8) but his first impression proves that it is the contrary when he has been to Napoleon’s storeroom:

The space from the ground to the dome of the canvas was racked with rough wooden cages about a foot square with tiny corridors running in between, hardly the width of a man. In each cage there were two or three birds, beaks and claws cut off, staring through the slats with dumb identical eyes. I am no coward and I’ve seen plenty of convenient mutilation on our farms but I was

not prepared for the silence. Not even a rustle. They could have been dead, should have been dead, but for the eyes. (*Passion* 5-6)

As Aróstegui argues, “[s]ilence, mutilation, dumbness, and the choking sensation of being a prisoner in a wooden cage are metaphorical images for the way in which Napoleon, as Henri will soon learn, will treat his soldiers. Like his chickens, soldiers become objects in the hands of the Emperor, military toys with dumb identical eyes” (11-12). Henri, oscillating between his passion and hate for Napoleon, admits that even when he hates him, he can still make him cry because his greatness “is hard to be sensible about” (*The Passion* 30). Even when Napoleon has had Henri “out of his soldier’s uniform and in Court dress” which he laughs at and has had him taste his food since he is “morbidly afraid of being poisoned or assassinated” (36), Henri does not question this and he obeys the orders given.

Nevertheless, his oscillation turns into hatred gradually with the events happening later in the novel. Unlike his previous delusional ideas and the Napoleon imagery on his mind, later in the narrative, his comments and conclusions about the events that happened in the battle field begin to change considerably. From Henri’s narrative, it is understood that his people go through a war trauma, and their suffering is not taken seriously by the power mechanism. As Onega puts it, Napoleon drags his people to death, “devouring his own children in order to satisfy his ego” (61). In Henri’s words, Napoleon “will snatch up his country like a sponge and wring out every last drop” (*The Passion* 8).

Bonaparte has had a female writer exiled just because “she complained about him censoring the theatre and suppressing the newspapers” (8). He has a firm belief that “he [i]s the most powerful man in the world” and “the centre of the world” (13). Everyone in the country endures “the hardship, the long hours, the cold, the orders” (20) of Napoleon but Henri starts admitting that he abuses his people for his own personal ambitions.

On July 20th, 1804, despite the terrible weather conditions, Napoleon insists on sailing and he drags his men to death:

Two thousand men drowned today ... Bonaparte stood on the dockside and told his officers that no storm could defeat us...At night when the storm had dropped and we were left in sodden tents with steaming bowls of coffee, none

of us spoke out ... I was covered in dead men. In the morning, 2000 new recruits marched into Boulogne (*The Passion* 24-25).

According to Henri's account of the battle, Bonaparte does not seem like a strategic leader thinking about his men and the consequences of his sudden decisions. As Henri questions this - "What would you do if you were an Emperor? Would soldiers become numbers?" (*The Passion*13) - the truth that they are nothing but numbers is understood. He expresses his ideas about the new recruited soldiers: "Fresh country produce like me" (26), as he puts it, they are enthusiastic and excited. However, a few months create a great difference: In contrast to the new soldiers, the old ones "are no longer the shy boys with cannon-fire in their eyes" and he adds that "that's what army life is about" (26). As he does it frequently throughout the novel, after the war talk, he starts questioning his surroundings and the reason why he is fighting. Homesick from the beginning, Henri thinks about his mother, all the mothers waiting for their sons to come back and his father spending time with his mother on "sunburnt evenings" (27). Henri says that on the battle field, far from the beloved ones and sweethearts, with their own imagination and "a handful of whores, we can't remember what it is about women that can turn a man through passion into something holy" (27). As Foucault discusses, heterotopias "are disturbing": they "shatter" things and challenge the dreamy, unrealistic and flawless utopias and make individuals gain new insights (*Things* xix). Henri's utopic ideas about war camps and heroism collapse with his realization of his illusions and the brutal attitude of the authority. Longing for passion and home, he starts keeping a diary so that he will not forget anything (*The Passion* 28). From a postmodern perspective, personal memory and the recording of history are themselves resistant practices. Instead of leaving it to the hands of historians who are going to write about the heroic deeds of Napoleon and his victories, Henri keeps record of the events and his feelings so that his memory cannot trick him in the future. In Henri's narrative, his diary is the first spark of his resistance against Napoleon, his authority and national history writing. At one point in the novel, after working as Napoleon's confidante for a time, Napoleon unexpectedly sends Henri back to Boulogne saying that he "lack[s] real soldier's training" (37). Henri, one more time, has to put up with the sufferings of the battle field and expresses that in Boulogne, he "trained for ten hours a day and collapsed at night in a damp bivouac with a couple of

inadequate blankets” (37) and since Napoleon does not like supply contractors, they supplied their meat “from animals that Adam would not recognize” (37).

Another significant moment in Henri’s transformation takes place on New Year’s Day, 1805, the day when he and his friend Patrick go to church. His “longing for strong arms and certainty and the quiet holiness” makes him kneel:

Kneeling, with the incense making me light-headed and the slow repetition of the priest calming my banging heart, I thought again about life with God, thought of my mother, who would now be kneeling too, far away and cupping her hands for her portion of the Kingdom ... I took the wafer on my tongue and it burned my tongue. The wine tasted of dead men, 2000 dead men. In the face of the priest I saw dead men accusing me. I saw tents sodden at dawn. I saw women with blue breasts. (*The Passion* 42)

Henri, who has noted down every word his ruler says, willing to die for his cause, starts grieving for things that happened in the battle. When they quit the church, he tries to comfort himself and at the same time he yearns for the year which has just ended: “Forget it. Forget it. You can’t bring it back. You can’t bring them back” (42). He takes his process of questioning even further: “What made cold and hungry people so sure that another year could only be better? Was it him, Him on the throne? Their little lord in his simple uniform?” (43). It can be argued that the heterotopic emplacement of crisis intensifies and accelerates Henri’s transformation and provides him with heightened awareness. Whereas a great majority of French people have stayed in their houses and continued believing in the holiness of Napoleon’s cause, Henri, having gone through that crisis himself as a witness, has resisted monotony and sameness.

In the third chapter of the novel, “The Zero Winter”, Henri’s questioning seems finished and replaced by his decisiveness to escape from the oppressing mechanism. At the very beginning of the chapter, he states: “There’s no such thing as a limited victory. Every victory leaves another resentment, another defeated and humiliated people. Another place to guard and defend and fear. What I learned about war in the years ... were things any child could have told me” (79). Reminding himself of the dialogue he had with a child - “enemy is someone who is not on your side” - he understands how faulty his argument was. He finally realizes that “so many straightforward ordinary lives” cannot “suddenly become men to kill and women to

rape” (79). He counts the list of enemies consisting of many other countries including Russia, where they are currently fighting. However, their enemy has become their friend in the direction of the interest of Napoleon. Once calling the Russians their enemies, Napoleon “was standing on a barge in the middle of a river hugging the Czar and saying we’d never have to fight again” (79). He criticizes both himself and the French for believing whatever he does because Napoleon’s ever-changing policies cannot bring dead people back to life.

Henri continues telling about the reality of war by mentioning his loss of an eye and his comrades’ losing other body parts: “I lost an eye at Austerlitz. Domino was wounded and Patrick ... never sees much past the next bottle” (79). Fahy argues that Henri realizes how “their bodies have been fractured and dismembered by imperialism” and for Henri, “Napoleon’s empire and his position of moral superiority begin to break down” (101). Specifically, Henri sees how war has damaged his body and those around him” (101). Fahy adds that Henri understands “how his individuality and that of his friends have been subsumed by Napoleon's possessive *desire* for conquest and power” (101).

Betrayed by the Czar, Napoleon decides to march upon Moscow one more time. “He wanted a speedy campaign” and he dragged his army again in “zero winter”, in their summer coats (*The Passion* 80). While Bonaparte is travelling “by sledge and sending desperate orders down the lines”, his soldiers can barely walk. In the meantime, they continue burning the villages of Russian people. What Henri understands here is that what he has previously regarded as enemies or “others” are not actually very different from himself. They are people similar to his people, like his mother and father, who “accepted each season and looked forward to the harvest” and “worked hard in the hours of daylight and comforted themselves with stories from the Bible” (80-81). Just like French people who worship Napoleon, Russians are worshipping the Czar: They call him “‘the Little Father’, and they worshipped him as they worshipped God” (81). Henri thus realizes how prejudiced and disillusioned he has been until now. Henri sees a mirror of his longing in the Russians and he grasps that his need for somebody to love passionately has taken him so far (81). In other words, “Only when Henri is deprived of his imbued idealistic frame of mind - the logical outcome of a human longing for greatness that explains and perpetuates patriarchy and its values - does he see his own mistake” (Aróstegui 12).

Henri continues in his diary: “Watching my comrades die was not the worst thing about that war, it was watching them live” (*The Passion* 82). He states that he has heard so many stories about the human body and how it can adapt to difficult conditions; he talks about people “who were burnt in the sun and grew another skin”, who were “mad with hunger and cold, chop[ped] off their own arms and cook[ed] them” (82). However, if you chop the heart at the beginning, “you don’t feel the cold so much” (82). Henri is not happy about what he has become; to him, they are soldiers who “made a pyre of” their hearts and “put them aside forever (82). He is decisive about not surrendering to the authority and live with his heart because he wants to leave his guilty conscience and live his own life: “You can’t make sense of your passion for life in the face of death, you can only give up your passion. Only then can you begin to survive. And if you refuse?” (82).

One night, when Napoleon and his army set Moscow on fire and the city goes on burning, Henri serves him “chicken surrounded by parsley the cook cherishes in a dead man’s helmet” and on that night Henri realizes he cannot stay any longer (84). He decides to talk to Domino, a comrade of Henri’s, who is wounded and “hunched up in Bonaparte’s sledge in the rough tent” (85), about his escape plan:

Because I can’t stay here. These wars will never end. Even if we get home, there’ll be another war. I thought he’d end wars for ever, that’s what he said. One more, he said, one more and then there’ll be peace and it’s always been one more. I want to stop now. (*The Passion* 86)

Susana Onega puts it that Henri “rejects the anonymity imposed on him by Napoleon” (71). He adds he does not want to worship Napoleon anymore; he wants to make his own decisions: “Bonaparte always claimed he knew what was good for a people ... but he always forgot that even simple people want the freedom to make their own mistakes” (*The Passion* 103). In Coghlan’s words, Henri is in need of finding himself and his “struggle” is “with cultural restrictions on permissible identities” (56). He also understands that death in battle was not glorious and sacred at all, it is purely death (*The Passion* 108). As in most resistance practices, escaping from the system in which the power mechanism aims to shape individuals and becoming free from it are the most important ways of showing resistance. Onega argues that Henri realizes his own value and this process “initiates the inward-looking movement” for him in the

heterotopic space (71). He questions simply: “Why would a people who love the grape and the sun die in zero winter for one man?” (*The Passion* 108). It can be argued that his very location sustains power but at the same time it allows him to question it.

Antosa has another argument about Henri’s enlightenment phase: she states that Henri does not go to “brothels to show off his virility with deeds of gratuitous violence” (167). On the contrary, with Coghlan’s words, he “condemns Napoleon’s warmongering and the soldiers’ frequent whoring alike” (44). Antosa expresses Henri is one of the few exceptions in the Grande Armée who understands that “Napoleon’s masculine imperialistic view is doomed to fail” (Antosa 167). In that case, it can be said that not only Henri’s anti-hegemonic and humanistic perspective, but also his anti-patriarchal point of view helps him to see Napoleon’s and other men’s wrongdoings in general and develop resistance to the heterotopia. He not only criticizes the common male attitude towards women in the military camp, he also rescues one of them: Villanelle. She is the second protagonist in the novel who similarly questions Napoleon and unbearable conditions in the military camp. Villanelle, who is already marginal and “other” in the French Army both as a woman and as a Venetian, can be said to have a higher awareness than Henri. Unlike Henri who has voluntarily joined in the army, Villanelle is an exile.

On the day of his escape, Henri goes back to the kitchen tent and he realizes that his friend Patrick is waiting for him with Villanelle, whom Henri has not met yet. Later in the novel, the story of Villanelle and how she ended up in Grade Armée as a *vivandière* is narrated by Villanelle herself. Though Villanelle does not provide so many details about her experience of the war zone as Henri does, it can still be argued that she escapes from the heterotopia of the battlefield by the same reasons: the oppression she faces and her yearning for freedom.

Foucault exemplifies the brothel as a heterotopia of illusion whose “role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory” (“Other” 27). Foucault defines brothels as one of the “extreme types of heterotopia” (27). Brothels are somehow “other” to the conventions and moral values of the society; it is “a place in which social interaction is regulated according to a particular set of rules and habits” (Ameel 128). According to Ameel, brothels can be defined as “‘institution[s]’ within society”,

mirroring and questioning sexual morals, ideas of family, femininity and masculinity” (128). Also, they are the spaces of exploitation of the female body and the “male gaze” inside the spaces can be felt as a part of the power mechanism, the patriarchy.

According to Henri’s diary, Napoleon orders army prostitutes to send them to military camps. Their food is much worse than the soldiers’; they are expected to give service to as many soldiers as they can and their pay is quite low. They are pitied by other women, “the well-padded town tarts” as Henri describes, and given *bread* and blankets (*The Passion* 38). *Vivandières* are “runaways, strays, younger-daughters of too-large families, servant girls who’d got tired of giving it away to drunken masters and fat old dame who couldn’t ply their trade anywhere else” (38). They are mostly in underwear; if they cover themselves with clothes or shawls, they are reported and punished by the authorities. Henri adds one of his memories about a *vivandière* he has encountered, crawling home after a party in which she has slept with thirty nine men.

Henri talks about his disappointment about sexuality by saying that he had been expecting soft beds and red velvets but instead what he has found is “a cold stone room furnished with pallet beds” (*The Passion* 14). Unlike the descriptions of the priest and his book of “sinful things”, women are not “Eve-like”; on the contrary, the woman Henri comes across is a diseased one with black teeth (14). His initial ideas about womanhood and the woman myth collapses; they are, like men, ordinary people trying to survive in the war zone against violence. In his diary, Henri provides details about his first time in the brothel and he talks about a cook, who later turns out to be Villanelle’s husband, slapping a *vivandière* kneeling in front of him because she is not helping him take off his pants. Henri observes her lip curl and how her cheek glows with the red mark; he expresses that he “wanted to go to him and ram his face in the blanket until he had no breath left” (*The Passion* 14-15). Although the war zone is a heterotopia where sexual virility and manhood are practiced, Henri “proves to be different from the rest of the army people when he is especially sensitive to the soldiers’ maltreatment of women” (Kirca 49). With his sensitivity and humanity, unlike others in the war camp, he refuses the exploitative applications towards women in the heterotopia of brothel. He does not perform the behavior he observes in other men in the brothel; he feels uncomfortable with their treatment to women and he decides to include Villanelle in his escape plan.

Villanelle's narrative about the war zone is similar to Henri's: women are abused and treated as objects of exploitation. When Villanelle leaves her husband, the cook, stealing his watch and some money, she has to dress like a man "to escape detection" (*The Passion* 98). When he eventually catches her three years later, he sells her to General Murat, a French officer, to serve and entertain men in the army, which he regards as "quite an honour" (99). Fahy explains that "Napoleon's empire and its demonic representative, the cook, have objectified her and Henri, de-individualizing both the self (Henri) and the other (Villanelle). Only when these characters become concerned with their individual identity - their needs and losses - can they resist the destructive desires of Napoleon's growing empire" (102). On the day Henri and Villanelle meet, the day Henri has planned deserting the army, Henri sees her in the kitchen "wolfing chicken legs" and when he asks how she has got them, she states that she has slept with generals to get food in return. Eventually, he falls in love with her on the very first day and they desert together. In that way, Villanelle, who has been treated badly and degraded by French men so far, resists the power mechanism and escapes from it with Henri, who is a man, a soldier and a French, deeply in love with her, respecting her personality and womanhood. Henri, on the other hand, contests the authoritative mechanism by deserting it. It can be argued that the overly oppressive heterotopic emplacement helps them gain self-respect, make them understand the value and importance of liberty and create an alternative to be free. Even though eliminating the "temptation of individuals to desert" is one of the main objectives of armies, the authoritative mechanism here cannot prevent its agents from deserting it (Posen 83). In accordance with their nature, heterotopias are always open for subversion. From the war zone and the brothel in *The Passion*, it can be inferred that even spaces where power is felt at its peak can get the agents question and rebel against the authoritative mechanism. As Foucault suggests, resistance is the inevitable outcome of authority. Thus, Henri's and Villanelle's deserting is the inevitable result of the system in the war zone.

In brief, Henri and Villanelle's escape demonstrates that even in the most disciplined and strict spaces, resistance and forming an escape route are possible. Pointing out the meaninglessness of fighting for one person and sacrificing thousands in the cause of Napoleon's ambition and fury, both Henri's and Villanelle's narrative can be evaluated "as an anti-war text that cross-examines masculinity" which "exposes

the susceptibility of the crowd to the tyrant” (Ellam 61). Realizing the impossibility of Napoleon's promise of this being “the last war”, Henri and Villanelle, by deserting the war zone, resist not only “the usual construction of Napoleon as a calculated and worldly political leader” but they also “represent the voices of the French and colonised European people” (Hutchison 364). The act of escape can be evaluated as a resistance in the context of the war zone since within the strict rules and discipline, deserting itself can be considered as a confrontation of the power mechanism. As Stowers asserts, “a rebellious voyaging to new realms is made explicit” and Henri and Villanelle achieve deserting the oppressive regime of Napoleon, “from the masculine paradigm of Napoleon towards...Venice” (143).

3.2 Venice as Heterotopia

Silvia Antosa discusses that Jeanette Winterson “has overtly rejected a static idea of identity, which results from the basic dualism that opposes body and soul as two separate entities related in terms of subordination within Western patriarchal and heterosexual frame” (157). By doing that, she challenges the strict and unchangeable relationship between the signifier and the signified in Foucault’s terms; she rejects the historically constructed sets of binary oppositions “such as man/woman, culture/nature, heterosexual/homosexual, history/story, form/matter” (157). In this section of this study, another heterotopic emplacement in *The Passion* will be analyzed and how Venice and its female inhabitant Villanelle reject Western patriarchy and predefined gender roles, along with the French occupation of Venice, will be discussed. Unlike the war zone and San Servolo, the mental asylum, Venice stands out with its liberating nature and in the novel, it is the least oppressive heterotopic emplacement.

Venice is a city about which thousands of stories, novels, history books and articles have been written throughout centuries. It has been interpreted from many different aspects and categorized as “other” among the European cities. Some read Venice as the “European Orient” because of its mysterious and exotic qualities. The city blurs “the divisions between water and land, structure and chaos, reality and dream, representing instead ‘amphibiousness,’ ‘labyrinth,’ and ‘fantasy’” (Pfister qtd. in Beaumont 289). For Pfister, “it is actually Venetian space that enables

‘perform[ances] of subjectivity beyond binary divisions,’ since the city functions as a ‘stage’ on which ‘indeterminacies of in-betweenness’ (Pfister 25) can be acted out” (Pfister qtd. in Beaumont 289). Judith Seaboyer evaluates Venice as a “space within which a series of myths and power relations have been precisely articulated, an ideology codified, through town planning and artistic embellishment” (484). Coghlan states that narratives in which the textual Venice is employed reflect the city “as a symbol of postmodernity” (36) and in these narratives the protagonists experience a “psychic inward journey” (Seaboyer 485). Pfister and Schaff argue that “in vaguely Freudian and Lacanian terms - Winterson's mercurial and fluid, labyrinthine and amphibian city of the interior is like the female body” (4). Venice combines its complex, labyrinth-like geography and its “atrophied” beauty to stimulate “emotional discomfiture and sexual ecstasy” (Beaumont 270). For Henri and Villanelle, the heterotopic city offers mutability, freedom and hope for the future. It is the very space where they discover their desires and experience an inward journey. Additionally, it is the place where they find themselves after their desertion of the battlefield.

Although the employment of mystical elements and the effect of magical realism add utopic qualities to the city, it can be stated that, when analyzed closely, Venice carries heterotopic qualities that suit many of the principles of Foucault’s concept of heterotopia. To remember the fourth principle of heterotopia, heterotopias are “at a sort of absolute break” with the traditional/official time (“Other” 26). Also, heterotopias carry the power of “promoting withdrawal from the seemingly unavoidable positions of actuality” (Chambers 111). According to Villanelle, Venetian time is “the condensed time of eternity” (Franková 68):

There is a certainty that comes with the oars, with the sense of generation after generation standing up like this and rowing like this with rhythm and ease. This city is littered with ghosts seeing to their own. No family would be complete without its ancestors.

Our ancestors. Our belonging. The future is foretold from the past and the future is only possible because of the past. Without past and future, the present is partial. All time is eternally present and so all time is ours...Thus the present is made whole (*The Passion* 61-62)

It can be argued that the ambiguity of time and the coexistence of past, present and future make the city a heterotopic emplacement. When Villanelle mentions her

passion for and commitment to her city and her admiration of the night time in Venice, she states that “a long time ago”, they “had [their] own calendar”, they “stayed aloof from the world” and they “began the days at night” (56). Besides, when she talks about the past, she states she “cannot place them in time”- the official time - since time is, to her, a concept related to day time (56). Cox argues that “textual anachronisms” form “a semi-real, semi-mythical zone akin to Michel Foucault’s definitions of the ‘heterotopic’” (Cox 57). Villanelle’s descriptions of Venice as a space where “time stops” and “the laws of the real world are suspended” (*Passion* 76) and Henri’s “fluid” and “atemporal” (Cox 58) inward journey there demonstrate Venice’s resistance to the concepts of official time and space.

The descriptions of Venice also apply to the sixth principle of heterotopia, which elaborates on heterotopias of compensation, whose role is “to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled” (“Other” 27). Venice, in that sense, is “a floating piece of space” (27), just like a ship, “a fluid space of transformation” (Seaboyer 484). It is a space “whose topographical features are situated not through longitudinal or latitudinal lines determined by coordinates of space and time, but through the coordinates of desire and ecstasy, along the body and the psyche, where the spaces of imagination and reality blur” (Wagner-Lawlor 66). It is the “city of mazes”, one “may set off from the same place ... and never go by the same route” (*The Passion* 49). Coming to Venice feels like “seeing an invented city rise up and quiver in the air” (109). With inhabitants walking on water and boatmen with webbed feet, Venice is “the greatest reserve of the imagination” and just like a ship, Venice can be thought as “the heterotopia *par excellence*” (“Other” 27).

Furthermore, Venice gathers different spaces which “are in themselves incompatible” (25). In the narrative, Venice is described as a “city of madmen” (*The Passion* 112) by Henri; “a space governed by magic and superstition” which has been conquered “by France, an Imperial ‘other’” (Lazăr 156). The inner city, as Villanelle describes it, consists of thieves, Jewish people, orphans coming from wastelands, exiles considered dead (*The Passion* 53). It is also “a cosmopolitan and affluent city swarming with multiracial gamblers and pleasure-seekers ... a Hermetic underworld, populated by the living dead” (Onega 68); it is “an enchanted island for the mad, the rich, the bored, the perverted” (*The Passion* 52). More interestingly, Venice is the very

emplacement that is settled by “[m]en and women driven out of their gleaming palaces ... who are officially dead according to the registers of Paris” (53). These people, denied their official French identity, have found themselves in Venice since the city has provided “the best opportunity for locating the pleasures and perversions they seek” (Beaumont 295). Furthermore, their “ambiguous political status” give them the chance to turn their uncertain situation into a possibility of liberty (295). In short, it is a heterotopic emplacement “which is and is not, part of a culture and detached from it, bringing together the incompatible, uniting the heterogeneous” (Pfister and Schaff xiv). Concisely, in the novel, Venice functions as a shelter for those who are marginalized by the dominant discourse.

In *The Passion*, Venice prominently confronts Napoleon/the French Imperial order and gender roles/patriarchy. To put it more correctly, throughout the narrative, Venice and Villanelle as a Venetian consistently challenge any type of authority and order. The second chapter, “The Queen of Spades”, starts with Villanelle’s description of Venice and her Venetian experience. She talks about the French occupation of the labyrinth-like city of mazes at the end of the eighteenth century and how Venetians handled the conquest:

Since Bonaparte captured our city of mazes in 1797 we’ve more or less abandoned ourselves to pleasure. What else is there to do when you’ve lived a proud and free life and suddenly you’re not proud and free any more? We became an enchanted island for the mad, the rich, the bored, the perverted. Our glory days were behind us but our excess was just beginning. (*The Passion* 52)

It can be inferred that the melancholy of being captured and the loss of liberty have led to excessive behavior for Venetians. Beaumont believes that the issue of excess is quite significant for the confrontation of authority “since Venice’s ability to resist arrogation is manifested most spectacularly in its tendency to encourage transgressive pleasure-seeking” (290). Nevertheless, as Beaumont puts it, Venice “is left largely to its own devices” though it is technically exposed to French authority (290). As mentioned in the second chapter of this study, Foucault thinks that the resistance to domination coexists and simultaneously operates with power. Venetians, in such political turmoil, try to coexist with imperial power by dedicating themselves to entertainment and in that way they exercise a liberating, comforting practice to confront French authority. As Beaumont explains:

[T]he freedom the Venetians enjoyed prior to their city's annexation by France was equivalent to their belonging to an autonomous polity and not their ability to distance themselves from political and social interference ... However, as much as Villanelle's description of the city's fall can be read as a lamentation, there is also a clear suggestion that it is the very loss of its former freedom that has enabled the Venetians to develop an alternative emancipatory praxis in which subversive desires and indeterminate subjectivities combine to frustrate the hegemon. (Beaumont 292)

Villanelle states that Napoleon endeavors to expand his authority in Venice by ravaging their churches and plundering their treasures (*The Passion* 52). Napoleon, with an expansionist attitude, undermines the city's people and their persisting values. He has demolished four churches which Villanelle loves very much "to make a public garden" (52). Villanelle, mocking Napoleon's operations, says: "Why did we want a public garden? And if we had and if we had chosen it ourselves we would never have filled it with hundreds of pines laid out in regimental rows" (52-53). Villanelle criticizes the public garden idea because of its publicity: in her opinion, the city of disguises keeps the privacy of its inhabitants and provides them anonymity. She also adds that even if Venetians built a garden, it would be quite different from Napoleon's; trees would not be in regimental rows, connotating military order, but in Venetian style. With these statements, she shows her stance against the French imperial power by juxtaposing Paris, in her words "that tart of towns" (52) and Venice, the exotic, the mercurial, the fluid.

When Henri and Villanelle desert the French army and finally arrive in Venice after a long and challenging journey, Henri has difficulty finding his way in this labyrinth-like complicated city and he gets lost. Describing the regularity the empire tries to impose, Henri indicates that wherever Bonaparte takes over, "straight roads follow, buildings are rationalized, street signs ... are clearly marked" (*The Passion* 112). However, Venice does not obey the imposed order; in this city, "churches spring up overnight like mushrooms and dissolve" with the beginning of the new day (112). Henri expresses that even the regions demolished and redesigned by imperial power are not that orderly: "The only rational place in the whole city is the public garden and even there, on a foggy night, four sepulchral churches rise up and swamp the regimental pines" (112).

Lost for five days in Venice, Henri eventually finds the house of Villanelle and tells her that he needs a map. Saying this will not help him to find his way, as she states: “This is a living city. Things change” (113). In Antosa’s words, the city “resists mapping and is not squared by the imperialistic process of linearization of the world” (173). The city rebuffs the imperialistic power though being irrational and no one, including Henri and Bonaparte, “could rationalise Venice” (*The Passion* 112). Indeed, the city resists not only Napoleon’s order, but also any other type of order including mapping and publicity. Villanelle explains: “The cities of the interior are vast and do not lie on any map” (114). Here, she aims to draw the attention to the need for privacy that her people request. Although it is known that Venice has real maps drawn by sailors, historians and geographers, Villanelle believes that if every corner and street of a city is revealed on a map, the secrecy of inner cities disappear. “[S]peak[ing] to the inadequacy of tradition in understanding private significance”, she thinks that privacy and secrecy should be respected (Coghlan 38). In other words, Venice differs from other spaces in terms of being “other”, irrational and incomprehensible.

Another crucial issue that Venice, and Villanelle especially, show resistance to is patriarchy, gender roles and heteronormative sexuality. Pfister and Schaff argue that “[a]s an ambiguous city” and “as the city of masquerades where performance is the overall rule”, Venice has been a popular space while questioning and confronting the pre-assigned gender roles and patriarchy (5). In the novel, Venice confronts the patriarchal system, strict gender roles and heteronormativity. “The novel’s ... feminist awareness”, Kirca expresses, “open[s] a space for narrating the untold stories of the marginalized” (45). Apart from Venice, Villanelle as a bisexual character also confronts heteronormativity since being “[q]ueer is by definition whatever is at odds with the normal, the legitimate, the dominant” (Halperin 62). She “disrupts traditional heteronormative conceptions of gender identity” and she changes the construct of femininity vs. masculinity (Antosa 157).

In the second chapter of the novel, “The Queen of Spades”, Villanelle tells the story of a boatman and his wife: According to this story, the boatmen in Venice have webbed feet (*The Passion* 49) and cannot take off their boots (50). One day, a tourist offers a boatman a purse of gold to see his webbed feet and then both of them get cursed. The boatman disappears and the tourist is sent to San Servelo, the mental asylum on the island. The boatman in the story turns out to be Villanelle’s father (50).

After several months, the boatman's wife gives birth to a girl with webbed feet, which makes her the only girl in history with webbed feet (51). Her mother and the midwife attempt to cut her feet off with a knife to save her from a lifetime of embarrassment. Nevertheless, the knife springs from Villanelle's skin. After their attempt fails, the midwife decides that "it's the Virgin's will" (52). Having a "phallic signifier" (Beaumont 289), Villanelle demonstrates masculine traits that make her resistant to categorization. Her mother and the midwife try to cut "this sign of gender contagion, but Villanelle's body resists" (Oancea 3).

Villanelle continues her narration by expressing that the jobs that women can do are very limited. She does not want to help her stepfather in the bakery, and she can neither be a dancer "for obvious reasons" nor a boatman because of her gender (*The Passion* 53). Thus, she starts working in the Casino when she turns eighteen, dressing as a man, since the customers of the Casino expect to see male workers there (53-54). She also wears a moustache and a pirate's costume which hides her breasts. One day at the Casino, when she realizes one of her regular customers glance at her sexual organ, she starts to use a codpiece to trick him (56). It can be inferred that for her, gender is just a performance; "she can move in and out of identities rather than being fixed and trapped by them" (Andermahr 66). Similarly, Aróstegui discusses that Villanelle, "in her phallogocentric society", shows that being man or woman "are not essences but positions" (14). Villanelle's androgynous character lets her perform both genders freely, which is elaborated by Bullough and Bullough. They argue that although cross-dressing men can harm themselves since they can lose their dignity or they can be exposed to suspicious looks, it is not the case for female cross-dressers. As it is considered that women dress like men to "'better' themselves', they are not regarded as perverts and they are pretty much allowed to perform both genders as they wish (46). In that sense, it would not be wrong to assert that Villanelle is able to perform her androgyny not in spite of her society, but because of her society. Her sex gives her the liberty to experience the other gender's performances. Unlike the war zone ruled and operated by the French, where she was abused sexually, exposed to the constant male gaze, she can perform the gender she prefers in her native land Venice. Venice provides her with the comfort and also the freedom for practicing both masculinity and femininity.

Later in the novel, she talks about the day she meets the Queen of Spades, the woman she falls in love with. Villanelle shares her feelings about that moment: “Only for a second she touched me and then she was gone and I was left with my heart smashing at my chest” (59). Villanelle, who is “pragmatic about love” and has had affairs with both sexes, expresses that she has never felt this way (59-60). Having fallen in love with the Queen of Spades, she spends the following weeks “in a hectic stupor” (62). She even likens herself to people with mental disorders, adding that she has seen people like herself in San Servelo (62). Moving her body, blank-mindedly, she loses weight, she feels cold and she even forgets where she goes (62). After almost three months, sitting at “Florian’s to drink and gaze at the Square”, she realizes that she is being watched by the Queen of Spades. At the end of the conversation, Villanelle is invited for dinner in Queen of Spade’s house. However, because of her gender performance at the Casino, Villanelle is not sure whether the Queen is aware of her gender or not:

She thought I was a young man. I was not. Should I go to see her as myself and joke about the mistake and leave gracefully? My heart shrivelled at this thought. To lose her again so soon. And what was myself? Was this breeches and boots self any less real than my garters? What was it about me that interested her? (*The Passion* 65-66)

On the dinner table, the Queen indicates that she got married late and actually, she had never intended to marry because of “being stubborn and of independent means” (67). She expresses that her husband, who deals with “rare books and manuscripts from the east”, has been away for a while. Having spent five hours together, she and Villanelle share a kiss which Villanelle describes as “a sweet and precise torture” (67). On their second date, Villanelle wears a soldier’s uniform she steals, leaving the soldier with his shirt and books (70). When she arrives at the Queen’s door, she is directly asked about the uniform and Villanelle tells her: “It’s a fancy dress” (70). Obviously, Villanelle plans to wear the soldier’s uniform to perform masculinity for her pleasure. She steals the uniform of a soldier, a representative of the army, government and authority, to use it for her sexual fantasies. At Christmas time, when the Queen and her husband leave the city for vacation, she talks to herself, saying that she dislikes church visitations at Easter as the church is “too gloomy” for her. Then, she begins questioning the aim of going to church:

If I went to confession, what would I confess? That I cross-dress? So did Our Lord, so do the priests.
That I steal? So did Our Lord, so do the priests.
That I am in love? (*The Passion* 72)

Her statements are crucial in understanding her stance and reaction to all types of authority. She not only resists “the heterosexist division of gender identities and roles as the extension of patriarchal oppression” (Kirca 51), but also thinks that she has nothing to confess or explain, even to God, since what she has experienced is not wrong at all.

On New Year’s Day, she climbs up the Queen’s window to be able to stare at her (*The Passion* 75). She is about to tap on her window when the Queen’s husband comes to the room, kissing his wife’s forehead, making her smile (75). Villanelle, devastated by the scene, understands that the Queen and her husband have a harmonious and serene relationship, different from the Queen and hers, which “put[s] a knife to [her] heart” (75). Having spent nine days with her on one occasion when her husband is away, she starts attaching to her even more passionately. However, there is no point in “loving someone you can never wake up to except by chance” (95), which makes her give the decision to marry. The French man she marries is someone she has talked about in the narrative previously, the “rich man with fat fingers” who liked her codpiece and crossdressing (96). As he has promised previously, they travel all around the world together and she drinks her coffee in different countries every month (97). Notwithstanding, she can only endure for two years in this heterosexual marriage, saying that she wants her heart back. Consequently, she escapes from her French husband, stealing all the money he has on him and his watch (98). Having found her eventually, “his fury at being robbed and abandoned had not abated”, though he has had a new affair (98). To be able to solve the problem, a friend of the husband offers them to play a card game in which Villanelle loses. Three days later, he comes with General Murat, a high-ranked French officer, and he sells Villanelle to the Grande Armée to serve and entertain the generals. Villanelle indicates that what is good about their sending her in a rush is she has not had the opportunity to take her heart back from the Queen, helping her to feel nothing in the war zone. As a heartless woman

presenting just her body, she protects herself from heartbreaks and sufferings she could experience in the military camp.

Deserting the army together with Henri and Patrick, they plan to follow the borders of the countries they pass. Henri states “Villanelle was skillful with the compass and map” and this was a skill she had gained by spending quite a long time with the generals (101). Knowing the escape routes, tactics and the political affairs of countries, Villanelle suggests pretending like they are Polish (101). One more time in the novel, Villanelle challenges the power mechanism and deserts it by the knowledge given by the authority itself.

Henri and Villanelle tell the hosts of the houses they stay in that they are married to avoid suspicion and they sleep in the same bed. One night, Villanelle asks Henri to make love to her: in a traditional sense, Villanelle takes over the male position, being confident and experienced while Henri, being timid and inexperienced, takes over “the passive feminine” position in heterosexist terms. When they finally arrive in Venice, they row out of the city, arriving at the Queen of Spade’s house. Villanelle asks Henri to break into the house and take her heart back. Realizing that she has not talked figuratively, Henri starts thinking that she is insane since like every human being, her heart must be inside her body (115). Henri, putting his hand and his ear on the place where her heart is supposed to be, does not feel or hear anything (116). Villanelle, finally getting her heart back says: “Now, we can enjoy ourselves” (121). Having fun in the Casino, Henri realizes Villanelle’s reflection on the water “backed up against the Wall with a man standing in front of blocking her way” (125). Henri realizes that the man is Villanelle’s husband and after some chase and tussle, he stabs the husband and kills him, saving Villanelle from the humanized version of patriarchy and the oppression of being married and chased by someone. When Henri is sent to San Servelo, which will be discussed in detail in the next section, Villanelle visits him and tells him that she is pregnant with his baby and she will do her best to take him out of the mental asylum approximately in a month (148). Henri believes that they are going to get married when he goes out. Notwithstanding, Villanelle, refusing his proposal, expresses she does not want to marry again and she cannot leave Venice and settle in Henri’s village in France. Accepting the fact that Henri prefers to stay in the madhouse, Villanelle starts her own life as a strong, independent woman: She lives on

her own with her daughter “who already loves to see the dice fall and to spread the cards” (150). At nights, she still goes to the Casino, but not with same aspirations:

I don't dress up anymore. No borrowed uniforms. Only occasionally do I feel the touch of that other life, the one in the shadows where I do not choose to live.

This is the city of disguises. What you are one day will not constrain you on the next. You may explore yourself freely and, if you have wit or wealth, no one will stand in your way...

Now that I have it back? Now that I have been given a reprieve such as only the stories offer?

Will I gamble it again?

Yes. (*The Passion* 150-151)

At the end of the novel, Villanelle appears with her new identity, which is even stronger than her previous self. Getting rid of her cruel husband and rejecting Henri's marriage proposal, she sets herself free from masculine dominance. From the beginning of the novel, as a free-spirited pragmatic bisexual figure, she “subvert[s] the traditional representation of woman in the roles of wife, mistress and mother” (Palmer 110). The reason why she gets married to the cook in the first place is not out of love but of pragmatics; she has accepted to marry to be able to travel around the world and to gain new experiences. Spending only two years with him and deciding to get heart back, she demonstrates that she is always ready to gamble both in life and in love. Her city, Venice, is the most convenient space where she can pursue what she dreams: her freedom. As Lazăr puts it perfectly:

Venice is the spatial representation of Villanelle on many levels: Venice can be read as a female body, as a part of the psyche where the repressed drives of the Id lay hidden, as a metaphor of otherness, marginality and abjection and even as a black hole of identity. Villanelle's bodily ambiguity, her psychological alterity, her position as an other in the dialectic master/slave, and finally, her interest in cross-dressing place her in a mirroring relationship with the city of Venice. (153)

“Emancipation from compulsory heterosexuality” and escaping from the oppressive discourse of patriarchy have a liberating power for both Villanelle and Venice (Shannahan 5). The city of Venice, being a heterotopic emplacement promising liberty and hope, proves its resistant nature since “even in the most oppressive

circumstances”, it can still provide its citizens with liberty and pleasure (Beaumont 291).

To conclude, Venice “transcend[s] gender binarism” and “question[s] power relations through the discourse of Imperialism” (Lazăr 153). The city resists both the hegemonic regime of Napoleon and its regularity. Besides, inner communities sheltered in Venice confront the “deterritorializing power of capital and the hypostatizing logic of cultural normativity”, making the city home for the marginalized and the rejected. As for gender roles and heteronormativity, it can be argued that Venice, by its existence, is an “other”. Venice lets Villanelle perform her extraordinary nature and allows her to present herself “not as man’s *Other*” (Aróstegui 13), but “as a powerful destabilizing agent of political culture and discourse” (Doan xi). She shows resistance to “static definitions of womanhood and codifies paradox at both bodily and cultural level” (Oancea 3). If “freedom is a condition for the exercise of power” (“Subject” 221), as Foucault expresses, then Venice is an outcome of the French authority in *The Passion*. It is, thus, a heterotopia of freedom in terms of its mode of social ordering and its confrontation of the imperial order and hegemony.

3.3 San Servelo as Heterotopia

One of the examples Foucault provides when discussing heterotopias of deviation, “in which individuals whose behavior is deviant in relation to the required mean or norm”, is the psychiatric hospital (“Other” 25). As Palmer explains, today’s mental institutions aim to “facilitat[e] the rite of recovery ... orientat[ing] upon the rehabilitation of individuals into wider society” (101). Its “particular spatial ordering, of containment, control and separation, can be seen as having laid bare the processes of disciplinary subjectification” (McGrath 94). Thus, Palmer believes that to call modern mental asylums heterotopias of crisis, in which people go through “transitional crisis”, would be more appropriate (Palmer 101). However, when the history of psychiatry and the early practices are studied closely, it is observed that in the previous centuries, before the application of modern approaches in psychology, mental hospitals, or as referred to in the novel, “madhouses”, were spaces in which morally and mentally unacceptable people were imprisoned and patients’ “madness” was “quarantine[d]” (101). That is to say, rather than being seen as a temporary rite of passage or as a problematic process, “madness” was regarded more like a stable

situation and the mental asylum as a heterotopia of deviance. In this respect, San Servelo, the mental asylum in *The Passion*, can be seen as a heterotopia of deviance in terms of being deviant according to the norms and expectations of the society. In addition, it is in accordance with the fifth principle of Foucault's heterotopia: heterotopias have their own opening and closing systems which are regulated by specific mechanisms ("Other" 26). They are generally inaccessible since the mechanism may require exclusion from the public.

In the novel, San Servelo is firstly mentioned in Villanelle's narrative in the second chapter, "The Queen of Spades". According to the story, a boatman, who turns out to be Villanelle's father, is "ferrying a tourist from one church to another" (*The Passion* 50). Learning that the boatmen in Venice have webbed feet, the tourist wants to see the boatman's feet, giving a purse of gold to him. Thinking "what harm could it do to unlace just one boot and let the visitor see" one of his feet, he agrees to show it. The next morning, the tourist goes mad, "babbling incoherently and pulling at his toes with his fingers (50), and he is sent to San Servelo, "a quiet place that caters for the well-off and defective" (50). Later in the novel, when Villanelle talks about her passion and obsession for the Queen of Spades, she states that she has spent some weeks "in a hectic stupor" (62). Likening her condition as a lover to a sort of mental disorder, she says that she has come across people resembling her in San Servelo (62). To her, in such an emotional breakdown, "the body... move[s] but the mind is blank" (62).

In order to understand this heterotopic emplacement and why/how Henri is imprisoned there, the reason why Henri cannot return to his village in France and how he feels completely homeless should be discussed in detail. When Henri and Villanelle arrive in Venice by sea, Henri watches her facial expression: it is "the face of someone coming home, seeing nothing but homecoming" (110). He gets jealous of her because he is "still an exile" (110). During the time period he spends in Venice, like other non-Venetians, he cannot rationalize Venice, calling it the "city of madmen" (112). The day after he helps Villanelle to take her heart back, he is urged by Villanelle's mother to propose to her. However, when he proposes, she overtly rejects it, indicating that she cannot give her heart to Henri since she loves him in a brotherly way (122). Being a fugitive in and an alien to Venice, he starts thinking about leaving for France; however, being away from Villanelle terrifies him. He states that if he continues staying in Venice, it will be "not out of hope but out of fear" (122). He believes he has

been an ineligible soldier since he cares too much about people and the future. Then, he starts imagining his future with Villanelle:

I stayed because I had nowhere else to go.
I don't want to do that again...
When I dream of a future in her arms no dark days appear, not even a head cold, and though I know it's nonsense I really believe we would always be happy and that our children would change the world.
I sound like those soldiers who dream of home...
No. She'd vanish for days at a time and I'd weep. She'd forget we had any children and leave me to take care of them. She'd gamble our house away at the Casino, and if I took her to live in France she'd grow to hate me. (*The Passion* 123)

As is seen, Henri is aware that a future for him is almost impossible, neither with Villanelle nor in France. Being wild, free-spirited and strong, Villanelle is far beyond Henri in every sense. "Rest[ing] [his] mind on the shining canal below", he sees his reflection on the water, "the face [he] ha[s] become" (125). While looking at his face, he notices a man blocking Villanelle's way, which turns out to be her husband, the cook. No matter how hard they try to escape with the boat, they finally get caught by him. The cook, with a threatening attitude, asks why Henri is not in his regiment since it is not holiday time and he cunningly suggests that he will report Henri to his friends in the French Army. Also, looking at Villanelle, he orders her to come with him since there are so many men in the army who are interested in meeting her (127). The next scene is, as Henri reflects, still ambiguous although he has had so many years in San Servelo to think about the thing happened:

I remember he leaned forward when she spat and tried to kiss her. I remember his mouth opening and coming towards her, his hand loosed from the boat side, his body bent...She pushed him and he lost balance between two boats and fell on to me, nearly crushing me. He put his hands to my throat and I heard Villanelle cry out and throw her knife towards me, within reach. A Venetian knife, thin and cruel. (*The Passion* 127-128)

Thrusting the knife in his body a couple of times and soaking his shirt in blood, Henri turns him over and cuts a triangle in his chest, taking his heart out. Henri sits in the bloody boat with his head on his knees, fixing his eyes on the floor, and the dead husband's eyes are "fixed on God" (129). Jennifer Gustar asserts that Henri fails in

overcoming his loss of home and passion and he “passes into the terrain of melancholia” (Gustar qtd. in Andermahr 63). As a soldier having spent eight years of his life in military camps and battlefields and having witnessed the bloody deaths of innocent people and his fellow soldiers, he loses his temper, committing a bloody murder eventually. To Onega, Henri “gives up his rationality and lets loose all the violence he had forcefully repressed” (73). Inside a space where there is no rationality, in the city of Venice, “in a frenzy of passion”, he “plucks out his heart with his own bloody hands” (73).

In the fourth chapter of the novel named as “The Rock”, referring to San Servelo, what happened after the murder is told by Henri and Villanelle separately. Henri knows that they will be caught and that is why, they spend the following days by “cramming [their] bodies with pleasure” (*The Passion* 136). On the sixth day, the authorities come to question Villanelle and since she is the cook’s “lawful undisputed wife”, she will inherit her husband’s fortune (137). However, the cook’s lawyer believes that Villanelle is the murderer and Henri takes the blame on himself to protect her. To save Villanelle from accusation, Henri confesses that he is the one who killed him: “I stabbed him and I cut out his heart. Shall I show you the shape I made in his chest?” (138). “Henri’s arrest”, as Beaumont argues, “is the first and only time we encounter anything resembling a Venetian disciplinary authority “and “the lawmen of Venice - under French control - wield enough power to hang Henri or commit him to the asylum...” (Beaumont 290). Waiting for the decision to be made, Villanelle tries to convince Henri about his testimony and his taking the blame. She explains that the lawyer Piero is her husband’s friend and if he is convinced that Henri is insane, she cannot protect him:

He hates for hate’s sake. There are people like that. People who have everything. Money, power, sex. When they have everything they play for more sophisticated stakes than the rest of us. There are no thrills left to that man. The sun will never rise and delight him. He will never be lost in a strange town and forced to ask his way. I can’t buy him. I can’t tempt him. He wants a life for a life. You or me. Let it be me. (*The Passion* 139)

Nevertheless, Villanelle’s speech does not persuade Henri and at the trial, deciding not to change his decision, he is “declared insane and sentenced to life imprisonment in San Servelo” (141). Taking just the talisman of Domino, who was a

close friend of Henri in the army, and the picture of the Madonna Villanelle's mother has given him, he starts the rest of life there (141).

His first descriptions of the madhouse are quite striking: he expresses that in the past, San Servelo was only for exquisite people but "Bonaparte, who was egalitarian about lunacy at least" turned it into a public place and saved budget for maintenance (141). There was a garden split in two which no one took care of and it was about just a bunch of withered flowers. One side was for the wealthy and the other side was for the poor, the side that Henri prefers to be in even if Villanelle was ready to pay for it to put Henri in the former (142). Rejecting Villanelle's offer about the former side after hearing the cost, Henri indicates he is more comfortable with ordinary people anyway. On the other hand, Villanelle searches for ways to let Henri out of there and she observes whether the patients are set free when they are examined by doctors and declared healthy (142). Notwithstanding, she finds out that only inmates who are considered harmless can be freed from the prison, which she regards as "absurd" since "there are so many dangers to mankind walking free without examination" (142).

For the first few months, Villanelle plans his escape and later she tells Henri that she is pregnant. Knowing that she will not marry him and they will not have a life together, Henri refuses to go out of the mental asylum even when he has the chance. Stating that San Servelo is his home and he is unwilling to leave, he does not come to the window and Villanelle sails the boat alone. It seems that throughout these few months, Henri experiences a spiritual journey; he rejects to leave the mental asylum, from his solitary confinement even if he has been offered the chance to escape. Wagner-Lawlor puts it that the island's mental asylum becomes Henri's long-lost home, which is an unusual space to find freedom in. She adds that the island- "always [a metaphor] of the heart"²- is definitely one of the most important counterspaces in *The Passion* (59). On the island, disconnected from the world and its cruelty, Henri finally listens to his heart and finds inner peace. He does not consider San Servelo as a prison; on the contrary, he considers it as his home and there, he keeps himself away from the madness and fury of the world outside:

² Wagner-Lawlor takes this phrase from Winterson's *Sexing The Cherry* p.150

At its most basic level, the home belonging to the imagination could qualify as a heterotopic counter-space unto itself. Indeed, the psychic projection of the home onto our dwellings connects with Foucault's third heterotopic principle of spaces, otherwise unrelated, juxtaposing, or layering upon, each another. But, more pertinently, when the long-stay unit is lived in, the heterotopia of the psychiatric hospital becomes a new interpretive site for the unfolding of the imagined home. (Palmer 104-105)

During the time he has spent in San Servelo, Henri internalizes his location, adopting it as his home. Having lost his connection to his old self/his native land and having found Venice too irrational and unhomey for him, he looks for an alternative space, an "other" space, to turn it into his home where he feels belonging. It can be argued that the war zone and Venice represent two extremes for Henri: while the war zone is overly oppressive, disciplined and strict, Venice is too inconceivable, vague and unstable. San Servelo, on the other hand, is in between: although there is still an order and controlling mechanism, he can still build a simple world for himself, a world he can perceive and rationalize. It can, thus, be argued that his imaginary home can be regarded as a counter space, a heterotopic emplacement since it "juxtapose[s] in a single real place several ... sites that are in themselves incompatible", which are home and mental asylum in his case ("Other" 25).

One of the reasons he chooses to stay is that for a simple and "lukewarm" person like Henri, Venice is extreme in many ways: "Venice resembles passion in not offering Henri pure happiness. As suggested earlier, the very infrastructure of Venice... is literally constructed with complexity, just as passion is" (Ellam 75). Another reason is that, during his stay in the war zone and Venice, Henri's perception of space and time has completely altered. As Cox perfectly summarizes:

Henri's transformation is closely aligned with his experience of and understanding of time and space. As a soldier, he engages in a routine of daily existence bound to notions of survival, and this is reflected in a narrative that is tied to the terrible Russian conflict. However, his rejection of Napoleon causes him to seek a future away from the dehumanising battle and reconsider his past. Alienated from a sense of self, he recognises that he remains in disguise...and so begins to search for home, for a place of permanence that will render any further performative roles obsolete. Following Villanelle, partly as a need for a guide but also out of love, his encounter with her city is far removed from the comparable certainties of his pastoral upbringing. After deserting the troops in Russia, Henri is doomed never to return. (58)

Also, having been disappointed by both Napoleon and Villanelle and having suffered from unrequited love, he decides to free himself from his old self and create a homely, safe space for self-realization. As he mentions towards the end of the novel: “I stay here by choice. That means a lot to me” (*The Passion* 152). Believing that he is going to a better place, he expects that he will move on to his life, leaving all the sorrow and unpleasant memories of his years in the military. He achieves to move into a less oppressing, less suffocating space. Villanelle, according to Oancea, has a great influence on Henri in terms of “driving him towards a more liberal understanding of space” (7). After their desertion the war camp and their journey to Venice, Villanelle makes Henri realize that there are different worlds out there; there are possibilities of other spaces in which people have the opportunity to create their own worlds. However, this space is definitely not Venice. No matter how liberal and lively Venice is, he knows he cannot be a Venetian: “I don’t see hidden worlds in the palm of my hand nor a future in a clouded ball” (153). So, Henri moves from the heterotopic space of the war zone where “people are no longer perceived as individuals, they are seen as a geopolitical whole that needs to be engulfed, reduced to sameness” (7), and he ends up in a more liberating space in his own terms, the asylum.

Apart from all these, his nostalgia for home leads him to a life in which he loses his understanding of time and space:

Henri is acutely aware of the illusory nature of his romanticised vision of home, as his retreat into interiority on the Rock is a deliberate method to lose himself in the twilight of his memories rather than seek an inconstant outcome. His nostalgia for the home contained within his musings is a recovery or remembrance of a past that never existed. Henri has already exposed the realisation that home is a myth of his own and others’ making; rather than discounting such constructions he chooses instead to embroider upon them, and so lose himself in a cloak of narratives. In the house of his memory and from his notebooks he reconstructs his family, friends and enemies whose presence comforts him: “[t]his is my home, I can’t leave” (149), in a manner that enables him to reform his point of origin and his present. On the Rock, he fashions a fictional space which encourages the repetition of events to play out from his memory, “in eternity because time has stopped” (134). (Cox 58)

What Henri expresses about free will and freedom is significant in terms of understanding how he resists the authority and constraining order. He says that “[f]ree will, my friends the priest said, belong to us all. The will to change” (*The Passion* 153).

Later, he explains why he has put up with the sorrow and agony he has felt throughout his young years and how he has found the truth in his terms:

At my window the seagulls cry. I used to envy them their freedom, them and the fields that stretched measuring distance, distance into distance. Every natural thing comfortable in its place. I thought a soldier's uniform would make me free because soldiers are welcome and respected and they know what will happen from one day to the next and uncertainty need not torment them. I thought I was doing a service to the world, setting it free, setting myself free in the process. Years passed, I travelled distances that peasants never even think about and I found the air much the same in every country. (*The Passion* 153-154)

Henri finally understands that what he has valued and believed in is just an illusion and his experiences about war, victory, greatness and freedom have wronged him. As a fragmented individual, he has started looking for other ways to be free and to decide on his next step by himself. To Henri, there are numerous different ideas about freedom and he likens it to the Holy Grail; people know that it exists but they do not know how to find it (154). The priest "found his freedom in God", Patrick, died after their deserting from the army, "found it in a jumbled mind where goblins kept him company", Domino found it "in the moment" and Napoleon believed freedom is found in the battle and victory (154). Henri, throughout the time he spends in San Servelo, finally finds his own definition of freedom. According to him, liberty has nothing to do with wealth, power or being respected by others; liberty, is "being able to love"; the moment when you love someone so fiercely that you forget about yourself and lose yourself is the moment you are free (154). As Coghlan explains, "Henri understands passion as a form of interpellation, the construction of the self through the object of desire" (42). Both Henri and Villanelle elaborate on how falling in love has helped deconstructing and reconstructing themselves through the feeling of passion and "in light of the beloved" (42). Just like home, love in the imagination "could qualify as a heterotopic counter-space unto itself" (Palmer 104). Instead of experiencing love with the physical body of the desired one, Henri prefers experiencing it his own world created in the mental asylum. Unlike the conventional romantic relationships, Henri creates an alternative love affair for himself, a spiritual one that does not require the body, drawing attention to the productivity of the heterotopia of the asylum he stays in in terms of presentation of the "other". The

heterotopia of asylum provides Henri with enough space where he can use his imagination and performs an ideational ritual, on the contrary to what is expected from a mentally-challenged person.

The heterotopia of the asylum is the voice of not only Henri's, but of the unvoiced, the dead. Henri criticizes his people for giving too much value to Napoleon and his cause; he reminds the reader they are "lukewarm people" desiring liberty and love: "If we had the courage to love we would not so value these acts of war" (*The Passion* 154). Henri, realizing the stories of the outer world to be "flat", experiences passion and love as he desires in his solitude, away from the expectations, wars, constraints and hurl of the world: "[T]he events in France hardly touched me. What difference could it make to me, safe at home with mother and my friends?" (151). In addition to his desire for free love, he also speaks to dead people who were silenced by the authority and died for the power mechanism's causes. To Henri, there are voices under the madhouse and they must be heard. The spaces of the marginalized can also be seen as sites of counter-hegemonic resistance to the social order; Henri, speaking and hearing all the people who were not listened to before, draws attention to the people marginalized and victimized in the war. He starts gardening in the area, described as "[a] matted acre of rockery and fading flowers" (141). For his friends who passed in the battle field, who could not even have a memory and a grave, he endeavors to create a monument. On the rockery, he considers to "plant some grass for Patrick" and he "want[s] a headstone for Domino" (156). After the zero winter they experience, they deserve "a stone in a warm place" (156). In other words, people who were dislocated or exiled for a cause that was not theirs have a location, a space of representation now. As for himself, he considers planting "a cypress tree" that "will outlive" him (156); he is relieved by the idea that life will continue even if he dies and he states that this is a joy Napoleon can never imagine (156). After wearing and wailful years spent in the command of Napoleon, Henri has learnt enjoying even the smallest details from Villanelle: "I breathe carefully, smelling the air, and when the sun is up I turn my face that way and let it lighten me" (156). Trying to deconstruct the judgement about the mental asylum, he asks the question "Why would I want to get out?" and he states that he would not change place with the people outside. He thinks that their faces are "grey and unhappy even on the sunniest days", and they miss the gist of life:

“Where would I go? I have a room, a garden, company and time for myself. Aren’t these the things people ask for?” (157).

At the end of the novel, Henri’s passion for love and his will to do his own mistakes result in his creation of an alternative world, a counter-space. “The creative freedom he discovers on the island” has made him discover his needs and aspirations as well as his expectation from a home (Wagner-Lawlor 72). Escaping from the oppression he has faced in the war zone and the irrationality of Venice, Henri creates an “other” space in order to express what he has experienced through writing, through an artistic work. He forms an alternative, unconventional home for himself. The heterotopia of the mental asylum contributes to him both in terms of discovering himself, challenging the national memory and history writing and forming a personal space independent of the oppression of the power mechanism. At the same time, as a marginalized member of the French Army and being the voice of the silenced people of his nation, Henri “sustain[s] diverse experiences of inhabiting history” (Chambers 113) through heterotopia.

To conclude, it can be argued that the war zone and Venice are two extremes in the novel: while the war zone is highly oppressive, Venice seems too inconceivable and unstable for Henri. The third space, on the other hand, is in the middle of these extremes: although a controlling mechanism exists in San Servelo, Henri can still create space, a world of his own which he can rationalize in his mind. Thus, his new home can be considered as a counter space to the order. As previously discussed, even though the degree of strictness differs in these heterotopic spaces analyzed, the creation of alternatives and resistant practices are clearly observed in *The Passion*.

CHAPTER 4

HETEROTOPIA, POWER AND RESISTANCE IN *THE MUSEUM OF INNOCENCE*

The second novel studied in this thesis is Orhan Pamuk's *The Museum of Innocence* (2008), the first novel he authored subsequent to his winning The Nobel Literature Prize in 2006. When compared to *The Passion* in terms of the assertion of power and oppression, it can be argued that the authoritative mechanisms in *The Museum of Innocence* are not felt as strongly as the ones in *The Passion*. Though heterotopic emplacements and influence of power mechanisms exist in both novels, the heterotopias in *The Museum of Innocence* are more personal: while spaces analyzed in the first novel are mostly governed by the authority, Napoleon as the ruler of the country and the General of the French Army, and the French imperial order controlling Venice and San Servolo, spaces in Pamuk's novel are mostly created or transformed by the individual characters themselves.

The novel is set in the 70s and 80s in Istanbul, which is the era when the consequences of "the 'late modern' era in a developing non-Western country experiencing modernity and the effects of capitalism" can be clearly observed (Yağcıoğlu 4). The male protagonist Kemal shares insights about Istanbul and Turkish society in the second half of the 20th century; his narrative demonstrates "the transition of Istanbul's society after more than six centuries of the Ottoman Empire into modernity, with its increasing European influence and the rise of the Turkish bourgeoisie" (Hoffman 156). The characters in the novel, especially Kemal and Füsün, aspire to "reconcile and negotiate traditions and moral values with the increasing Westernization of their society" (Hoffman 156). Throughout the novel, the oscillation between Western tradition and traditional Turkish Muslim culture is felt deeply. In this context, Kemal, educated in the west, and Füsün, coming from a poor traditional family, must find a place in Istanbul where they can maintain their relationship and explore their desires. Nevertheless, the tension between the process of modernization and the persistent tradition as well as the ambiguity in social and ethical values

naturally affect the characters' judgements and expectations from one another. On the one hand, they try to keep up with the brand new occidental culture and its unorthodox values and, on the other, when they adopt "western lifestyle" fully, they are criticized and judged through their traditional values.

Kemal Basmacı, the narrator of the story, is a thirty-year-old well-educated son of a wealthy Turkish family. He lives with his family in one of the most elite neighborhoods in Istanbul, "Nişantaşı", and he has completed his studies in the USA, acquiring western culture and its way of living. He works as a manager in his father's printing company and he is deeply loved and admired by his friends, his family and his fiancée Sibel, the Sorbonne-graduate daughter of a well-known diplomat. On the other hand, Füsün Keskin, the lover of Kemal, is an 18-year-old "shop-girl" who is a distant relative of Kemal's mother. She is despised and regarded as "stupid" by the high society of Istanbul consisting of old and rich families as she participates in a beauty contest, which, according to high society, commodifies women's bodies and creates good-for-nothing beautiful but uncultured women. Füsün's mother Nesibe, who worked as a seamstress in houses, used to be invited at times by Kemal's mother Vecihe but after her encouragement of her daughter to join the beauty contest, Kemal's mother condemns the family and stops seeing them.

Throughout his narrative, Kemal provides important details about the hardships of being a woman in a traditional culture, the concept of virginity and men-women relationships. These details are crucial in terms of understanding the cultural background of the novel, seeing the condition of closed societies and detecting the power mechanisms in the society. To advance the story line a little more, during the meetings of Kemal and Füsün in Merhamet Apartments, Füsün tells how she was harassed and touched by his father's friends whom she nicknames as "Uncle Sleaze", "Mr. Shit-head" and "Ugly" and Kemal states that "Istanbul's streets, bridges, hills, cinemas, buses, crowded squares, and isolated corners were filled with these shadowy Uncles Sleaze, Shit-head, and Ugly" (*Museum* 75). What Füsün finds hard to understand is that "her father never noticed them squeezing or touching her in the corridors or the kitchen" (75). So, by the time she is thirteen, she learns that being a good girl means not complaining about these loathsome men. The case is the same on the streets: "she, like all presentable Istanbul girls, learned to avoid such places" (75).

It seems like Istanbul is divided into two for women: the areas they can go to, and those they should not go to.

As a matter of fact, in this society, being liked and found attractive, even if this interest is unwanted or unrequited, is considered as the fault of women. When a teenage boy who is in love with Füsün writes “I love you” on the street, just in front of the Keskins’ house, her father Tarık Bey “pulled her to the window by her ear to point at the writing and gave her a smack” (75). During the period she participates in the contest, one of the jury members makes persistent phone calls to Füsün’s home and tries to reach her.

In addition to harassment, Kemal enlightens the reader about the issue of virginity:

[I]n Istanbul, the city that was the capital of this region, virginity was still regarded as a treasure that young girls should protect until the day they married. Following the drive to Westernize and modernize, and (even more significantly) the haste to urbanize, it became common practice for girls to defer marriage until they were older, and the practical value of this treasure began to decline in certain parts of Istanbul. Those in favor of Westernization hoped that as Turkey modernized (and in their view, became more civilized) the moral code attending virginity would be forgotten, along with the concept itself. But in those days, even in Istanbul’s most affluent Westernized circles, a young girl who surrendered her chastity before marriage could still expect to be judged in certain ways. (*Museum* 82-83)

Subsequently, he talks about some of the consequences of sex before marriage in the Turkish context. He states that if the couple has already decided to marry, they face the least severe consequence since in rich Westernized families, people show some tolerance to the couple who sleep together if their relationship is “serious” (83). Aslanboğa expresses that “the daughters of distinguished Westernized families, though they started to break the taboo of premarital sexual relationship, expected the relationship to end in marriage” (1647).³ Or, in situations when a woman could not “hold herself back” and lose her virginity because of passionate love or stupidity, the man had to marry her in order “to protect the girl’s honor” (*Museum* 83). There are also cases where women who cannot restrain their sexual desires are abandoned by their prospective husbands who believed their future wives could cuckold them after

³ My translation.

they got married (85). Kemal also adds that out of sexual deprivation, there are innumerable men in Istanbul who believe that there are so many women craving to meet wealthy men and get into their luxurious cars. However, he tells that men don't consider "every miniskirted girl to be one of these mythological nymphs who [has] slept with men in simple pursuit of pleasure" unless she has "bleached her hair" or is "wearing a miniskirt and makeup" (86).

In the plot of the novel, the film industry and cinema play a big role since becoming a well-known film star is Füsün's biggest dream and Kemal founds a film company just to be closer to her. Nevertheless, not only in social life but also in the film industry, the problematic attitude towards virginity and womanhood is on display. There are numerous melodramas in Turkey which "innocent" young girls are tricked by men who put sleeping pills in their drinks and their honors are stained and they are "robbed of their 'greatest treasure'" (*Museum* 84). And what is worse is that in most of these films good girls die at the end and "bad"⁴ girls "bec[o]me whores" (84). Even though women seem unluckier and more victimized, men also have to "hold themselves"⁵ for the sake of gentlemanliness or they have to make up codes for sexual acts. For example, when they are younger, Kemal and his friends use the code "studying biology" for visiting the brothel. Women who are known having sexual lives are disrespected in the society. Belkıs, a woman coming from a poor background, has a relationship with the son of a wealthy family in Istanbul but she is an undesired prospective bride since the family has convinced themselves that Belkıs has given her virginity to their son to drag him into marriage. Subsequent to her lover's death, Belkıs has affairs with wealthy men. When she dies in an unfortunate car accident, Kemal expresses that he finds her "repulsive" (106). As understood, even the educated, modern looking people are hypocrites when it comes to women, sex and affairs. Even Kemal, engaged to Sibel and having an affair with his distant cousin at the same time, has different attitudes in similar situations. It can be inferred that people, while expecting understanding and acceptance from their own circle, fail to develop empathy towards women.

The novel suggests that not only sexual intercourse, but also flirting is not welcomed at the time the novel is set in. On the engagement day of Sibel and Kemal,

⁴ My emphasis.

⁵ My emphasis.

Kemal's brother Osman asserts that men in this country "never learn how to flirt with girls" because of the fact that "there's nowhere to flirt" and he adds that the word "flirt" has no equivalent in Turkish language (171). Most of the marriages, as Kemal mentions, are arranged marriages or even when they are not, a simple eye contact can be enough for someone to like a woman and propose to her. As inferred from Kemal and his father's conversation, most men marry women they are not in love with and they find love in their mistresses. In brief, experiencing love and sexuality freely is something almost impossible in this culture.

It could, therefore, be argued that criticism by the society, persisting conservative tradition and sexual taboos are considered as the authority mechanisms within the context of *The Museum of Innocence*. The following sections are going to look at the spaces that can be considered heterotopic in the novel: Merhamet Apartments, an empty apartment owned by Kemal's mother but used as a rendezvous point by Kemal and Füsün, Çukurcuma neighborhood where the Keskin family moves due to financial difficulties and their house in this neighborhood, and lastly, The Museum of Innocence founded by Kemal subsequent to Füsün's tragic death. These spaces are going to be examined and what kinds of heterotopic features they carry is going to be illustrated. Then, how these spaces help the characters realize their desires and liberate themselves from the pressure of the power mechanism is going to be discussed. In this way, the analysis of these spaces as heterotopias and observing their functions is going to promote the understanding of the resistance practices suggested in the novel.

4.1 Merhamet Apartments as Heterotopia

Cenzatti explains that "the same physical location can take on different spatial meanings" depending on the people occupying it (84). Merhamet Apartments is a good example of this as the spatial references of the apartment are in a constant change during the storyline. At the beginning of the novel, the apartment is described as a normative family house which has been bought by Kemal's mother Vecihe twenty years earlier to "retire occasionally for some peace and quiet" (*Museum* 25). However, in time, the apartment begins to be used "as a depot for old furniture" (25). The story behind the name given to the apartment (Merhamet) is also quite interesting: at those

times, people were naming buildings after “high-minded principles” such as “Hürriyet (freedom)”, “İnayet (benevolence)”, or “Fazilet (charity)” but at the same time those people were “the ones who had spent their entire lives making a mockery of those same virtues” (25-26). Ironically enough, Merhamet (mercy) Apartments was built by a wealthy man “who had controlled the black market in sugar during the First World War and later felt compelled to philanthropy” (26). In Kemal and Füsun’s story, Merhamet Apartments plays a very crucial role since it is the place where Kemal and Füsun secretly meet to experience passionate love, discover their bodily pleasures, desires and find out who they are and what they actually wish for their lives. From an ordinary family house, it transforms into a heterotopia of deviation which operates as a shield in which the couple have the chance to perform rituals that may be disapproved or even punished by the society. Besides, the protagonist starts telling about the secret shelter of his love story by making a critical statement about how his society fails in applying these significant virtues to their own lives. By stating that they make a mockery of their own virtues, he actually aims to show that what he and his lover experience in the apartment is nothing to be ashamed of.

The first encounter of Kemal and Füsun happens in Şanzelize Boutique (the name is inspired from Champs-Élysées Avenue in Paris) where Füsun works as a shop-girl and Kemal goes to buy a Jenny Colon bag for his prospective fiancée, Sibel. Kemal describes the moment when he sees Füsun by stating that he felt his heart in his throat, “with the force of an immense wave about to crash against the shore” (*Museum* 5). As soon as they notice each other, they recognize that they are distant relatives. After some small talk, Kemal buys the bag and leaves the shop. On the same day, while chatting with his mother about the encounter with Füsun and how they are related with the Keskins, Vecihe expresses that “they were desperately poor” (8) and she had got furious at Füsun’s mother Nesibe, whom she had loved once but hardened her heart because of her encouragement of her daughter to take part in the beauty contest, by saying: “Can there be anyone in this country who doesn’t know what kind of girl, what kind of woman, enters a beauty contest?”(10). To Kemal, his mother implicitly means that Füsun began to have affairs with men.

On the evening of the day Kemal buys the handbag, when Sibel states that she can never use this bag because the bag is a fake one, Kemal goes back to the shop to

return it and get a refund. Suddenly, Füsün starts crying at that moment due to shame and embarrassment and Kemal tries to comfort her:

Like a child she took a deep breath, sobbed once or twice, and burst into tears again. To touch her body and her lovely long arms, to feel her breasts pressed against my chest, to hold her like that, if only for a moment, made my head spin: Perhaps it was because I was trying to repress the desire, more intense each time I touched her, that I conjured up this illusion that we had known each other for years, that we were already very close. This was my sweet, inconsolable, grief-stricken, beautiful sister! For a moment—and perhaps because I knew we were related, however slightly—her body, with its long limbs, fine bones, and fragile shoulders, reminded me of my own. (*Museum* 21)

Fearing the sexual tension between them, Kemal pulls himself together and represses his desire for her. Obviously, the common past and similarity somehow magnetizes these two. As Füsün cannot give him a refund since Şenay Hanım, the owner of the shop, has taken the key of the safe while going out, Kemal suggests that she can bring the money to Merhamet Apartments: “‘Four,’ I whispered. I could barely get out the next three words, which seemed to die in my throat. ‘Second floor. Good-bye’” (23).

Kemal experiences feelings between fear and desire when he touches and hugs Füsün. After he leaves the shop, he struggles to “gather up all his strength” and act like “nothing unusual had happened” (23). When Füsün arrives at the apartment, she hesitates at the door because she does not want to “disturb”. Kemal serves her a cup of tea and while she is holding the cup with both hands, in a position in which she cannot defend herself, he kisses her. With the aim of hiding her anger and shame, she proudly says that she likes kissing (29). Notwithstanding, she has to defend herself in the eyes of Kemal: “I’ve kissed, of course. But that’s all” (30). Füsün, thereupon, mentions that she is getting prepared for the university exam, which is on the day following Kemal and Sibel’s engagement party, and Kemal offers to help her with her math lessons if she needs it. Without answering, she joyfully yells that the rain is over and she states she is in no intention of coming back to this apartment. She also adds she promises not to tell anyone about the kiss. The next day, 3rd May 1975, Kemal visits the apartment “to reflect on our meeting the day before, to relive it, to pick up Füsün’s teacups and wash them, to tidy my mother’s belongings and forget my

transgression” (35). Unexpectedly, Füsün rings the door bell and this day becomes the first day they have sexual intercourse. At the beginning, Kemal is a bit surprised because it is quite unconventional for him that a girl suddenly decides to give her virginity to him because “such things only happened in foreign films” (36). When Kemal senses her determination, they start making love: “Füsün, looking at me with such frightened and sorrowful eyes, and second for our common good, and only after all these imperatives were satisfied, just a little for my own pleasure. It was as if we were hoping to overcome an obstacle that life had thrown in our way” (38). When the world outside stops, called “the marvelous silence” by Kemal, what they go through feels astonishing. Nevertheless, at that moment the world starts interrupting like “the thoughts of the bloody sheet, the discarded clothes, our still unaccustomed nakedness”, they fall silent and Füsün cries that “she would remember this day till the end of her life” (39).

Kemal, feeling guilty as they hastily cover their nakedness, begins perceiving the world as filthy. The reason is that no matter how intensely they desire to experience this passion, the authority will always be there to prevent it. He endeavors to ease his emotional burden and his sense of responsibility he feels towards Füsün by teaching her mathematics. On the other hand, he cannot conceal that his whole body “ached with happiness” (41). It is surely beyond doubt that teaching mathematics is a sort of cover for their ritual since the only way they can continue performing it is “to act as if nothing out of the ordinary were happening” (41). Tuan believes that “if an experience resists ready communication, a common response among activists (‘doers’) is to deem it private-even idiosyncratic-and hence unimportant” (6). Here, the endeavor to reflect the emerging heterotopia as a normative space and naming the ritual “studying math” would be a kind of concealment and trivialization of the act. Moreover, it is a defense mechanism developed to be protected from the possible outcomes of the affair.

Similarly, in the following afternoon, while Kemal is watching a football game in the stadium with his brother Osman, he expresses what he is going through as such:

[W]hen Fenerbahçe scored a goal, I jumped to my feet with the rest of the crowd. In this festive atmosphere, with men on the field and in the stands conjoined in ritual embrace and congratulation, in this sudden community I felt my guilt recede, my fear transform into pride. But during the quiet moments of the match, when all thirty thousand of us could hear a player kick the ball, I

turned to look at Dolmabahçe Palace, and the Bosphorus glimmering behind the open stands, and as I watched a Soviet ship moving behind the palace, I thought of Füsün. (*Museum* 58)

When he feels united with his surroundings and acts the same way with people, he senses his guilt and shame diminishing. However, when his mind moves away just for an instant, his repressed fear and nervousness reemerge. As aforementioned, even if the authority and its power are not there, the subject still feels the presence of it. Even though nobody in his circle and the society knows about the affair he is having, even though no one punishes him, he punishes himself.

He continues coming to the apartment everyday not only with the purpose of meeting Füsün, but with the purpose of spending “me” time, thinking of the moments they have spent together, aspiring to look at his surrounding and imagining what they have shared in the apartment:

But as soon as I entered the apartment I understood that my real reason for coming again was to dwell on the hours spent there with Füsün. For a moment I looked at the unmade bed, the unemptied ashtrays at the head of the bed, and the unwashed teacups. My mother’s accumulated old furniture, the boxes, the stopped clocks, the pots and pans, the linoleum covering the floor, the smell of dust and rust had already merged with the shadows in the room to create a little paradise of the spirit in which my mind could wander. (*Museum* 60)

Kemal has difficulty in perceiving and making sense of what he experiences due to the fact that premarital sexual relationship is an unorthodox and disapproved practice in Turkish society at that time. He reminisces the very first time he witnessed two people kissing on the lips at the cinema and he expresses that he was “thunderstruck” (61). As a thirty-year-old mature man, “except for one or two chance encounters in America”, he has not seen people kissing except in the movies (61). For Kemal, their lovemaking is not all about bodily pleasures; it has spiritual dimensions as well: their kisses give them “beyond the pleasures of flesh and sexual bliss” (62). Even though he uses the words “shame” and “guilt” recurrently when he refers to their rituals, it is certain that the ritual performed in the apartment surpasses the borders of physicality and reaches transcendence for the protagonist. While at work, doing his errands or spending time with his family, his body and his spirit are not in the same place as he seeks loneliness to dream about the times he has spent with his lover.

For the couple, it is quite tough not to think of the consequences of the things that are going to happen. The effect and the fear of the authority, societal rules and traditional norms are always both in their minds and in their actions. The couple can understand from each other's movements that they still "feel the entire weight of lost virginity, shame, and guilt" (64). At those times when Füsün succeeds to divert her mind from the authority and enjoy the moment, Kemal can see her "growing amazement" and "delights" (64) that she has aspired to experience for a very long time. He likens Füsün to an adventurer who, after going through hard times in the middle of the ocean, finally finds a land and who is grateful for every beauty she encounters:

She called to mind an adventurer of old who, after years of dreaming of a distant legendary continent, sets out across the seas, and who, having crossed oceans, suffered hardships, and shed blood, finally steps onto its shores, to meet each tree, each stone, each creature with awe and enchantment, drawing from the same elation to savor each flower she smelled, each fruit she put into her mouth, exploring each novelty with a cautious, bedazzled curiosity. (*Museum* 64-65)

According to Kemal, what interests Füsün about him is not his body or the "male body" in general; "It was her own form and her own pleasure that most occupied her" (65). Kemal's body, to him, is a device through which Füsün can have the chance to "find pleasure" and the "potentials of her body" (65). Considering the conservatism and the taboo of sexuality in the society, it can be argued that Füsün's desire for discovering the potentials of her sexuality and femininity is quite unorthodox and progressive for her time. As a woman interested in her own sexual pleasure, she challenges the traditional "mother" and "wife" role attributed to women in Turkish society.

During one of their conversations, the role of Merhamet Apartments as a heterotopia for Füsün and Kemal separately is understood much more clearly. To Kemal, the apartment functions as a space where he can practice his masculinity freely with an attractive young woman, assuming that he can continue living his life as if nothing wrong has happened. On the other hand, the case is not the same for the Turkish young woman coming from a poor background. Kemal is of the opinion that his fiancée Sibel, in spite of her modernity and education, is not as courageous as Füsün, which is his misconception. By labeling Füsün as courageous, he actually

implies that what she performs with Kemal is not out of love, but out of modernity and a carefree attitude. Füsün's answer to Kemal explains how much the society and its enforcements make her worried despite her "bold stance": "Actually, I'm not modern or courageous!" (68). The significance of Merhamet Apartments' existence as an alternative space is realized here: on the one hand, Füsün is aware of the dangers waiting for her, but on the other hand, she feels contented by uncovering herself, experiencing love, discovering her desires. Even though she tells Kemal that she is not a modern woman, her actions and her calm nature show that she has already decided to live freely. Moreover, she never forces Kemal to break his engagement or marry her and they barely talk about Sibel and his prospective marriage. As discussed previously, Foucault believes that the application of power is a means of change; it "produces a realm of possibilities within which a subject can act" (Chokr 7). The presence of authoritative mechanisms trigger the questioning and problematizing of the permitted ways of living and thus it paves the way for action and change. According to Foucault, power always reserves resistance and the pursuit of independence; fear and pressure cannot stop the inevitable to happen. In the light of these statements, it would not be wrong to claim that "within this social context", as Ertuna puts it, Füsün's determination in losing her virginity to Kemal "is not only daring" or a rebellion but "decisive for her newly found pursuit of independence (107). The apartment as a heterotopia both creates space for questioning and leads the subjects to resist the existing traditions.

Füsün's perseverance, her willingness for bodily pleasure and her pursuit of liberty are similar to Villanelle's case in *The Passion*: Füsün also challenges the traditional woman understanding of her society like Villanelle, who does not want to marry and be in accordance with the conventional "wife and mother" role. Although Venice respects the free will and pleasure seeking of its inhabitants much more than Istanbul, patriarchy is still on display, challenging the female characters. In Füsün's case, the oppressive role of the power mechanism is felt strongly: having a sexual affair, even if it is experienced with the opposite sex, has much more severe consequences in the Turkish context. Still, it can be argued that Merhamet Apartments and Venice have crucial functions for the female characters of the novels studied; both spaces can be evaluated as heterotopias of deviance where deviant acts are practiced and norms are challenged. Besides, in both heterotopic emplacements, female

characters can have bodily pleasures and sexual affairs, which can be regarded as a confrontation with the oppressive mechanisms in their societies separately.

In this analysis, Merhamet Apartments has functioned as a heterotopia of deviance in which the required norms and means of the society are ignored and deviant practices - in Kemal's and Füsün's case it is the sexual practices before marriage- take place. Apart from premarital sexuality, another deviant practice is performed: unfaithfulness. Kemal, by having a secret affair with Füsün, betrays his fiancée, which is disapproved not only in the Turkish context but in most of the societies in the world.

Merhamet Apartments can also be an example for the sixth principle of Foucault's heterotopia, whose role is creating an illusion that exposes all the real spaces as illusory and ill-constructed. The principle asserts that these types of spaces seem so compact and accurate that all other spaces look messy and problematic. As the affair flourishes, Kemal becomes a more introverted, silent and sorrowful person; he loses all his interest in living, working, meeting his friends and dreaming about his future. The outside world starts to seem so noisy and unbearable to him that the only real happiness is his lovemaking to Füsün and the objects that comfort him in the apartment:

On some days it was the dust and the chill in the room; on others it was our pallid, soiled, spectral sheets, our bodies, and the many sounds that filtered in from the life outside, from the traffic, from the endless noise of construction work and from the cries of the street vendors that led us to feel our lovemaking belonged not to the realm of dreams but to the real world. (*Museum* 72)

The moment which Kemal describes as his happiest moment in his life is the day Füsün confesses her love: "I've fallen in love with you. I'm head over heels in love with you!"(96). Subsequent to the most significant question asked by Füsün "What's going to happen now?"(97), Füsün and Kemal, looking at each other with desire but also desperation, start kissing more passionately: "As she peeled off her clothes, Füsün changed from a fearful girl made sad by helpless passion into a healthy and exuberant woman ready to give herself over to love and sexual bliss" (98). The moment transmits the heterotopia to its full function and purpose in which it transforms the characters and puts them in different spiritual states. At this moment, they leave

the pressure of authority behind, shut themselves from the outside world completely and practice their rituals freely.

The more the day of the engagement party draws near, the more they start embracing each other forcefully, “wrapping arms and legs around the other” but after love making, they lie there quietly, watching “the tulle curtains flutter in the breeze entering through the door” (*Museum* 136). They deliberately avoid talking about their future, the engagement and their hopeless situation, which causes long silences in the apartment. Although in the early days of their secret meetings, they talk cheerfully about their “relatives in common, and evil men, and everyday Nişantaşı gossip”, right now they feel sorrowful to realize that their “carefree days” have come to an end (137). Kemal describes their condition with the words “the loss”, “unspoken misery” and “the dreadful ache” and he supposes that this hopeless case brings them closer (137). The worst part, especially for Füsun, is that since they are relatives, Füsun is invited to the engagement party together with her parents.

There are two more important points to be discussed in relation to their stance towards Turkish society and the similarity of the people’s destiny in this culture: The first one is Füsun’s speech which she makes in front of Sibel, Kemal and some other guests in the engagement party, with the Jenny Colon bag Sibel refused to carry. During the party, she somehow learns from Kemal’s friends that Sibel and Kemal still sleep together in Kemal’s office, which hurts Füsun deeply. Convincing herself that Kemal’s feelings for her are not genuine, she pulls herself together and starts talking:

For me, it’s not in the least important whether something is or isn’t a European product. And it’s not in the least important to me either if a thing is genuine or fake. If you ask me, people’s dislike of imitations has nothing to do with fake or real, but the fear that others might think they’d “bought it cheap”. For me, the worst thing is when people care about the brand and not the thing itself. You know how there are some people who don’t give importance to their own feelings, and care only about what other people might say—here she glanced in my direction. (*Museum* 197)

The speech carries important messages about society’s mindset and assumptions. She reproaches that people judge others by their finance, education or possessions. They leave their true feelings aside by performing what society imposes upon them since they are so afraid of what other people will say and the consequences

of their deeds. She criticizes both Kemal, who lied to her and did not break the engagement despite his passion for her and Turkish society which forces people to make decisions out of their free will.

The second one is Kemal and his father's conversation before the engagement. Kemal's father confesses that he cheated on his wife Vecihe and fell in love with someone else in the past. He expresses that he "kept her dangling for years" and when he refused to abandon his family, she broke up with him (*Museum* 124). He says that he had to hide his pain from everyone around him, especially his wife. What is critical about the father's story is lots of Turkish men, including Kemal and his father, go through the same process: Kemal claims that he sees this in all Turkish men. Because of the arranged, loveless marriages he mocks as the "backbone of Turkish society", all men find love and happiness in their mistresses, after they get married and have children, since there is no room for flirting and experiencing love freely in this culture. In the light of these examples, it can be said that *Merhamet Apartments* is exceptional in terms of its stance and role in a closed and traditional society like Turkish culture. Though Füsün never comes to the apartment after the engagement and though the apartment becomes a shelter where Kemal mourns for his lost lover, comforts himself with the objects in the apartment and isolates himself from his surrounding, the important role of the apartment as a heterotopia is not negligible. It can definitely be said that both Kemal and Füsün make progress in relation to their opposition against the strict ethical norms of their culture. In addition to experiencing free sexuality, their affair contributes to them in terms of knowing themselves better and making decisions for their future. Kemal, tired of the pressure of marriage, his guilty conscience and melancholia for losing Füsün, breaks his engagement. Although he is well aware that everyone in Istanbul society is going to accuse him of staining Sibel's honor and being selfish, he does what he believes as true: he starts searching for his lost lover on the streets of Istanbul. Though the consequences of their affair are more severe for Füsün, she is also decided to make her dreams come true: after their affair is over, she marries a scenarist to be a film star, just like she has dreamed before. In that sense, it can be concluded that *Merhamet Apartments* is a turning point in the lives of both characters.

To repeat Foucault, struggles of liberty "assert the right to be different and they underline everything which makes individuals truly individual" ("Subject" 211). If the desire to perform the self and problematizing the ways of subjectivization are keys to

resistant practices, it can be argued that both Kemal and Füsün question the persisting traditions through the discourse of Turkish culture and through the heterotopic emplacement. The apartment resists the strict ethical understanding of the society and its enforcements on the individuals. Also, through the deviant practices of the characters within the family house, regarded as a normative space, the emplacement transforms into a heterotopia of deviance, allowing the agents to perform what they have desired. Kemal's challenging the values of his surroundings and claiming that what he and Füsün have experienced in Merhamet Apartments is nothing to be ashamed of can remind the reader of Villanelle's statements: "If I went to confession, what would I confess? That I cross-dress? ... That I steal? ... That I am in love?" (*The Passion* 72). Besides, going back to the beginning of the section, Kemal, throughout his narrative, criticizes his society's mindset and values like Henri does in the war zone. Even though circumstances and subjects enforcing power are different in the novels, the fact criticized is the same: blindly sticking to the rooted beliefs and judgements. While Kemal emphasizes his society's hypocrisy and oppressiveness, Henri criticizes imperial power and its destructive nature. Fundamentally, both protagonists confront power by means of heterotopia: Kemal in space he created and Henri in a space authority has created.

4.2 Çukurcuma as Heterotopia

4.2.1 Çukurcuma Neighborhood as Heterotopia

Çukurcuma neighborhood is extremely important in terms of Kemal's struggle to reach Füsün and breaking the taboos of the society by making people accept their love and prospective dream marriage. However, before discussing all these and Çukurcuma as a heterotopia, the condition of the country should be firstly mentioned. In his article, Tahir Yaşar expresses:

The economic situations of countries have huge impacts on their citizens in many aspects. As it is widely known, our country [Turkey] was quite poor at 1970's, having had a closed economy. In Demirel's words, one of the important

politicians at that time, the county needed ten cents...The country came out of war and was trying to gather strength (392)⁶.

Füsün's family, the Keskins, as a result of this economic and political depression of the Turkey of the 70's, cannot afford to pay the rent of their apartment in Nişantaşı Kuyulu Bostan Street. While a great number of Turkish people migrate to Istanbul with the hopes of finding well-paid jobs and providing for their families, Füsün's father Tarık Bey, with his retired teacher's salary, has no option but buying a modest apartment with his savings in a relatively poor neighborhood of Istanbul. Thus, due to the fluctuation in the real estate market and increase in population, the social status and finances of the dwellers of Istanbul are affected negatively.

In the novel, Çukurcuma is described as a mixed neighborhood: unlike united traditional Muslim neighborhoods such as "Fatih, Vefa, and Kocamustafapaşa", the neighborhood hosts:

Galata dockworkers, clerks and owners of small shops in the backstreets of Beyoğlu, Romany families who had moved there from Tophane, Kurdish Alevi families from Tunceli, the impoverished children and grandchildren of the Italians and Levantines who had once worked as clerks in Beyoğlu or Bank Street, a handful of the old Greek families who, like them, still could not find it in them to leave Istanbul, and various employees of bakeries and depots, taxi drivers, postmen, grocers, and penniless university students. (*Museum* 399)

As it can be inferred from the description, the neighborhood is a space where people with different backgrounds share a collective experience of financial and social decline. "From the help" Kemal is "continually offered", "from the speed with which news and gossip spread through the neighborhood", he realizes the "connectedness", "solidarity" and a kind of "shared experience" between the people (399). Yaşar explains: "According to the narrative, the inhabitants of the neighborhood represent the financially challenged, uneducated and marginalized part of Istanbul ... These people, at the same time, symbolize the underdeveloped side of the city, the others" (394)⁷. Like Venice, Çukurcuma is a heterotopic emplacement as well, "which is and is not, part of a culture and detached from it, bringing together the incompatible,

⁶ My translation.

⁷ My translation

uniting the heterogeneous” (Pfister and Schaff xiv). The neighborhood carries the features of the third principle of heterotopia by bringing together the people who are in themselves incompatible. It is a “sort of microcosm” (“Other” 26) in which communities from different cultures and backgrounds live together. It is a small “parcel of the world” but also it is the totality of the world” (“Other” 26). In this respect, Çukurcuma and Venice carry similar heterotopic qualities, uniting people from various backgrounds/cultures and functioning as shelters for those who are marginalized by the dominant discourse. In addition to its similarity to Venice, Çukurcuma also represents the condition between two extremes: while San Servolo is somewhere between the war zone and Venice, “Çukurcuma is somewhere between...the district of conservatives... and ...the district of modernization elites” (Dellaloğlu 101), being an “other space” in relation to the other districts of Istanbul.

Before coming to the part where Kemal and Füsün see each other again in Çukurcuma and explaining why Çukurcuma is important for the novel in terms of resistance, the agony of Kemal during that period and how he finds the family again should be mentioned. After the engagement party, the painful one-year-long period in which Kemal loses the trace of the Keskin family starts. In that period, Kemal continues his daily visits to Merhamet Apartments, though by himself, trying to comfort himself with the remnants of their relationship in the apartment. In the chapter named “Consolation of Objects”, he elaborates on his emotional and spiritual situation: “... I was lying on the bed like a corpse, though in pain and intensely aware of it, like an animal listening helplessly to its last breath. The pain was deeper and harsher than anything I had felt until that day, afflicting every part of me” (*Museum* 213). He endeavors to relieve himself by smelling the pillows, lying on the sheets they made love on and putting the cigarette butts smoked by Füsün in his mouth. Approximately two months later, he decides to go to the Keskins’ house in Nişantaşı Kuyulu Bostan Street where he has the chance to talk to Füsün’s mother Nesibe. He learns from her mother that her university exam did not go well and she quit her job in Şanzelize Boutique. Being aware of the affair but only by implication, she says that “those lessons with you really harmed her” (223). She adds Füsün’s father learned everything and sent Füsün far away from Istanbul and that is why Kemal should forget about her. From then on, Kemal draws a mental map in his mind of the streets of Istanbul and he forbids himself from visiting those streets. He paints Merhamet Apartments, the streets

near the apartment, the streets he walked together with Füsün and her workplace “red”, the streets he is likely to run into Füsün “orange”, and the rest “yellow”. Although he strictly keeps himself away from the “colorful” places, he continuously encounters women whom he supposes are Füsün at first sight outside his map: “The streets of Istanbul were full of Füsün’s doubles, who would appear for a second or two and then vanish” (228). Apparently, the whole city is “now a galaxy of signs” (229) that reminds Kemal of Füsün, Istanbul itself becomes a “red zone”, functioning as a heterotopia for him. Besides the map of Istanbul, in the chapter titled “An Anatomical Chart of Love Pains” (*Museum* 204), “he explains how the pain of love permeates into his body; he even marks the spot where the pain settles on a painting demonstrating human internal organs” (Demir 937)⁸. Seeing him in a state of depression and suffering constantly, his fiancée Sibel persuades him to consult a psychoanalyst. Kemal expresses that in the 1970’s, Muslim countries considered psychoanalysis “as a ‘scientific sharing of confidences’ invented for Westerners unaccustomed to the curative traditions of family solidarity and shared secrets” (*Museum* 242) and wealthy people at those times were visiting therapists just out of curiosity. Kemal, culturally programmed not to share personal or familial secrets with strangers, cannot confess his true feelings to the psychoanalyst. To him, the real therapy was “going to the Merhamet Apartments and lying down on that bed, and fondling something she had touched” (244). The second time he visits the Keskins’ apartment in Nişantaşı, he finds out that they have moved their house so he loses their trace permanently. One day, almost one year after he has seen Füsün for the last time, he receives a letter via Füsün’s friend Ceyda, which opens a new era and also creates a new heterotopic space. In the letter, Füsün invites Kemal for supper to their new house in Çukurcuma and when he arrives in their house, he realizes that Füsün has dyed her hair “jet black” and got married to a very young scenarist named Feridun.

During the supper, Kemal understands why he has been invited, which makes him feel degraded and humiliated: as the wealthy relative of the family, he is expected to sponsor the art film Feridun dreams of shooting and in which Füsün is planned to play the leading actress. In one of his visits to the house, Nesibe secretly tells Kemal that Füsün suffered a lot when he got engaged to Sibel, that Füsün’s father decided to marry her off to avoid public shame, that Feridun who was in love with Füsün took

⁸ My translation.

care of her when she was upset and that's why Tarık Bey decided to marry them. She also tries to comfort Kemal by saying that Füsün is afraid of his father's reaction and that is why she acts coldly towards Kemal and finally the whole family is actually so happy to see Kemal again. Encouraged by Nesibe's statements, he agrees to finance the film with the purpose of seeing Füsün on a regular basis. The codes and excuses made up to suppress the reality is on display one more time in the novel. In the previous sections, it was mentioned that deviant practices might occur under the guise of socially acceptable practices. In addition to studying biology for visiting the brothel and studying math for the affair in Merhamet Apartments, this time, seeing Füsün happens under the guise of "shooting a movie".

In the summer of 1976, Feridun, Füsün and Kemal see more than fifty Turkish movies. The lessons and messages conveyed to the audience are crucial in understanding the mindset and the expected responses of Turkish society in certain situations. In one of the movies, Müjde Ar, a famous Turkish actress playing a beautiful married woman, is raped and she asks her husband "are you ashamed of me?" (*Museum* 362). Obviously, when a woman loses her virginity in this culture, even if it is out her well free-will, she puts both herself and her husband in a shameful position. In another movie, Orhan Gencebay sings "May happiness be yours, and may the memories be mine!" (363). This is the moment when it occurs to Kemal that "the lesson this country had learned or yearned to learn, above all others, the skill we most wanted to master and pass along, was that of gracefully accepting defeat (363)". Kemal here criticizes the perception of fatalism and "the obedience to whatever happens" understanding of his society. He believes that instead of fighting and attaining whatever is desired, it is the weakness of Turkish society to accept defeat aggrievedly, which he regards as a big mistake. His statements mean that Turkish people do not know how to resist in any case and the messages given to the audience in these films are entirely faulty. During a scene from *My Love and My Pride*, a father reprimands his son by staking: if he marries that "good-for-nothing shop girl", he will "cut" his son out of his will and "disown" him (*Museum* 365). Here it is sensed how important the social and financial status is for marriages in Turkish families and it is quite unusual for a wealthy family to let their son marry "a poor shop girl". It is actually beyond the financials and social status, it is a reason per se for disowning a child.

Palladino mentions that relations of families and interrelations moderate the spatial organization in a neighborhood. Correspondingly, “access on a sight...is carefully regulated and monitored (72). In other words, according to the fifth principle of heterotopia which argues that “heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable” (“Other” 26), access to such spaces can be denied if an outsider violates the rules and values of the space. Kemal, as an outsider, is exposed to the gaze of the dwellers of the neighborhood and his visits are constantly monitored. During his regular visits to the neighborhood and to Keskins’ house between 1976 and 1984, there are things that the people of Çukurcuma have difficulty in interpreting: they cannot comprehend exactly who Kemal is and why he regularly visits the family. Some people believe that he is coming to the neighborhood “to buy all the ruined houses” to build new apartments; he is a “deserter from the army” or he is “Tarik Bey’s illegitimate child” (*Museum* 399). In spite of the rumors, most of the dwellers know that he comes there for the film project that will make Füsün an actress. Kemal indicates that whenever he comes across the youngsters of Çukurcuma, they all “fall silent”, making him feel uncomfortable. However, seeing him “on such good terms with Feridun”, they, “as defenders of the neighborhood”, never confront Kemal (428). Because in a country like Turkey where it is impossible to “show interest in a married woman in front of her parents”, it is inconceivable for Feridun that Kemal intends to flirt with Füsün (428). Aslanboğa explains that Kemal and Füsün’s attempt to “maintain their ‘secret’ and distant relationship under the guise of ‘tradition’, though everyone - her father and mother - knows about it, is actually an escape/defense mechanism” (1649)⁹. The reason why Kemal can freely visit Füsün is that since nobody can claim that Kemal is in love with Füsün thanks to his good terms with Feridun and his amicable relations with her family, he escapes from all accusations and lynching. The “‘as if’ culture” (*Museum* 541) in which people act as if they show reverence to tradition, even if they are already disconnected with it, is not “duplicitous” for Kemal: “Whenever I watched Füsün making these sweet and lovely gestures, I would remind myself that I was only able to see the Keskins at all because every time I visited we all acted ‘as if’ I wasn’t sitting there as the suitor, as I truly was. I was able to see Füsün by reason of acting as if I were merely a distant relation come to visit, however frequently” (541). The authority

⁹ My translation.

here, Turkish society and its ethical norms, cannot interfere with their meetings; quite the contrary, it makes the affair possible:

The love I felt, like the dinner table at which we ate, was ringed with so many refinements and prohibitions that even if every fiber in me shouted that I was madly in love with Füsün, we would all be obliged nevertheless to act “as if” there was an absolute certainty that such a love could simply not exist. At times when this occurred to me I would understand that I was able to see Füsün not in spite of all these exquisite customs and proscriptions, but because of them. (*Museum* 428-429)

In his following remarks in the novel, Kemal celebrates the authority as without it, it would be impossible to continue these visits. From his statements, it can be inferred that conservative traditions and ethical values as power structures accelerate the formation process of heterotopias and escape mechanisms. In such a strict and judgmental society, some practices are so unexpected that no one can ever imagine that such things can happen and that is exactly why they can happen so easily. Çukurcuma neighborhood, in this respect, is the ideal environment for the continuation of Kemal’s visits. Subsequent to his statement above, he offers a counterexample from a Western country and it is inferred that Keskins’ house becomes a heterotopia not as a resistance to the society; it becomes a space of possibility despite the society and inside the society:

Let me offer a counterexample by way of elucidation, as it is central to my story: Had we been living in a modern Western society with more candid relations between men and women, and with the sexes not living in separate realms, my going to the Keskin household four or five times a week would, of course, force everyone eventually to accept that I was coming to see Füsün. The husband would have to be jealous and would be obliged to stop me. And so in such a country my visits could never be so frequent, and neither could my love for Füsün have taken this shape. (*Museum* 429)

As it is understood, if this house was in a Western society, it would be unlikely for this space to transform into a heterotopia. The narrator’s attitude and stance towards the situation clearly celebrates the tradition and values in the country and his decisiveness is finally recognized by the mainstream.

To repeat Foucault, power “is a total structure of actions brought to bear upon possible actions” (“Subject” 220). It can, thus, be argued that both heterotopias, Çukurcuma and Venice, produce possibilities to act within and simultaneously with the power mechanism; both protagonists are able to perform their actions not in spite of or against their societies, but within the traditions of their societies.

As mentioned before, Foucault believes that power is a whole structure producing conditions of possibility and freedom: rather than constraining people, it creates chances of individualization. Prohibitions and the ethical rules of the society do not interfere with spaces to become heterotopias; on the contrary, they give rise to the occurrence of other possibilities. On this basis, the heterotopic Çukurcuma neighborhood makes a great contribution to the heterotopic transformation of the Keskins’ house: in spite of the gaze of neighborhood residents, their judgmental attitude and strict moral principles, Kemal’s visits to the Keskin household cannot be prevented.

In the next section, the Keskin household will be discussed as a heterotopia and the transformation of a normative-looking family apartment inside a heterotopic neighborhood will be scrutinized and evaluated with the examples from the novel.

4.2.2 Keskins’ House as Heterotopia

Keskins’ house in Çukurcuma neighborhood, where they spend eight years of their lives (1976-1984), is a heterotopic emplacement in its relation to time and the political environment. The house’s stance towards society and political authority carries great significance since it is a space hiding an unconventional affair for eight years, disjointed from official time and society gossip, as well as the political events affecting not only Istanbul but also the whole country.

As Foucault discusses, “heterotopias are most often linked to slices in time”, that is to say, “heterochronies” (“Other” 26). If an agent experiences an “absolute break” with the traditional understanding of time, “heterotopia begins to function at full capacity” (26). Kemal and Nesibe’s conversation relating to Füsün’s marriage and the hope of happiness between Kemal and Füsün in the future make him believe that Füsün will eventually realize how unskilled and inept Feridun is and she will divorce

him. In the chapter entitled “Time”, he states that he has visited Keskins’ house “for supper”¹⁰ 1,593 times (*Museum* 387).

Kemal explains the relativity of time for the readers who are shocked at these 1,593 visits. He asserts that there are two types of time: the first one is a “sort of time we can call our own” and the other one is the “‘official’ time” which is shared with other people (389). For him, it is really necessary to make this differentiation to “gain the respect of those readers” who might consider Kemal as “a strange, obsessed, and even frightening person” because of his “having spent eight lovelorn years trudging in and out of Füsün’s house” and to elaborate on how all these years have passed in this house (389).

One of the essential factors making this house a heterotopia is that it is a space which is disconnected with the outside world and in which time is unknown or, more precisely, disregarded. The Keskin family has a wall clock that regularly stops and starts working by itself but none of the family members is willing to have it repaired or to buy a new one. Tarık Bey, an exceptional Turkish father figure in terms of his silent acceptance of the situation in the house for years, says “Let it be, let it tick, it’s not hurting anyone” (*Museum* 391), summarizing the oddity in the house. There is a parallelism between his idea about the clock and about Kemal and Füsün’s relationship. It can be inferred from his “let it be” attitude that he is aware of everything, but he chooses to ignore it consciously since “it doesn’t hurt anyone”¹¹. The odd clock symbolizes the mutability in the heterotopic emplacement and it represents Kemal’s hopes for their prospective marriage. Keeping up with the official time does not make the members of the house feel happy; on the contrary it is an intruding and annoying force, an oppressive mechanism, especially for Kemal. As Karabulut discusses, “the time concept considered here shows that time flows different [sic] for him and he cannot keep up with other people’s and the city’s time” (112). Time, for him, “is essentially successive” and a “combination of *nows*” since “now is the temporal instant and that’s why it is “immediately graspable” (112). Correspondingly, he chooses to collect a bunch of *nows* and creates his memories according to these instant time pieces. On this basis, the Keskins’ house and Venice, in terms of being in an absolute break with traditional time, are equivalent heterotopic

¹⁰ My emphasis.

¹¹ My emphasis.

emplacements. Similar to the Keskin household, Venice also has its own time and calendar, being detached from the rest of the world (*Passion* 56). While Kemal grasps time with instant time pieces, Villanelle and other Venetians do it with the night. In Villanelle's words, their "trade", "secrets" and "diplomacy" happen at night; she "cannot place them in time because time is to do with daylight" (*Passion* 56). Thus, both emplacements offer a route out of the actual time, creating escape mechanisms from the mainstream to acquire new potentialities, resisting the actuality and official time concept.

On the evenings they watch TV together as a family pastime, TRT (the first and only state television in Turkey) goes off the air and reminds them of the official time:

We looked at the clock that appeared on the screen before the news much as we looked at the flag that appeared on the screen, while the national anthem was playing at the end of the broadcasting day: As we sat in our patch of the world, preparing to eat supper or bring the evening to a close by turning off the television, we felt the presence of millions of other families, all doing likewise, and the throng that was the nation, and the power of what we called the state, and our own insignificance. It was when we were watching flags, Atatürk programs, and the official clock (once in a while, the radio would refer to the "national time") that we were most keenly aware that our messy and disordered domestic lives existed outside the official realm. (*Museum* 394-395)

Turning off the TV means it is the end of the night for Kemal. The Turkish flag, national anthem and at the end "the official clock" on the screen function as authority here reminding them of the reality beyond them and TRT's going off the air leads them to their complicated lives.

Another feature of the Keskins' house as a heterotopia is that it creates a strange "heterochrony", temporal illusion, for the experiencer. Towards the end of this eight-year period, the stableness of the situation begins to turn their lives into an unbearable misery: "The woes and worries of life" cause pain in their hearts, sinking them "into a silence" (538). All they can do for years is watching TV, drinking more *rakı* and lighting more cigarettes. Inside the heterotopia, Kemal feels "like being caught in a suffocating dream" and "trapped in a room" whose walls come towards him (576). He likens his spiritual condition to the state of drunkenness, the sense of stupor related to "not living at the moment". Since the days, the time spent and the rituals performed in

the house become monotonous, he feels as if he was “living a moment in the past” (577). Moreover, he “experiences these moments” as if he was “not living them” (577). While his body lives out “the present”, his mind observes Füsün and himself “from a slight distance” and his soul watches the whole situation from further away (577). Apart from temporal illusions, he experiences spatial illusions as well. To be able to demonstrate to the reader what he means by spatial illusion, he exhibits a “detect seven differences between these pictures” kind of puzzle, symbolizing that in the last two years of his constant visits to the Keskin household, the house becomes “less an amusing and more a stifling place”(578).

In addition to the official time, another interruption of the authority into their lives is the military coup of September 1980, “a time of the social unrest at the political arena” (Yağcıođlu 59). “At first, the politics do not seem to touch the private lives in *The Museum of Innocence* and ‘power struggles exist outside the hearts and minds of characters preoccupied with their weighty quests for happiness’ (McLure 299)” (Yağcıođlu 59). This is a bit parallel to the state of Venetians as they cope with the conquest of Grande Armée in *The Passion*. As Villanelle narrates, subsequent to the occupation of Venice by the French Army, due to oppression and losing their pride and liberty, Venetians “abandoned [them]selves to pleasure” (*Passion* 52). While Venetians confront the power mechanism with “excess” and “transgressive pleasure-seeking” (Beaumont 290) and resist domination, as Foucault asserts, though coexisting with authority, Kemal does it by questing happiness and seeing Füsün, satisfying his hunger for love.

Kemal resents the political turmoil since he has to end his visit and hurry back to his house, before his heart “satisfied its hunger” due to the “ten o’clock curfews” (*Museum* 405). In the last minutes of the curfew, Kemal’s chauffeur Çetin drives “quickly through the dark and fast-emptying streets”, causing “the pain of not having seen enough of Füsün” (405). Despite the curfew and political turbulence in the country at those times, Kemal always finds time - a lot or a little - to go to Keskin’s house, which is the same in the case of Venetians in spite of the French occupation and political unrest.

In the chapter “Come Again Tomorrow, and We Can Sit Together Again”, Kemal explains with what kind of excuses he visits the family. Firstly, during his visits,

Nesibe functions as Kemal's "mediator" (402). Since Feridun does not "suspect a thing" and Tarik Bey lives "in a world of his own" (402), they do not pose a threat for the affair. It is always Nesibe's duty to say things to show Kemal's visits as ordinary as possible and she manages this by using the country's agenda. For instance, when she greets Kemal on the door, she starts conversations such as "A plane was hijacked. Did you hear about it?", "We're watching the prime minister's visit to Egypt" or "The man shot up an entire coffeehouse and now he's bragging about it" (402, 403). That is to say, she makes an effort to cover the oddity of the situation by using the news of the country, the agenda of the authority. In addition, they use Turkish language and culture to cover for Kemal's visits as well. Because the reason why Kemal so frequently visits their house for dinner is not voiced explicitly, they have to "recourse to some form of euphemism" (406). The expression "sitting together" is familiar to Turkish people: it means "to spend time with someone" or "to visit people in their houses". When Kemal says goodbye to the family at the end of the evening, Nesibe continually says "come again tomorrow and we can sit together". Kemal is always there as a guest and he visits them 4 or 5 times a week "to 'sit'" (406). Foucault explains in the fifth principle that some heterotopias are not physically accessible because of their opening and closing systems. In order to be accepted into a heterotopia, people have to "submit to rites" and "make certain gestures" ("Other" 26). In accordance with Turkish tradition, he rings the bell of the family under the disguise of the distant relative role and he makes himself accepted by the family with the traditional Turkish family ritual of "sitting together". Using society codes, he becomes included in the family space.

Before coming to "The Museum of Innocence" section, two important aspects regarding Kemal's visits and their repercussions should be mentioned. As discussed before, resistance exists where power shows itself. After years pass, because of the censorships in the media and cinema, they cannot shoot the film *Feridun and Füsün* dream of since the Turkish film industry does not give confirmation of shooting to a movie if it includes "lewdness or sex scenes, or unacceptable interpretations of Islam, Atatürk, the Turkish army, the president, religious figures, Kurds, Armenians, Jews, or Greeks" (*Museum* 452). When the script and scenes of *Feridun's* movie are censored, it loses its coherence and beauty so they totally give up the idea, disappointing Füsün but pleasing Kemal because of his jealousy.

Though they are not fully aware of it, Kemal's visits and his obsessive love for Füsün are known by everyone in Istanbul society and actors/actresses in the film industry. A gossip columnist, known as White Carnation and also a guest of Kemal and Sibel's engagement party, writes an article about Kemal and Füsün:

These days our wealthy art lovers don't come to Yeşilçam to have love affairs with beautiful actresses; they come to make girls they already love into stars. As a consequence, we now find the bachelor son of one of the most illustrious families of Istanbul society (having chosen to withhold his full name, we shall call him Mr. K) is so infatuated with a young married woman he describes as a "distant relation" and so jealous of anyone who comes near her that he cannot even bring himself to arrange for the "art film" (for which he has commissioned a screenplay) to go into production. This reporter's sources tell him that Mr. K has gone so far as to admit, "I could not bear to see her kissing someone else!" And such is his jealousy that he shadows the young woman and her director husband, crawling after them in Yeşilçam bars and Bosphorus restaurants, a glass of rakı in his hand, and apparently he gets upset if the married would-be actress so much as steps outside her house. According to these sources, our society bachelor—who not so long ago celebrated his engagement to a graduate of the Sorbonne, the adorable daughter of a retired diplomat, with a fabulous party at the Hilton attended by all society and described in lavish detail in this space—was irresponsible enough to break off the engagement, all for the sake of the beautiful relative to whom he has now said, "I am going to make you a star!" (*Museum* 498)

The column carries vital messages in terms of how society evaluates the relationship but there is something more striking in this column: Firstly, no matter how stupid, disgraced and mocked Kemal feels when he reads the paper, the significant part of it is that people have learned and accepted his love for Füsün. "Kemal's taking a firm stand on his love is finally recognized by the society and the bourgeoisie, disapproving Kemal and Füsün's affair at the beginning, has to approve this relationship thanks to Kemal's determination" (Demir 938)¹². Secondly, Kemal knows that this column is read by everyone in Istanbul society. Thus, this is a sign and also hope for Kemal that he can go back to his former position in society with Füsün at his side. It seems that Kemal's determination in visiting the Keskins' house, ignoring all the humiliating gossips about him, and his resistance and firm attitude towards people finally start working. As discussed before, Foucault's power concept says that agents facing oppression can certainly find ways "in which power is enacted and contested"

¹² My translation.

(Mills 34). In the context of Çukurcuma, this contestation is realized under the disguise of being a distant relative. In Keskins' house, keeping up with the rituals and adopting an "as if" attitude give rise to the formation of the heterotopic family household. From the discussions made in the second chapter, it can be inferred that power mechanisms house the irony and paradox of the very same mechanism: the stricter the authority, the easier it may be for the heterotopic space to emerge. In the next section, the transformation of a heterotopia into another kind of heterotopia is going to be observed: The Keskin household is going to be purchased by Kemal after Füsün's passing away and turned into a museum. The museum, giving its name to the novel, is going to be scrutinized in its relation to heterotopia and resistance mechanisms.

4.3 The Museum of Innocence as Heterotopia

"Let everyone know, I lived a very happy life." (Museum 728)

Foucault discusses museums as heterotopias of temporality. The museum is defined as a building where the historical or cultural remnants of an era or a country are collected and shown to the public. "It brings together disparate objects from different times in a single space that attempts to enclose the totality of time - a totality that is protected from time's erosion" (Sudrajat 31). A museum shelters "infinite time in a finite space" so it is "a palimpsest, a continual accumulation of time", a heterotopia where time is sliced into pieces (31). The museum has been widely criticized since it has been considered "as an Enlightenment institution that embodies state power and strives to order the world according to the concept of a total history" (Stoffelsen 12). In that sense, the main judgement about museums founded by state is that they aim to fixate and commemorate the national past. However, with modernization and the increase in private museums independent of the state, the founders of museums have endeavored not to protect the tradition and national past, but to create spaces in which they could reflect their own interpretation of the past with a desire for reconstruction (Huyssen 15). The Museum of Innocence, in this regard, "performs the function of presenting the aura of the past and bringing it to present reality, serving as an archive that collects not the data of the living city but those of lived experience" (Xing 204). It not only functions as a heterotopia accumulating a temporal experience, but also

challenges the national history and memory since it reflects the agent's own history and reality regarding that time period.

In 1984, at the end of the eight-year period spent in Keskins' household, the course of events in the novel suddenly take a different turn with Tarık Bey's death. Meanwhile, Feridun is no longer coming home since he has an affair with an artist named Papatya, which helps Kemal to take over the husband position. Though he respects and loves Tarık Bey deeply, he is aware of the fact that the absence of the father figure will pave the way for a new future for the couple. As he mourns for Tarık Bey, there is "a boundless will to live" inside him and as he dreams about "the new life now awaiting" them, he feels extremely cheerful and on this account ashamed" (*Museum* 610). Kemal assumes that with the death of the authority figure in the family, all the barriers in front of their relationship will be removed. However, this perception is just a delusion: the affair, which is now known by everybody including their families and Istanbul society, changes shape. Firstly, Füsün divorces Feridun. After then, Vecihe and Nesibe, the mothers of the pair, celebrate the couple for their decision to marry, though Vecihe does this unwillingly. Before Kemal and Füsün get married, Kemal wants to fulfill every request of Füsün since he has waited for her for quite a long time. "Turkey, as a space where his relationship with Füsün is disapproved and judged without questioning, puts pressure on Kemal and suffocates him. Therefore, he wants to go to a country which he idealizes with his own perspective, a country where happy people live differently" (Aslanboğa 1650)¹³.

They decide to make a journey to Paris by car and they stay in a hotel near Edirne. During the dinner in the hotel, Kemal gives Füsün an engagement ring and they celebrate it together. However, in the early morning after the dinner and their first lovemaking in the hotel after 9 years, Füsün sits alone in the garden of the hotel, preoccupied with thoughts and great troubles, with a glass of rakı in her hand saying to Kemal: "I am not a young lady anymore" (*Museum* 663). Füsün, having spent her life inside the house unhappily with a husband she did not love and with a lover she could not be with, is full of hatred and sorrow. Füsün sees herself inferior because of the culture and environment in which she grew up. Moreover, because of jealousy and censorships, both Kemal and Feridun have interfered with Füsün's becoming a film

¹³ My translation

star, which she is aware of. She says: “Because of you, I haven’t had the chance to live my own life, Kemal” (666). She cries that she knows about all the objects he has stolen from their house all these years, and men like Kemal never marry what they have already had the possession of. By crashing the car she has been driving on purpose, she kills herself and Kemal miraculously survives after one month in intensive care in the hospital. After Füsün’s death, Kemal continues to experience temporal illusions, thinking that Füsün has “no connection to the future” and in his mind, she slowly becomes “a dream of the past, the stuff of memories” (673). Kemal’s oscillation between past and present and his disconnection from his surroundings reminds the reader of Henri’s mental state before he murders Villanelle’s husband; both protagonists suffer from obsessive and passionate love and the impossibility of their dreams drag them into alienation and a sense of being lost in time and space.

In *The Passion*, Henri is in quest of being together with Villanelle and creating a space for himself and Villanelle, until he is sentenced to lifetime imprisonment in the mental asylum. Notwithstanding, he never succeeds in it. Likewise, In *The Museum of Innocence*, “[t]hroughout the novel, Kemal takes pains to create a space that no one interferes with. This space is Merhamet Apartments at the beginning, then Keskin’s house in which they can see each other and finally Europe, which Kemal has been dreaming of. Nevertheless, none of these spaces are able to provide an environment as they dream of” (Aslanboğa 1650)¹⁴. While Kemal lingers “between fact and remembrance, between the pain of loss and its meaning”, the thought of opening a museum comes to his mind (*Museum* 673). Of course, the most effective way of exhibiting the temporal illusion and the oscillation between past and present he experiences is creating a heterotopia in which the present and the past coexist.

Kemal is well aware of the fact that for years, his obsessive love for Füsün has been known by his friends, his colleagues and his family and over time, turning him into a pitied and ridiculed person. Subsequent to Füsün’s death, he endeavors to prove that he has recovered and he has high spirits but at the same time he realizes going back to the world of the bourgeoisie, to which he belonged once, is almost impossible for him now. The experience of loss, melancholy and alienation from his world put him in a state of ambiguity and emptiness. The only reality for him is the years he has

¹⁴ My translation.

spent with the Keskin family in their household. He decides to buy their house from Füsün's mother Nesibe and create a museum to display his whole life, which everyone around thinks he has wasted, a museum where he can tell his story "through the things that Füsün had left behind, as a lesson" to everyone (680). It can be said that Kemal transforms the heterotopic family house into another type of heterotopia, a museum: as the second principle of heterotopia suggests, the family house, which has predetermined roles in the society, starts functioning in different fashion.

To be able to design his museum perfectly, he visits 5723 museums in total by traveling all around the world. Throughout the years he took objects from the Keskins' house and amassed them in Merhamet Apartments to comfort himself and suppress his suffering, he had constantly felt ashamed and bashful. Restuccia expresses: "Some societies simply deem collecting per se not "reputable," while others find collections, despite the possible dark secret motivating them, 'useful'...A land of the Bashful, Turkey would seem to detect, and curiously object to, such wound-based fetishism" (86). However, "to stroll through these Paris museums was to be released from the shame" of his collection in the apartment (*Museum* 681). He no longer feels ashamed of what he has collected for all those years; on the contrary, he becomes a proud collector. In his opinion, there are two types of collectors, which are "proud ones" and "bashful ones" (691). Kemal, who was bashful about his collection at the beginning, turns into a proud one. Allmer states that his "obsessive collecting is unlike that of a typical collector who acquires porcelain eggs or match boxes"; he has a very uncommon collection including objects such as broken arms of Füsün's dolls, cigarette butts covered with Füsün's lipstick, quince grater her mother uses, ashtrays, hair pins, glasses and finished cologne bottles, in short, everyday objects of a middle class traditional family house (165). Rather than forming his collection "in an atmosphere of clandestineness and concealment, of secrecy and sequestration, which in every way suggests a feeling of guilt", and thanks to the private museums he has visited, he gets rid of the feelings of embarrassment and diffidence (Baudrillard 88). He also decorates the attic of the house by bringing the sheets and pillows on which they lay in Merhamet Apartments and turns it into a room for himself where he can stay and watch the stars at night. He wants to sleep with the things which remind him of his long gone lover.

Later in the chapter, he explains why some museums he has visited made him tremble: "They induced the feeling that I had become suspended in one age while the

rest of humanity lived in another” (*Museum* 687). As the fourth principle of heterotopia introduces, heterotopias function at maximum level when their bond with traditional or official time disappears. In these types of heterotopias, agents not only lose their connection to the contemporary world but also actuality and temporality becomes an illusion for them. Kemal’s claim of being suspended in time, his “being at a sort of absolute break” with “traditional time”, his “idea of accumulating everything, of establishing a sort of general archive” and his “will to enclose in one place all times” are the forces that pull him towards the idea of a museum (“Other” 26). The reason why he visits thousands of museums is that he wants his museum to reflect everything he has experienced and make the visitor feel the same way since “real museums are places where Time is transformed into Space” (*Museum* 700).

Henri’s spatial experiences in San Servelo is quite similar to Kemal’s in *The Museum of Innocence*; disconnected and far from everything and everyone, both protagonists create “other spaces” where they can live in their own time and their own ways. No matter how ridiculous, absurd or unconventional their situation is according to their society’s norms, they build structures for themselves in which they can express themselves freely. While Henri plants trees, writes his memories so that he does not forget, talking to marginalized people in his cell and dreaming of Villanelle, Kemal creates a museum of remembrance which is surrounded by his long-gone lover’s belongings, sleeping with Füsün’s dreams. “Through this display”, as Soğancı argues, the boundaries of permissible identities can be overreached: through art, Henri by writing and Kemal by displaying, limits “of experience, emotion, memory, record, words and objects” can be transcended and the possibility of expressing the subjective experience can be enhanced (81). Kemal’s settling in the museum, according to Dellaloğlu, is both an ontological and a sociological phenomenon since he searches for his lost center there and he escapes the obligation of conforming to the life style which society imposes (105), as Henri does in San Servelo. “It is through this empty Space”, Restucchia discusses, “this site of lack/desire, the locus of a cause rather than an object of desire, that the novel is able to loosen Kemal’s fixation and liberate him” (89).

Indeed, *The Museum of Innocence* is a multifunctional space in terms of challenging various values and notions simultaneously. To begin with, it challenges the concept of time shared with other people, the official time: As belonging to a

particular time and space torments him, he chooses to live in the time that he desires and thus he requests this freedom from the official conception of time. As aforementioned, the novel also reflects the people of Istanbul's oscillation between persisting traditions and the Westernization process. The objects Kemal collects from Füsün's house "encapsulate [the] experiences of loss and the melancholic mourning over this loss while containing the ambiguity that registers the individual's experience of alienation within a rapidly changing society" (Hoffman 156). Thus, the museum can be said on the one hand to resist the society changing under the influence of western culture and on the other hand, it monumentalizes the traditional middle class Turkish family household by displaying their daily objects and preserving their values. Yağcıoğlu states that Kemal "searches to find the 'essence' and 'innocence' of objects in Füsün's world: the objects that are used and loved and that have an intimate relationship with their owners" (56). The objects of her "bearing the simple and unpretentious joys of everyday life" are confronted with the world of the bourgeoisie, the "world of conspicuous consumption and display" (56-57). According to Yağcıoğlu, Kemal's collecting and displaying these objects can be interpreted as a resistance "against the proliferating and highly alienating commodities of the West (58)". Similarly, Tracy Ireland, paraphrasing Pamuk's "Modern Manifesto for Museums", says that the museum aims to create "a possible future where heritage is not uprooted from neighborhoods and landscapes but cared for at home, where it can evoke the dignity of ordinary people and express something of their emotional lives" (13). Based on the fact that Turkish families at that time named their buildings after virtuous principles, the name given to the museum, The Museum of Innocence, reflects the naivete and intimacy of the family and their belongings. At the same time, it confronts the "nationally endorsed narratives" which "tend to redact the personal, sensory, emotional, or imaginary relationships between people, places, and things from official accounts of heritage " and deem them unimportant (Ireland 14). In this respect, it can be argued that Henri's and Kemal's purposes in their arts have something crucial in common: telling their stories in a way purified from the generic, reductive and disregarding interpretations of national history writing/writers.

The heterotopic worlds they create have the potential of challenging the traditional understanding of history and otherness; their practices "contest and re-imagine destructive social conventions" (Hutchison 359). On the other hand,

considering that Kemal has founded the museum since the couple fails to maintain their relationship, experience love and sexuality freely, escape from judgments and make their dreams come true, the museum resists the persisting traditions and society's oppression on the individual. As their fate "is already determined by their patriarchal society's power dynamics", Kemal endeavors to maintain the uncompleted experience in the absence of Füsün with her objects in the museum (Ertuna 107). Even though his love transforms from physical into spiritual, as in the case of Henri, the act of loving still continues, though changing form. Apart from these, the museum challenges the collective understanding and authority of history by presenting his personal past. Nakou discusses that "postmodern museums reject any attempt of reassembling reality and humanity" and they celebrate personal stories, constructing the ideology and value of the individual and embracing the uniqueness of one's experience (22). In other words, private museums are more independent in terms of selectivity and presentation. So Kemal has the opportunity to display a filtered or reinterpreted version of the time period he lives in. With his museum, he reconstructs the history of the period with his own understanding and experience.

The Museum of Innocence is a yearning of a man whose purpose is to show everyone that he did not waste his life and that he was actually very happy in every moment of it. The two china dogs on the top of the Keskins' TV present two lovers that are next to each other but cannot be together or 4213 cigarette butts smoked by Füsün, the butts which are the "collected resentment of her whole life" (*Museum* 542). The museum, together with all its remnants, is a resistance to the society that mocked and humiliated him all his life. With his museum, he is in the aim of teaching people the lesson, which is "to take pride in the lives they live" (711). His last words are very striking in terms of how heterotopia might function in the Turkish context: "Museum of Innocence will be forever open to lovers who can't find another place to kiss in Istanbul" (712). As well as showing resistance, it also becomes an alternative space, a heterotopia, to experience love for couples who cannot create a space for the practices they would like to perform. As the visitors come and look at all the objects closely, they will lose "all sense of Time" (712), they will understand that "love is deep attention, deep compassion" (718). Thanks to the artefacts, objects and the world displayed in the museum, Füsün "can never be stolen from him" (Restuccia 86).

To repeat what has been discussed in the chapter, Merhamet Apartments, with its stance against Turkish society's biases and persisting ethical values, as well as with its exceptionality, can be considered as a resistant emplacement. Çukurcuma Neighborhood, on the other hand, produces possibilities of being and living for its inhabitants, by creating an alternative space. Thanks to the cultural codes and order in the neighborhood, Kemal and Füsün resist the official time concept, political turmoil in the era, as well as the society pressure in another heterotopic space, Keskin's house. Lastly, The Museum of Innocence transcends time and space in the context of the novel. Not only does it break from the official time and the present, it also becomes a heterotopia in its relation to society: the museum questions and resists the tradition and "Turkish sexist rigidity" (71) by being an alternative space both for the protagonist and all the museum visitors, being a shelter for Kemal and an alternative space of love for couples. It is a heterotopia of freedom both in terms of its inclusiveness and in terms of its convenience for the manifestation of love and subjective experience.

CHAPTER 5

CONCLUSION

This thesis has argued that both Jeanette Winterson's *The Passion* and Orhan Pamuk's *The Museum of Innocence* foreground how power mechanisms give way to the construction of heterotopic emplacements or how heterotopic spaces governed by the power mechanism itself produce resistant subjects. Michel Foucault's discussion of heterotopia and its principles, his ideas related to the concept of power, how power coexists with resistance and how it, at the same time, creates resistance constitute the theoretical framework in this thesis. In writing this thesis, Foucault's concept of heterotopia has been taken as a starting point to compare *The Passion* and *The Museum of Innocence*. Even though heterotopic emplacements exist in both novels, the qualities of these emplacements, whom they are constructed/governed by and how much they are involved with or related to the power mechanism are not the same. Yet, it can be argued that regardless of the oppressiveness of the authoritative mechanisms, resistance is clearly observed in the works analyzed in this study. Both *The Passion* and *The Museum of Innocence* emphasize power mechanisms which attempt to categorize subjects and drain them from their individuality. In addition, in both novels, anti-authority struggles, which are against the domination of the individual, are observed. Although obsessive love and its ultimate consequences for the protagonists are observable, both novels have more profound reverberations, which are related to power and the confrontation with power.

To recap what has been discussed so far would be beneficial to remind the reader of the concept of heterotopia, power and resistance and to what extent they have been handled in this study. In the last few decades, space has more widely been studied in its relation to society, culture, individual and politics. Rather than analyzing spaces as independent units and structures, studying them through their interaction and involvement with human action have gained significance. With this movement, how the relationship among sites is formed has gained prominence since as Foucault

suggests, the era lived is not the era of homogeneous space, in which every relationship between the signifier and the signified is fixed. On the contrary, heterogeneous spaces, in which there are not “individuals and things” but “a sets of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another”, have become important (“Other” 23). As a result, Foucault introduced a new concept in thinking “heterotopia”, to be able to analyze spaces from this new perspective.

Foucault suggests heterotopia against homogeneity, against the “oppositions that remain inviolable” such as “private space and public space”, “family space and social space”, “cultural space and useful space” and “the space of leisure and that of work” (“Other” 23). According to him, some spaces can be defined by the “set of relationships” attributed to them (23). Nevertheless, some spaces demonstrate qualities that are outside these rules and relationships. He introduces “heterotopology” and its six principles in his essay and he provides examples for each principle.

This study has also looked at the concept of power from a Foucauldian perspective and the discussion of the term has been mostly taken from his significant work “The Subject and Power” (1983). Defining the roles of power and pointing to what extent power is observed in the spaces provided have made the analysis of the novels much more meaningful. Individuals have the chance of exercising power; they are not passive or static recipients of power. Thus, his main focus on the concept is more related to how particular authoritative mechanisms can create ways of resistance and transformation. Power produces alternative ways and escape mechanisms in agents perform their individuality. In short, power leads to change, minor or dramatic, insignificant or crucial.

By looking at the heterotopias, power mechanisms and resistant practices, it can be said that *The Passion* and *The Museum of Innocence* both claim hope of resistance even in the most oppressive and desperate circumstances. Though their time period, the countries they are set in and the types/degree of oppressiveness of the authoritative mechanisms show differences, both novels demonstrate that, as Foucault puts it, “where there is power, there is resistance” (“Sexuality” 95).

In *The Passion*, heterotopic emplacements, which are mostly controlled by state and political authorities, are more strict spaces; the fact that they are closed

systems and isolated from the rest of the society are more obvious. The novel has been analyzed under three sections, namely “The War Zone as a Heterotopia”, “Venice as a Heterotopia” and “San Servelo as a Heterotopia”. In all of the sections in this chapter, an exploration of the heterotopias have been made and principles of heterotopology observed in these spaces have been mentioned. Following this, the connections between the spaces and power structures have been discussed and how these spaces or subjects experiencing these spaces create escape mechanisms have been elaborated by giving examples from the novel. In the first section “The War Zone as a Heterotopia”, it has been told that war zones are heterotopias since “the first manifestations of sexual virility” occur “‘elsewhere’ than at home” (“Other” 24). In accordance with the fifth principle of heterotopia, armies “presuppose a system of opening and closing that both isolates them and makes them penetrable” (26). Due to his suffering and unpleasant experiences, he gradually realizes that the holy and indefectible image of the French ruler is just a construct. Eventually, he decides to desert the oppressive heterotopic emplacement with another marginalized and despised character, Villanelle. Henri shows an anti-authoritative struggle against domination and exploitation by deserting the war camp. It can be argued that the overly oppressive space helps them gain self-respect, make Henri realize the value and importance of freedom and help them create an escape mechanism. The act of escape can be evaluated as a resistance in the context of the war zone since within the strict rules and discipline, deserting itself can be considered as a confrontation of the power mechanism. In the second section “Venice as a Heterotopia”, the city of Venice, offering mutability, freedom and hope for future particularly for the female protagonist Villanelle, has been discussed. The city is mostly compatible with the third, fourth and sixth principles of heterotopia. It is a “at a sort of absolute break” with the traditional/official time (“Other” 26). It is a city which “create[s] a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled” (27). Lastly, Venice gathers different spaces which “are in themselves incompatible” (OS 25). The city questions and challenges power mechanisms, resisting the hegemonic regime of Napoleon, making itself home for the marginalized and divergent. As for gender roles and heteronormativity, Venice gives Villanelle the opportunity to perform her bisexuality and makes her resistant to traditional definitions of womanhood. Lastly, in the third section “San Servelo as a Heterotopia”, mental asylums have been mentioned and their relation to heterotopia has been discussed. San Servelo, the mental asylum in

the novel, has been considered as a heterotopia of deviance since it is deviant according to the norms and expectations of the society. Deserting the oppressive war camp and irrational Venice, Henri creates an “other” space, an alternative space to live for himself.

The Passion is handled as a novel that poses liberty struggles as ultimate outcomes of authority. The novel also supports the argument that heterotopias are not always spaces of liberty and hope; they are sometimes the very mechanisms of oppression themselves. Also, the novel cherishes hope for individuals in oppressive circumstances. The novel conveys the idea that no matter how strict power mechanisms are, confronting them and creating alternative ways of living are always possible.

As for *The Museum of Innocence*, unlike the ones in the previous novel, heterotopias are mostly constructed or occupied by the main characters. Similar to the analysis of *The Passion*, this chapter has also been divided into three sections. In the first section, Merhamet Apartments has been introduced as a socially-approved, normative family apartment owned by Kemal’s mother Vecihe. Nevertheless, later in the narrative, it starts to be used by Kemal and Füsün for emotional and sexual purposes where they discover their bodily pleasures and explore who they are. It, therefore, transforms into “a heterotopia of deviation” in which the couple perform practices that are disapproved by their society. The apartment also carries the qualities of the sixth principle of heterotopia, whose role is creating an illusion that exposes all the real spaces as illusory and ill-constructed. The outside world seem so contaminated and unbearable for Kemal that lovemaking to Füsün is the only source of happiness for him. Considering the conservatism and the taboo of sexuality in the society, their discovery of desire and sexuality can be regarded as unorthodox and progressive; a resistance to the dominating ethical rules. Next, Çukurcuma Neighborhood and Keskins’ House have been discussed in two separate sub-sections.

Çukurcuma Neighborhood is a space where people with different backgrounds share the experience of financial and social decline. It is a heterotopic emplacement “which is and is not, part of a culture and detached from it, bringing together the incompatible, uniting the heterogeneous” (Pfister and Schaff xiv). Hosting the uneducated, the poor, the minorities and the marginalized and being a “sort of microcosm” (“Other” 26), it is a small “parcel of the world” but also it is the “totality

of the world” (26). Additionally, the neighborhood is compatible with an important principle of heterotopia, having an opening and closing system. Thanks to the order and rules in the neighborhood, Kemal escapes from all accusations and lynching: the “as if culture”, in which people act as if they show reverence to tradition, makes the meeting of Füsün and Kemal possible. The heterotopic neighborhood proves that conservatism and strict ethical values accelerate the creation of heterotopias and escape mechanisms. Keskins’ House, on the other hand, where Kemal, Füsün and Füsün’s family spend eight years of their lives, is a heterotopic emplacement in its relation to time and political environment. The house is in accordance with Foucault’s “heterochronies” (26); it is in an “absolute break” with the traditional understanding of time. The heterotopic family house carries great significance with its stance towards society and political authority: it hides an ethically wrong affair for years and it is disjointed from official time and the political events affecting both Istanbul and Turkey. It is also the emplacement where their affair is finally recognized by the society. Çukurcuma as an emplacement proves that, as aforementioned in the fourth chapter, the stricter the authority, the easier it may be for heterotopia to emerge. Finally, the museum is compatible with the fourth principle of heterotopia, accumulating a temporal experience and being at a break from the present time. It also challenges the national history and memory since it reflects his personal history and his personal perception of reality regarding that time period. Kemal, unable to create a space providing limitless freedom to experience love and passion, finally creates an “other” space in relation to his society and his time. The museum challenges the concept of time shared with other people, the official time. Also, the museum can be said to resist the society changing under the influence of western culture and on the other hand, it monumentalizes the traditional middle class Turkish family household by displaying their daily objects and preserving their values. At the same time, the museum confronts the “nationally endorsed narratives” which “tend to redact the personal, sensory, emotional, or imaginary relationships between people, places, and things from official accounts of heritage “ and deem them unimportant (Ireland 14). Telling his story in a way purified from reductive and disregarding interpretations of national history writing/writers is also a significant confrontation of the dominant discourse. In general, the museum is against the persisting tradition, society’s oppression, and dominant discourse.

When these novels are compared, it can be claimed that the authoritative mechanisms in *The Museum of Innocence* are not as oppressive and destructive as the ones in *The Passion*. The pressure of the society and its ethical rules are still quite oppressive for the individuals in *The Museum of Innocence*. However, when compared to a war camp where blood and physical violence can be seen every day, a city seized by imperial forces and a mental asylum-prison where escape is almost impossible, it can be said that spaces delineated in this novel are more personally constructed; they are inhabited and governed by individuals themselves. Yet, the “deviant” practices in the spaces analyzed are still heterotopias confronting society and criticizing its emotionally and spiritually destructive side. To compare the spaces one by one, Merhamet Apartments and Venice carry similarities in terms of providing the female characters freedom and comfort. Both Venice and Çukurcuma house marginalized people who are in themselves incompatible. San Servelo and Çukurcuma are both in the middle of the extreme poles: they are alternative spaces to the order surrounding them. Venice and Keskin’s House can be considered as heterochronies that are aloof from the official time and political events surrounding them. Lastly, San Servelo and *The Museum of Innocence* are resistant spaces of the male protagonists: both spaces are representations of the characters’ own worlds and signs of their resistant practices.

When all heterotopic spaces studied in these two novels are considered in their relation to the employment of power and the resistant practices performed, it can be argued that although the degrees of power and the functions of heterotopias in these works differ from each other, both novels open the way for other possibilities of being and demonstrate that there are always chances of liberty and resistance even in the most oppressive and strictest circumstances. All heterotopic sites studied in this thesis include individualization, radical openness, self-determination and possibilities of freedom. Being spaces of subjectivity and liberty, all heterotopias have emancipating qualities in their relation to the status quo.

In light of this thesis, some further research can also be implemented. Hopefully, the points and aspects which are beyond the scope of this thesis can be studied in the future and new insights into *The Passion* and *The Museum of Innocence* can be gained. The concept of heterotopia, whose dimensions and theory cannot be squeezed into one study, has been discussed in accordance with Foucault’s essay “Of

Other Spaces". However, it can be approached in its relation to other disciplines and in this way, the interpretations made relating to heterotopic spaces can multiply. Another point is that the resistance shown by the female characters in the novels can be emphasized more in another study and a more detailed study about womanhood in different cultures, feminism and the confrontation with society can be carried out. It is also possible to compare and contrast the novels in relation the concept of love; since passionate and obsessive love is a common theme in both novels, a thematic or psychoanalytic study about love and its relationship with the authority and resistance can be analyzed, the novels' treatment of obsession and spaces of love can be discussed with a scholarly look.

BIBLIOGRAPHY

- Allmer, Açalıya. "Orhan Pamuk's 'Museum of Innocence': on Architecture, Narrative and The Art of Collecting." *Architectural Research Quarterly*, vol. 13, no. 2, June 2009, pp. 163-172.
- Ameel, Lieven. "On The Threshold: The Brothel and The Literary Salon as Heterotopias in Finnish Urban Novels." *Turning Points: Concepts and Narratives of Change in Literature and Other Media*. Edited by Ansgar Nünning and Kai Marcel Sicks, De Gruyter, 2012, pp. 125-144.
- Andermahr, Sonya. *Jeanette Winterson*. Palgrave Macmillan, 2009.
- Antosa, Silvia. "Sex, Gender and Desire in Jeanette Winterson's *The Passion*." *Gender and Sexuality. Rights, Language and Performativity*, vol. 2017-07, 2012, pp. 157-175.
- Aróstegui, Maria Del Mar A. "History as Discourse in Jeanette Winterson's *The Passion: The Politics of Alterity*." *Journal of English Studies* 2, 2000, pp. 7-18.
- Aslanboğa, Aysel. "Masumiyet Müzesi Romanı'nda Modernizm-Gelenek Algısı." *Turkish Studies-International Periodical For The Languages, Literature and History of Turkish or Turkic*, vol. 6, no. 3, 2011, pp. 1645-1652.
- Baudrillard, Jean. *The System of Objects*. Verso, 1996.
- Beaumont, Alexander. "Exile and Freedom in Jeanette Winterson's *The Passion: Venice, the British Inner Cities, and the Cultural Politics of Disenfranchisement*." *Contemporary Literature*, vol. 55, no. 2, 2014, pp. 270-303.

Beckett, Angharad E., et al. "Foucault, Social Movements and Heterotopic Horizons: Rupturing the Order of Things." *Social Movement Studies*, vol. 16, no. 2, Feb. 2016, pp. 169-181.

Berlin, Isaiah. *Two Concepts of Liberty*. Oxford: Clarendon Press, 1958.

Boyer, M. Christine. "The Many Mirrors of Foucault and Their Architectural Reflections." *Heterotopia and The City: Public Space in a Postcivil Society*. Edited by Michiel Dehaene and Lieven de Caeter, Routledge, 2008, pp. 55-73.

Bozdağlıoğlu, Yücel. "Modernity, Identity and Turkey's Foreign Policy." *Insight Turkey*, vol. 10, no. 1, 2008, pp. 55-75.

Bullough, Vern L., and Bonnie Bullough. *Cross Dressing, Sex, and Gender*. University of Pennsylvania Press, 1993.

Cenzatti, Marco. "Heterotopias of difference." *Heterotopia and the City: Public Space in a Postcivil Society*. Edited by Michiel Dehaene and Lieven de Caeter, Routledge, 2008, pp. 75-85.

Chambers, Iain. "Heterotopia and The Critical Cut." *The Globalization of Space: Foucault and Heterotopia*. Edited by Mariangela Palladino and John Miller, 2015.

Chokr, Nader N. "Foucault on Power and Resistance: Another Take --Toward a Post-Postmodern Political Philosophy." *International Conference on "Resistance" organized by the Society for European Philosophy*, Greenwich University, August 2004.

Coghlan, Maximillian. *Reference and Repetition in Jeanette Winterson's Novels*. 2016. Lakehead University, MA Thesis.

Cox, Katharine. "Knotting up the Cat's Cradle: Exploring Time and Space in Jeanette Winterson's Novels." *Winterson Narrating Time and Space*, Cambridge Scholars Publishing, 2009.

Dehaene, Michiel, and Lieven De Caeter, editors. *Heterotopia and The City: Public Space in a Postcivil Society*. Routledge, 2008.

Dellaloğlu, Besim F. "Nişantaşı İle Fatih'in İmkânsız Ortalaması Çukurcuma." *Monograf Edebiyat Eleştirisi Dergisi*, vol.7, 2017, pp. 100-108.

Demir, Fethi. "Orhan Pamuk'un Romancılık Serüveninde Yeni Bir Durak: Tematik Romanlar." *Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic*, vol. 6, no. 1, 2011, pp. 930-940.

Derrida, Jacques. *Archive Fever: A Freudian Impression*, translated by E. Prenowitz. Chicago, IL: University of Chicago Press, 1998, pp. 11-12.

Doan, L. "Jeanette Winterson's Sexing the Postmodern." *The Lesbian Postmodern*. Columbia University Press, 1994, pp. 137-55.

Dodge, Jason J. "Spaces of Resistance: Heterotopia and Transgression in Chuck Palahniuk's Fight Club." *Lit: Literature Interpretation Theory*, vol. 26, no. 4, 2015, pp. 318-333.

Doron, Gil. "'Those Marvellous Empty Zones on the Edge of Our Cities': Heterotopia and the 'Dead Zone'". Edited by M. Dehaene and L. De Caeter, *Heterotopia and the City: Public Space in a Postcivil Society*. London: Routledge, 2008, pp. 203–213.

Ellam, Julie. *Love in Jeanette Winterson's Novels*. Brill/Rodopi, 2010.

Ertuna, Irmak. "The Mystery of the Object and Anthropological Materialism: Orhan Pamuk's Museum of Innocence and André Breton's Nadja." *Journal of Modern Literature*, vol. 33, no. 3, 2010, pp. 99-111.

Fahy, Thomas. "Fractured Bodies: Privileging the Incomplete in Jeanette Winterson's 'The Passion.'" *Mosaic: An Interdisciplinary Critical Journal*, vol. 33, no. 3, Sept. 2000, pp. 95-106.

Foucault, Michel. "Of Other Spaces." *Diacritics*, vol. 16, no. 1, 1986, pp. 22–27.

---. *Discipline and Punish: The Birth of The Prison*. Translated by Alan Sheridan, 2nd ed., Vintage Books, 1995.

---. *The History of Sexuality, Vol 1: An Introduction*. Vintage, 1990.

---. *The Order of Things: an Archaeology of the Human Sciences*. Routledge, 2010.

---. "The Subject and Power." in Hubert L. Dreyfus and Paul Rabinow. *Michel Foucault: Beyond Structuralism and Hermeneutics*. Chicago: U Chicago Express, 1983.

---. "Truth and Power." *Power/Knowledge*, edited by Colin Gordon, New York: Pantheon, 1980.

Franková, Milada. "The Mercurial Time of Jeanette Winterson's Prose." *Brno Studies in English*, vol. 26, June 2000, pp. 65–73.

Genocchio, Benjamin. 'Discourse, discontinuity, difference: the question of "Other" spaces', Edited by S.Watson and K.Gibson, Postmodern *Cities and Spaces*, Oxford: Blackwell,1995, 35–46.

Goffman, Erving. *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates*. Anchor Books, 1961.

Grbin, Miloje. "Foucault and Space." *Socioloski Pregled*, vol. 49, no. 3, 11 Sept. 2015, pp. 305–312.

Gustar, Jennifer. "Language and the Limits of Desire." *Jeanette Winterson*. Palgrave Macmillan, 2009.

Halperin, David. *Saint Foucault: Towards a Gay Hagiography*. Oxford University Press, 1995.

- Hetherington, Kevin. *The Badlands of Modernity: Heterotopia and Social Ordering*. Routledge, 2006.
- Hoffman, Eva. “‘Innocent Objects:’ Fetishism and Melancholia in Orhan Pamuk’s *The Museum of Innocence*.” *Konturen*, vol. 8, 2015, pp. 155–176.
- Hutchison, Emma. “Unsettling Stories: Jeanette Winterson and the Cultivation of Political Contingency.” *Global Society*, vol. 24, no. 3, 2010, pp. 351–368.
- Huysen, Andreas. *Twilight Memories: Marking Time in a Culture of Amnesia*. New York: Routledge, 1995.
- Ireland, Tracy. “Quotidian Utopia: Orhan Pamuk's *The Museum of Innocence* and the Heritage of Love.” *Future Anterior*, vol. 14, no. 2, Winter 2017, pp. 13-26.
- Işıklılar, Damla. *Heterotopic Practice of Space: Taksim Gezi Park Revisited*. 2016. Middle East Technical University, MS Thesis.
- Johnson, Peter. “The Geographies of Heterotopia.” *Geography Compass*, vol. 7, no. 11, 2013, pp. 790–803.
- Karabulut, Demet. “Different Aspects of Melancholy in *The Museum of Innocence*.” *International Journal of Social Sciences and Education Research*, vol. 1, no. 1, 2015, pp. 109–120.
- Kırca, Mustafa. *Postmodernist Historical Novels: Jeanette Winterson’s And Salman Rushdie’s Novels As Historiographic Metafiction*. 2009. Middle East Technical University, Doctoral Dissertation.
- Kriston, Andrea. “Conceptualising Time and Space in Winterson’s *The Passion and Written on the Body*.” *Gender Studies*, vol. 11, no. Supplement, Jan. 2012, pp. 102–111. *Versita*.
- LaFever, Kathryn. “Foucault's Heterotopia and Pedagogical Space” *Didactiques*. vol.2, no1, 2013: pp. 70-80.

Lax, S. 'Heterotopia From a Biological and Medical Point of View', *Other Spaces: The Affair of Heterotopia*. Edited by R. Ritter and B. Knaller-Vlay, Graz: HAD-Dokumente zur Architektur, vol. 10, 1997, pp. 114–23.

Lazăr Mihaela, Cristina. "Gendered Geographies and the Economy of Bodily Topographies: The Representation of Border, Body and Space in Jeanette Winterson's *The Passion and the Rage*." *Ovidius University Annals Economic Sciences Series*, vol. 14, no. Special Issue, 2014, pp. 159–164.

Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson Smith, Blackwell Publishing, 1991.

Lilja, Mona. "The Politics of Time and Temporality in Foucault's Theorisation of Resistance: Ruptures, Time-Lags and Decelerations." *Journal of Political Power*, vol. 11, no. 3, 2018, pp. 419–432.

Manning, Danielle. "(Re) Visioning Heterotopia: The Function of Mirrors and Reflection in Seventeenth-Century Painting." *Queen's Journal of Visual & Material Culture*, no. 1, 2008, pp. 1–20.

McClure, Kevin R. "The Museum of Innocence." *Turkish Studies*, vol.11, no.2. 2010. 298-303.

McGrath, Laura. *Heterotopias of Mental Health Care: The Role of Space in Experiences of Distress, Madness, and Mental Health Service Use*. 2012. London South Bank University, Doctoral Dissertation.

Mills, Sarah. *Michel Foucault*. Routledge, 2003.

Nakou, Irene. *Museums, Histories and History*. Athens: Nissos, 2009.

Nealon, Jeffrey. *Foucault Beyond Foucault: Power and Its Intensifications Since 1984*. Stanford University Press, 2007.

- Oancea, Mihaela Cristina. "The Space of the Body: Geopolitics and Bodily Topographies in Jeanette Winterson's *The Passion*." *The Annals of UOC: The Philology Series*, vol. 26, no. 2, 2015, pp. 36–48. *Diacronia*.
- Onega, Susana. *Jeanette Winterson*. Manchester University Press, 2006.
- Palladino, Mariangela, and John Miller, editors. *The Globalization of Space: Foucault and Heterotopia*. Pickering & Chatto, 2015.
- Palladino, Mariangela. "'It's a Freedom Thing': Heterotopias and Gypsy Travelers' Spatiality." *The Globalization of Space: Foucault and Heterotopia*, Routledge, 2015, pp. 65–80.
- Palmer, Laura. "Fractal Heterotopia and the Affective Space of Psychosis." *London Journal of Critical Thought*, vol. 1, no. 2, June 2017, pp. 101–113.
- Pamuk, Orhan. *The Museum of Innocence*. Faber and Faber, 2009.
- Patton, Paul. "Taylor and Foucault on Power and Freedom." *Political Studies*, vol. 37, 1 June 1989, pp. 260–276.
- Pfister, Manfred, and Barbara Schaff. *Venetian Views, Venetian Blinds: English Fantasies of Venice*. Rodopi, 1999.
- Posen, Barry R. "Nationalism, the Mass Army, and Military Power." *International Security*, vol. 18, no. 2 (Fall, 1993), pp. 80-124.
- Prieto, Eric. *Literature, Geography, and the Postmodern Poetics of Place*. Palgrave Macmillan, 2012.
- Restuccia, Frances L. "A Black Passion: Voiding Melancholic Obsession in Pamuk's *The Museum of Innocence*." *American Imago*, vol. 73, no. 1, Spring 2016, pp. 71-94.

Seaboyer, Judith. "Second Death in Venice: Romanticism and the Compulsion to Repeat in Jeanette Winterson's 'The Passion.'" *Contemporary Literature*, vol. 38, no. 3, 1997, pp. 483–509.

Shane, David Grahame. *Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design, and City Theory*. Wiley, 2005.

Shannahan, Dervia. "Queer Temporalities, Queerer Bodies and Jeanette Winterson's 'The Stone Gods.'" *InterAlia: Pismo Poświęcone Studiom Queer*, vol. 4, no. 6, 2011, pp. 1–21.

Smart, Barry. *Michel Foucault*. Taylor & Francis, 2002.

Soğancı, İsmail Özgür. "The Museum of Innocence: Five concepts for challenging the status quo in art education." *International Journal of Education Through Art*, vol. 13, no.1, 2017, pp. 77-93.

Sohn, Heidi. "Heterotopia: anamnesis of a medical term." *Heterotopia and the City: Public Space in a Postcivil Society*. Edited by Michiel Dehaene and Lieven de Caeter, Routledge, 2008, pp. 41-50.

Soja, Edward W. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell, 1996.

Stoffelsen, Sarah. *Curating Fictions of Memory: The Postmodern Novel As Museum*. 2017. Utrecht University, BA Thesis.

Stowers, Cath. "Journeying with Jeanette: Transgressive Travels in Winterson's Fiction." *(Hetero)Sexual Politics*, Taylor&Francis, 2015, pp. 139–158.

Sudrajat, Iwan. "Foucault, the Other Spaces, and Human Behaviour." *Procedia-Social and Behavioral Sciences*, vol. 36, 2012, pp. 28–34.

Tafuri, Manfredo. *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. MIT Press, 1990.

Tamboukou, Maria. "Educational Heterotopias and the Self." *Pedagogy, Culture & Society*, vol. 12, no. 3, 2004, pp. 399–414.

Topinka, Robert J. "Foucault, Borges, Heterotopia: Producing Knowledge in Other Spaces." *Foucault Studies*, no. 9, Sept. 2010, pp. 54–70.

Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. U of Minnesota, 1977.

Wagner-Lawlor, Jennifer A. *Postmodern Utopias and Feminist Fictions*. Cambridge University Press, 2013.

Winterson, Jeanette. *The Passion*. Grove Press, 1987.

Xing, Yin. "The Novel as Museum: Curating Memory in Orhan Pamuk's *The Museum of Innocence*." *Critique: Studies in Contemporary Fiction*, vol. 54, no. 2, 15 Mar. 2013, pp. 198–210.

Yağcıoğlu, Hülya. *The Innocence of Objects: Commodification, Collecting and Fetishism in the Age of Innocence and The Museum of Innocence*. 2015. Boğaziçi University. PhD Dissertation.

Yaşar, Tahir. "Orhan Pamuk'un Masumiyet Müzesi Adlı Eserinde Sosyal Eleştiri." *Ekev Akademi Dergisi*, vol. 54, Winter 2013, pp. 387-397.

APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

DİRENÇ VE HETEROTOPYA: JEANETTE WINTERSON'IN *TUTKU* VE ORHAN PAMUK'UN *MASUMİYET MÜZESİ* ROMANLARINDA MEKAN ANALİZİ

Bu tez, Jeanette Winterson'ın *Tutku* ve Orhan Pamuk'un *Masumiyet Müzesi* romanlarındaki mekânların yaratılmasını veya dönüştürülmesini incelemeyi, ne tür heterotopik nitelikler taşıdıklarını ve bu mekânların neye karşı koyduğunu/direnç gösterdiğini anlamayı hedefler. Bu çalışmanın temel amacı, bu romanlarda seçilen mekânların özelliklerini Michel Foucault'nun heterotopya kavramına bağlı olarak tanımlamak ve bu mekânların var olan güç ve kontrol mekanizmalarına direnç göstermek için nasıl kullanıldığını belirtmektir. Ayrıca bu çalışma, mekânların temsilini incelemeyi ve analiz edilen mekânlar arası benzerlikleri ve farklılıkları belirlemeye çalışır.

Bu karşılaştırmalı çalışma için belirtilen iki romanın seçilmesinin esas nedeni, her iki romanın da kahramanlarının öznel deneyimlerine ve heterotopik mekânların bireyler üzerindeki dönüştürücü gücüne yoğunlaşmasıdır. Aşk hikâyeleri ve akabinde gelişen talihsiz olaylar, olay örgülerinin özü gibi görünse de, heterotopik mekânlar her iki romanda da büyük önem taşır, hatta olay örgülerini mümkün kılar. Bir diğer neden ise, söz konusu romanların yazarları çok farklı kültürlerde yetişmiş olsa da, her iki romandaki mekânların da egemen güç yapılarına ve toplumlarının baskın kurallarına direnerek normativiteye, gelenekçiliğe ve otoriteye karşı koymasındadır. Bununla birlikte, romanların heterotopik mekânları ele alma ve kullanma yöntemleri farklıdır. *Tutku* romanındaki heterotopyalar genellikle ana karakterlerin kaçtığı yerlerdir. Bu heterotopyalar, çoğunlukla otoritenin kendisi tarafından yaratılmış olup, karakterlerin kendileri tarafından oluşturulmaz; karakterlerin kaçma eğilimi gösterdiği veya

hapsedildiği yerleşimlerdir. Bu mekânlardaki tutsaklıklarına rağmen, ana karakterler, heterotopyalardaki güç mekanizmalarına direnç gösterir ki bu da heterotopyaların her zaman direnç için olasılıklar yarattığını ortaya koyar. Ancak, *Masumiyet Müzesi*'nde gücün baskısı, karakterlerin hayatlarında daha az hissedilir. 20. yüzyıl Türk toplumunun son çeyreğini tasvir eden bu romandaki heterotopyalar, etik yargılara, muhafazakâr değerlere, bekâret tabusuna, geleneklere ve batılılaşma sürecine meydan okur. Romanda, toplum baskısına ve onun normlarına karşı direniş, karakterlerin arzu edilen şeyi deneyimlemek için heterotopik mekânlar yaratmasıyla başarılıdır. Bu nedenle, heterotopyalar çoğunlukla karakterlerin sığınma alanlarıdır. Ancak, güç mekanizmalarının nüfuz miktarı ile kahramanlar ve heterotopyalar arasındaki ilişki ne kadar değişken olursa olsun, bu çalışmada incelenen tüm heterotopyaların direnç mekânları olduğu söylenebilir. Uygulanan gücün miktar ve niteliği değişmekle birlikte, en baskıcı görünen mekânlarda bile direnç mekanizmaları oluşturmak mümkündür. *Tutku* ile ilgili yapılan çalışmaların çoğunda, roman, tarihyazımsal üstkurgu veya queer roman olarak analiz edilmiştir. *Masumiyet Müzesi* ile ilgili yapılan çalışmalarda da genellikle roman, kültürel ve sosyal açıdan incelenmiştir. Dolayısıyla, bu tez bahsi geçen romanları yeni bakış açılarıyla analiz etmeyi amaçlar: farklı ülkelerden ve kültürlerden seçilen mekânların heterotopik niteliklerini karşılaştırmayı ve mekânlardaki güç ve direnç mekanizmalarını tartışmayı hedefler.

20. yüzyılın ikinci yarısından bu yana, mekân kavramının sosyal, kültürel ve politik boyutları daha yoğun bir şekilde incelenmiştir ve bu boyutların mekânları nasıl etkilediği ve dönüştürdüğü üzerine yürütülen çalışmalar artmıştır. İktidar mekanizmaları ile bireyler arasındaki ideolojik çatışmalar, kamusal ve özel alanlardaki homojenliği silmiş ve bu şekilde, mekânların daha heterojen veya alternatif deneyimleri geliştirmiştir. Özellikle 1970'ler ve sonrasında toplumlardaki ana akım ideolojisi reddedilmiştir ya da sorgulanmıştır ve toplumların normatif mekânları, bireylerin veya belirli grupların deneyimlerine dayanarak yeniden inşa edilmeye başlanmıştır. Bu mekânlar Michel Foucault tarafından "heterotopya" olarak adlandırılır ve "öteki"yi temsil ettiklerinden farklı sınıflandırılır. Bu kavram, mimarlık, coğrafya ve tıp gibi birçok farklı alanda incelenmiştir. Ancak bu tezde, terim, söz konusu romanlardaki mekânlar bağlamında tanımlanmış ve analiz edilmiştir.

Bu çalışmanın teorik bölümünde yapılan tartışma çoğunlukla Foucault'nun “Öteki Mekânlara Dair” ile “Özne ve İktidar” adlı makalelerine dayanarak yapılmıştır. Foucault'ya göre, heterotopya bir kültürün içinde bulunabilecek diğer tüm gerçek mekânların eşzamanlı olarak temsil edildiği, tartışıldığı ve tersyüz edildiği bir tür etkin ütopya'dır. Heterotopya, “düşünmek ve farklı olmak için yapılan deneyler” olarak okunabilir. “Heterotopya” kelimesi, “farklı” anlamına gelen “hetero” ile “yer” anlamına gelen “topos” kelimelerinin birleşimidir; ana akımdan ve sıradanlıktan farklıdır. Adından da anlaşılacağı gibi, heterotopyalar, alternatif düzenlerin ve ötekiliğin mekânlarıdır. Bu mekânlar diğer tüm mekânlarla bağlantılı olmakla birlikte onları belirler, yansıtır, onlardan şüphe ettirir ve hatta onları etkisiz hale getirip yeniden inşa ettirir. Bu mekânlar, bir kültürde görülebilen tüm yerleşimlerin meydan okunduğu ve yeniden yapılandırıldığı direnç noktalarıdır.

Foucault, heterotopyanın evrensel olduğunu ancak toplumdaki topluma veya kültürden kültüre değişebileceğini söyler. Bununla birlikte, bir toplum ya da bir birey var olan bir mekânı heterotopik bir yerleşime dönüştürebilir. Heterotopya, toplum tarafından sapkın olarak görülen ritüeller ve marjinalleştirilmiş insanlar için temsil olanağı yaratması açısından olumlu bir kavram olarak kabul edilebilir. Ancak Foucault, toplumdaki güç mekanizması tarafından yasaklanan, rezerve edilen veya yönetilen heterotopyalardan da bahsetmiştir. Normatif olarak bilinen ve kabul gören bazı mekânlar, bireyler tarafından kullanılabilir ve dönüştürülebilirken, marjinaler ve dışlananlar için direniş ve umut yerleşimleri haline gelirken, bazı mekânlar güç mekanizmasının ve otoritenin baskısının altındadır ki bu mekânlar bireyleri ruhsal olarak dayanıklı ve dirençli kılar. Bu çalışmada, bu heterotopyalardan ikisi de gözlenebilmektedir. Ancak heterotopyalar sadece umut yerleşimleri olarak görülmemelidir; güç mekanizması tarafından yönetilen, bireyin baskıya uğradığı veya hapsedildiği heterotopyalar da mevcuttur.

Foucault, heterotopya kavramını 6 temel ilkeyle açıklar. İlk ilke, dünyadaki her kültürün heterotopyalar barındırdığını ve kültürlerin, toplumların ve normların çeşitliliği nedeniyle evrensel bir heterotopyadan söz etmenin mümkün olmadığını öne sürer. Bununla birlikte, Foucault'nun önerdiği gibi, heterotopya iki ana kategoriye ayrılabilir: kriz heterotopyaları ve sapma heterotopyaları. Krizin heterotopyaları topluma ve içinde yaşadıkları insan ortamına, kriz durumunda olan kişilere ayrılan ayrıcalıklı, kutsal veya yasak yerlerdir. Bu tür heterotopyalar, bireyin bir aktiviteye

katıldığı veya var olması için elzem olan yerlerdir. Ergenlik çağındaki bireyler, adet gören kadınlar, hamile anneler, askerlik görevini yapan erkekler, akıl hastaneleri, huzurevleri veya hapisaneler bu ilke için verilen örneklerdir. İkinci ilke, bir toplumda önceden belirlenmiş rollere sahip olan heterotopyaların zamanla fonksiyon değiştirebildiğini açıklar. Foucault bu ilkeye mezarlık örneğini vermiştir: Geçmişte şehir merkezlerinde veya kiliselerin yanı başında bulunan mezarlıklar, günümüzde genellikle şehir dışında bulunan ve her ailenin kendi ıssız istirahatgahına sahip olduğunu mekânlara dönüşmüştür. Üçüncü ilke, heterotopyaların kendi içinde uyumsuz ve bir araya gelmesi imkânsız olan birkaç mekânı aynı mekânda var etme yeteneğine sahip olduğundan bahseder. Bu ilkeye örnek olarak, dünyanın dört bir parçasını temsil eden ve dünyanın tüm bitkilerini bir araya getiren geleneksel dikdörtgen Şark bahçesi verilmiştir. Foucault, bahçeyi hem en küçük birim olarak hem de bir tür mikrokozmos gibi görmektedir. Dördüncü ilke, insanlığın geleneksel zamandan mutlak kopuş yaşaması durumunda heterotopyaların maksimum kapasitede çalışabildiğini anlatır. Burada geleneksel zamandan kopuşun sebebi, heterotopyanın kaçınılmaz gerçeklikten uzaklaşmayı sağlamasının yanı sıra gerçek zamanın dışında bir yol sunmasıdır. Müzeler ve kütüphaneler, tarihi biriktiren, hem geçmişe hem günümüze ait olan heterotopyalardır. Beşinci ilke, heterotopyaların hem kendilerini izole eden ve hem de onlara erişimi mümkün kılan açılıp kapanma sistemi bulduklarından bahseder. Bunlar, halka açık veya ortak alanlardır, ancak her kamu mekânı gibi her zaman kolaylıkla erişilebilir değildirler. Açılıp kapanma sisteminin yanı sıra, fiziksel olarak talepkâr veya zorlu mülkiyet haklarına sahip olmaları veya bazen bir sebepten dolayı kullanılmamaları nedeniyle bu mekânlara erişmek zorlu olabilir. Hapisaneler, beşinci ilke için Foucault tarafından örneklenmiştir: toplumun geri kalanından tecrit anlamına gelen “cezaevine gönderilmek”, kaçınılmaz ve zorunludur. Ayrıca, beraat edebilmek için bireylerin bazı gereksinimleri karşılması gerekir. Bu mekânlardan bazıları “masum” görünse de tuhaf dışlamaları gizleyen heterotopyalar da mevcuttur; bir aile evi bile, toplumsal normları yok sayıp içerdeki ritüelleri gizleyebilir. Foucault, bu ifadesine, bireylerin cinsel birliktelik amacıyla gizlice metresleriyle gittikleri otel odalarını örnek verir. Son ilke, heterotopyaların geriye kalan mekânların tamamına dair işlevi olduğudur. Yaratılan heterotopya öylesine kompakt ve iyi inşa edilmiş görünür ki, kalan tüm yerleşimler kötü düzenlenmiş ve karmaşık görünmeye başlar.

Foucault “Özne ve İktidar” makalesinde, gücü bir baskı ve şiddet aracı olarak görmediğini; gücün, bireylerin istenmeyen güçlere direnç gösterme potansiyellerini kullanmalarını sağlayan ve yeni davranış biçimlerine yol açan üretken bir etmen olduğunu savunur. Gücün, baskıcı güçler ve baskı altında kalan bireyler arasındaki üst-alt ilişkisi olmadığını; gücün, bir toplum içindeki tüm ilişkilere nüfuz etmiş olduğunu belirtir. Foucault, bireylerin, gücün hem özneleri hem de nesnelere olduklarına inanır; onların sadece gücün edilgen hedefi değil, aynı zamanda gücün uygulanmasında başrol olabileceklerini ifade eder. Güç, bir bireyin hareket edebileceği alanlar üretebilme potansiyeline sahiptir. Bundan dolayı da, güç sistemleri mutlak bir otorite ya da hükümet tarafından işletilmemeli ve sadece bir bireyin, bir grubun ya da bir sınıfın mülkiyetinde olmamalıdır. Yani güç, hegemonya altındaki bireylerin kendilerini var edebilmek için yeni alternatifler yaratmalarını sağlayan eylemlerin başlamasına sebebiyet verir.

Foucault’ya göre, gücün olduğu yerde direnç de vardır. Domine edilmiş ve dolayısıyla pasif olarak tecrübe edilmiş mekânlarda, hayal gücü değişim görmek ister. Mekânın fiziğini kapsayan ve hatta ötesine geçen yerler, toplum içinde belirli marjinal gruplara veya sosyal sınıflara direnç şansı yaratır. Foucault'nun güç kavramı, otoriteye isyan olarak yorumlanmamalıdır; direnç, gücün sonuçlarından biridir. Foucault’ya göre, direncin amacı, bireyi güç mekanizmaları ve onun kurumlarından özgür kılmak ve onu, otoritenin beklentilerine uyumlu bireysel klişelerden ayırmaktır. Direnç hususunda bu kadar olasılığın varlığının nedeni, direncin temelde “kendini gerçekleştirme” ve “özgürleşme” olmasıdır. Bireyler bir baskıyla karşı karşıya kaldıklarında ve öz-gerçekleştirme süreçleri engellendiğinde, kendilerine özgürce hareket edecek alanlar yaratarak otoriteye karşı mücadele ederler. Dolayısıyla, heterotopik yerleşimler, hem bu baskının hem de buna karşı verilen tepkinin nihai bir sonucudur.

Üçüncü bölümde, *Tutku* romanındaki heterotopyalar, bu mekânların ve bu mekânlarda hareket eden bireylerin var olan güç mekanizmasına karşı nasıl bir duruş sergilediği tartışılmıştır. Napolyon’un rejimi ve ulusunu sömürüsü, heteronormativite ve baskın ataerkil söylem, *Tutku* bağlamında güç mekanizmalarını temsil etmektedir. Bölüm, savaş bölgesi, Venedik şehri ve bir akıl hastanesi olan San Servelo olarak üç başlığa ayrılmıştır.

Savaş alanları heterotopik yerleşimler olarak kabul edilebilir; beşinci ilkenin iddia ettiği gibi, bazı heterotopyalar hem onları izole eden hem de onlara nüfuz edebilen bir açılıp kapanma sistemi gerektirir. Bazı durumlarda, bu heterotopyalar toplumdaki soyutlanma ve belirli ritüeller gerektirir. Ordular, onlara hizmet eden insanlardan belirli nitelikler ve eylemler bekleyen katı ve statik olmayan yerleştirmelerdir. Ayrıca, Foucault'nun belirttiği gibi, erkeklik bu alanlarda test edilir ve bu tür kapalı ve katı sistemlerden kaçmak ciddi cezaları beraberinde getirir. Hatta ordular, sadece heterotopya değil aynı zamanda güç mekanizmasının ta kendisidir. Gönüllü asker olarak Napolyonun ordusuna katılan Henri, hem karakteriyle hem hassaslığıyla tipik asker bekletilenlerine uymamaktadır. Ülkesine ve Napolyon'a olan sevgi ve saygısından dolayı diğer tüm Fransız gençleri gibi, savaşa fedakârlığını yapmak ister. Ancak, savaş alanında şahit olduklarından sonra hem Napolyon'a hem de yaptığı işin kutsallığına olan inancı sarsılır. Napolyon, onun uğruna savaşan ve ölen askerlerini umursamamakta, kendisine karşı çıkanları sürgün etmekte, soğuktan ve açlıktan kırılan ordusuna özen göstermemektedir. Henri, bir günlük tutmaya başlar ve tüm olan biteni sıra dışı bir askerin gözüyle anlatır ve bununla, ulusal ve geleneksel tarih yazımına karşı çıkmış olur. Delüzyonal fikirlerinden arınan Henri, ordudan kaçmayı kafasına koyar. Bu kadar katı ve disiplinli bir ortamda farkındalık kazanabilmek, bireyleşebilmek ve oradan uzaklaşabilmek bile bir dirençtir. Henri, orduya kocası tarafından satılan bir fahişe olan Villanelle'i de yanına alarak kaçır ve Napolyon'un gücünü kötüye kullandığı rejimden hem kendini hem de bir diğer marjinal karakter olan Villanelle'i kurtarmış olur.

Venedik, romanda karmaşayı, özgürlüğü ve fanteziyi temsil eder. Bireylerin özgerçekleştirme süreçlerini yerine getirebilecekleri bir sahne işlevini görür. Metinsel Venedik'in kullanıldığı anlatı, şehri postmodernitenin bir sembolü olarak yansıtır ve kahramanlar, bu heterotopik yerleşimde psişik bir içsel yolculuk yaşarlar. Şehir, aynı zamanda duygusal rahatsızlığı ve cinsel coşkuları uyarır. Özellikle Villanelle için bu heterotopik şehir, gelecek için özgürlük ve umut vaat eder. Venedik, geleneksel zaman ve mekân olgularından kopuk, dünyanın geri kalanından başka bir evrendedir. Venedik, tıpkı Foucault'nun gemi örnekleme gibi, akışkan bir dönüşüm alanıdır. Üçüncü ilkenin belirttiği gibi, Venedik kendi içlerinde uyumsuz ve bir araya gelmesi imkânsız olanı aynı yerde barındırır. Fransa'nın işgali altındaki şehir, hırsızlar, Yahudi halkı, çorak topraklardan gelen yetimler, ölü kabul edilen sürgünler, kumarbazlar ve

zevk arayanlar ile dolup taşan kozmopolit bir yer altı dünyasıdır. Venedik, özü itibarıyla “öteki”dir. Romadaki ana kadın karakter Villanelle, biseksüel doğası, erkeklere atfedilen özellikleri barındırması, ruhsal kuvveti ve otoriteye karşı duruşuyla sıra dışı bir karakterdir. Venedik, Villanelle’in olağanüstü doğasını icra etmesine ve ataerkil düzende kendisini “erkeğin ötekisi” olarak değil, baskın kültürün istikrarsızlaştırıcı bir kadın bireyi olarak sunmasına olanak sağlar ve onun, kadınlığın statik tanımlarına direnç göstermesine yardımcı olur. Eğer Foucault’nun ifade ettiği gibi direnç, baskının ve gücün bir sonucu ise Venedik de Fransız otoritesinin bir sonucudur. Dolayısıyla, toplumsal düzen biçimi, emperyal düzen ve hegemonya ile yüzleşmesi bakımından Venedik, bir özgürlük heterotopyası olarak düşünülebilir.

Romanda incelenen üçüncü ve son mekân, Venedik’in biraz uzağında bir ada olan ve akıl sağlığının yitiren bireylerin tutulduğu bir tür hapisane olan San Servelo’dur. Foucault’ya göre akıl hastanesi, davranışları gerekli ortalama veya toplum normlarına göre sapkın kabul edilen bireylerin mekânıdır. Modern psikiyatri ve öncesi uygulamalarına göre, ahlaki ve zihinsel olarak kabul edilemez bireylerin hapsedildiği ve hastaların deliliğinin karantinaya alındığı yerlerdir; bir sapma heterotopyasıdır. Buna ek olarak, Foucault’nun beşinci prensibine uygundur: heterotopyaların belirli mekanizmalar tarafından düzenlenen kendi açılıp kapanma sistemleri vardır ve bu mekanizmalar halktan dışlanma gerektirebileceğinden, genellikle erişilemezler. Savaş travmalarını ve sevdiği kadın tarafından reddedilmeyi kaldıramayan ve Venedik’te de tutunamayan Henri, Villanelle’in onu orduya fahişe olarak satan kocasını kalbini sökmek suretiyle bıçaklayarak öldürür ve akli dengesi yerinde olmadığı hükmü verilerek müebbet hapis cezasına çarptırılır. Burada Henri, bir tür içsel yolculuk yaşar. Artık kendisini ne memleketi Fransa’ya ne de Venedik’e ait hisseder. Kendisini yersiz ve yurtsuz hisseden Henri, zamanla San Servelo’yu evi olarak benimsemeye başlar. Tek kaldığı deniz manzaralı küçük hücrelerinde, kendisini yazmaya ve çiçek yetiştirmeye verir. Villanelle defalarca onu oradan kaçırmaya çalışsa da Henri kaçmayı reddeder. Zira kendisine göre, orada, bir insanın sahip olmak isteyeceği her şeye sahiptir. Dünyadan ve savaş zulmünden kopuk olan adada nihayet kalbini dinler ve iç huzuru bulur, San Servelo’yu bir hapisane olarak görmez. Savaş bölgesi ve Venedik’in Henri için iki uç noktayı temsil ettiği söylenebilir: savaş bölgesi aşırı baskıcı, disiplinli ve katı, Venedik çok akıl sır ermez ve belirsiz bir mekândır. Öte yandan San Servelo ikisinin optimum ortalamasıdır: hala bir düzen ve kontrol

mekanizması olmasına rağmen, kendisi için basit bir dünya, algılayabileceği ve rasyonelleştirebileceği bir dünyadır. Bu zihinsel iltica heterotopyası, sadece Henri'nin değil, aynı zamanda ölülerin de sesidir. Özgür aşk arzusuna ek olarak, otorite tarafından susturulan ve güç mekanizmasının misyonları nedeniyle ölen insanlarla da konuşur. Henri, hücrenin altında sesler olduğunu ve duyulmaları gerektiğini söyler. Ötekileştirilen mekânlar, toplumsal düzene karşı direnç alanları olarak da görülebilir; daha önce dinlenmeyen herkesle konuşan ve onları duyan Henri, savaşta ötekileştirilen ve kurban edilen insanlara dikkat çeker. Özetle, bu heterotopya, hem kendini keşfetme, hem ulusal hafıza ve tarih yazımına meydan okuma, hem de güç mekanizmasının baskısından bağımsız olarak kişisel bir alan oluşturma açısından Henri'ye katkıda bulunur.

Dördüncü bölümde, *Masumiyet Müzesi* romanındaki heterotopyalar ve bu mekânların ve bu mekânlarda hareket eden bireylerin var olan güç mekanizmasına karşı nasıl bir duruş sergilediği tartışılmıştır. Toplumun eleştirisi, süregelen muhafazakâr gelenek ve cinsel tabular bu roman bağlamında güç mekanizmaları olarak kabul edilmektedir. Bölüm, Merhamet Apartmanı, Çukurcuma (Çukurcuma semti ve Keskinler'in evi) ve Masumiyet Müzesi olarak üç başlıkta incelenmiştir.

Merhamet Apartmanı'nın mekânsal referansları hikâyeye boyunca sürekli değişmektedir. Romanın başlangıcında daire, Kemal'in annesi tarafından kafa dinlemek için satın alınan normatif bir aile evi olarak tanımlanır. Ancak, zamanla daire, Kemal ve Füsun'un tutkulu aşkı tecrübe etmek, bedensel arzularını keşfetmek ve kim olduklarını ve yaşamları için gerçekte ne istediklerini bulmak için gizlice bir araya geldikleri bir mekân olur; çiftin toplum tarafından onaylanamayan ve hatta cezalandırılacak ritüelleri gerçekleştirme şansına sahip olduğu bir kalkan olarak öne çıkan bir sapma heterotopyasına dönüşür. Muhafazakârlık ve toplumdaki cinsellik tabusu göz önüne alındığında, Füsun'un cinselliği ve kadınlık potansiyelini keşfetme arzusunun, zamanı için oldukça alışılmadık ve ilerici olduğu söylenebilir. Kendi cinsel zevkiyle ilgilenen bir kadın olarak, Türk toplumundaki kadınlara atfedilen geleneksel "anne" ve "eş" rolüne meydan okur. Foucault, özgürlük mücadelelerinin bireylerin farklı olma hakkını savunduğunun altını çizer. Eğer öz-gerçekleştirme arzusu, direncin anahtarı ise, hem Kemal hem de Füsun'un, Türk kültürünün söylemiyle ve heterotopik yerleşim yoluyla süregelen gelenekleri sorguladığı söylenebilir. Daire, toplumun katı etik anlayışına ve bireyler üzerindeki yaptırımlarına direnmektedir. Özellikle Kemal,

toplumdaki herkesin, kutsal gördükleri erdemleri kendilerinin de çiğnediklerini, aslında kendisinin ve sevgilisinin dairede deneyimlediklerinin utanılacak bir şey olmadığını göstermeyi amaçlar.

İkinci başlık Çukurcuma, Çukurcuma semti ve Keskinler'in evi olarak iki alt başlıkta tartışılmıştır. Çukurcuma semti, Kemal'in Füsun'a ulaşma mücadelesi ve çevresine gelecekteki rüya evliliğini kabul ettirerek toplum tabularını yıkması açısından son derece önemlidir. Romanda Çukurcuma, karma bir semt olarak tanımlanır; geleneksel Müslüman ağırlıklı semtlerin aksine, Çukurcuma, farklı geçmişlere, ırklara ve kültürlere sahip insanların finansal ve sosyal düşüşünün kolektif deneyimini paylaştığı bir mekândır. Haberlerin ve dedikoduların semtte yayılma hızından insanlar arasında bağlantı ve bir tür dayanışma olduğu anlaşılır. Semt sakinleri, İstanbul'un finansal açıdan zorlanmış, eğitimsiz ve ötekileştirilmiş kesimini temsil etmektedir. Semt, kendi içlerinde uyuşmayan insanları bir araya getirerek üçüncü heterotopya ilkesinin özelliklerini taşır; farklı kültürlerden ve geçmişlerden gelen toplulukların birlikte yaşadığı bir çeşit mikrokozmostur. Aileler ve ilişkiler, bir semtteki mekânsal organizasyonu denetler ve bu, heterotopyaların açılıp kapanma sistemlerini hatırlatır. Kemal sekiz yıl boyunca âşık olduğu ancak başkasıyla evli olan Füsun'u ve ailesini sürekli ziyarete gelir. Fakat mahalle sakinlerinin sürekli bakışlarına maruz kalır ve ziyaretleri izlenir. Çukurcuma halkı, Kemal'in kim olduğunu ve neden düzenli olarak aileyi ziyaret ettiğini anlayamaz. Türkiye gibi ailesinin önünde evli bir kadına ilgi göstermenin imkânsız olduğu bir ülkede, Kemal'in Füsun'u özgürce ziyaret edebilmesinin nedeni, Füsun'un eşiyle olan iyi ilişkisi ve ailesi ile akrabalık ilişkisidir. Bu kisveler altında, tüm suçlamalardan ve linçlerden kaçır. Türk toplumu ve etik normları görüşmelerini engelleyemez; tam tersine, bunu mümkün kılar. Böyle katı ve yargılayıcı bir toplumda, bazı olaylar o kadar beklenmediktir ki, hiç kimse böyle şeylerin olabileceğini hayal edemez ve işte bu yüzden bu kadar kolay gerçekleşebilirler. Çukurcuma semti, bu bakımdan Kemal'in ziyaretlerinin devamı için ideal bir heterotopyadır; topluma rağmen bir olasılık ve gizlenme alanı yaratır.

Keskinler'in evi, zaman ve siyasi çevre bağlamında heterotopik bir yerleşimdir. Evin topluma ve siyasi otoriteye karşı tutumu büyük önem taşımaktadır, çünkü sekiz yıl boyunca gizli bir ilişkiyi saklayan, zaman ve toplum dedikodusundan ayrılan bir mekândır ve sadece İstanbul'u değil tüm ülkeyi de etkileyen siyasi olaylardan da bir kaçıdır. Bu evi heterotopya yapan temel faktörlerden biri, dış dünyayla bağlantısı

kesilen ve zamanın bilinmediği veya göz ardı edildiği bir mekân olmasıdır. Kemal'in Keskinler'in evini ziyaret etme, onun hakkındaki aşığılayıcı dedikoduları görmezden gelme konusundaki kararlılığı ve insanlara karşı direnişi nihayet bu mekândan sonra işe yarar. Bu evde, toplumsal ritüellere ayak uydurmak ve geleneklere uyuyormuş yapmak, heterotopik aile evinin oluşumuna yol açar. Güç mekanizmalarının, bu mekanizmanın ironisini ve paradoksunu barındırdığı anlaşılabilir: otorite ne kadar katı olursa, heterotopik mekânın ortaya çıkması o kadar kolay olur.

Bu bölümde analiz edilen son mekân, Masumiyet Müzesi'dir. Müzeler, sınırlı bir alanda sonsuzluğu barındırır; sürekli bir zaman birikiminin yapıldığı heterotopyalardır. Bu mekânla direnç gösterilen ilk olgulardan biri, şahsi müzelerin amacının ulusal geçmişi korumak değil, bireylerin yeniden yapılanma arzusu ile geçmişe kendi yorumlarını yansıtabilecekleri mekânlar yaratmaya çalışmalarıdır. Kemal'in zamanın içinde askıya alınma iddiası, geleneksel zaman ile bir tür mutlak kopuşta olma, geçmişine dair her şeyi biriktirme ve arşivleme isteği onu müze fikrine çeken güçlerdir. Direnç gösterdiği bir diğer olgu ise, belirli bir zamana ve mekâna ait olmak ona işkence ettiği için, istediği zamanda yaşamayı seçmesidir. Bir yandan da, batı kültürünün etkisi altında değişen topluma direnirken, orta sınıf Türk aile evinin günlük nesnelere göstererek ve değerlerini koruyarak bu dönemi anıtsallaştırır. Öte yandan, Kemal'in bu müzeyi, Füsün ile ilişkilerini sürdürmedikleri, sevgilerini özgürce deneyimleyemedikleri ve hayallerini gerçekleştiremedikleri için kurduğu düşünüldüğünde, müzenin devam eden geleneklere ve toplumun bireye olan baskısına direnç gösterdiği söylenebilir. Bunların dışında müze, kişisel geçmişi sunarak tarihin kolektif anlayışına ve otoritesine meydan okur; müze, Kemal'in kişisel hikâyesini, ideolojisini ve değerlerini kucaklar. Böylece Kemal, yaşadığı dönemin filtrelenmiş veya yeniden yorumlanmış bir versiyonunu sergileme şansına sahiptir. Müzesiyle, dönem tarihini kendi anlayış ve deneyimleriyle yeniden inşa eder.

Bu romanlar karşılaştırıldığında *Masumiyet Müzesi*'ndeki otoriter mekanizmaların *Tutku*'dakiler kadar baskıcı ve yıkıcı olmadığı söylenebilir. Toplumun baskısı ve etik kuralları *Masumiyet Müzesi*'ndeki bireyler için de elbette oldukça baskıcıdır. Ancak, kan ve fiziksel şiddetin her gün görülebildiği bir savaş kampı, emperyal güçler tarafından ele geçirilen bir şehir ve kaçmanın neredeyse imkânsız olduğu bir akıl hastanesi ile karşılaştırıldığında, *Masumiyet Müzesi*'ndeki mekânların daha kişisel olarak inşa edilmiş olduğu söylenebilir; bu mekânlar,

bireylerin kendileri tarafından oluşturulmuş ve yönetilmiştir. Yine de, analiz edilen mekânlar, toplumla karşı karşıya kalan ve bunun duygusal ve ruhsal olarak yıkıcı yönünü eleştiren heterotopyalardır. Mekânları tek tek karşılaştırmak gerekirse, Merhamet Apartmanı ve Venedik, kadın karakterlere özgürlük ve rahatlık sağlama açısından benzerlikler taşır. Hem Venedik hem de Çukurcuma, kendi içlerinde uyumsuz insanları bir araya getirir. San Servelo ve Çukurcuma zıt kutupların ortasındadır: etraflarını çerçeveleyen düzene alternatif mekânlardır. Venedik ve Keskinler'in evi, zamandan ve siyasi olaylardan uzak olan heteropyalardır. Son olarak, San Servelo ve Masumiyet Müzesi erkek kahramanların direnç mekânlarıdır: her iki mekân da karakterlerin kendi dünyalarının ve dirençlerinin temsilidir. Bu iki romanda incelenen tüm heterotopik mekânlar, gücün istihdamı ve gerçekleştirilen dirençli uygulamalar ile bağlantılı düşünüldüğünde, bu romanlardaki güç derecelerinin ve fonksiyonlarının birbirinden farklı olmasına rağmen, her iki romanın da farklıya ev sahipliği yaptığı iddia edilebilir. Bu tezde incelenen tüm heterotopik yerleşimler, bireyselleşme, radikal açıklık, kendi kaderini tayin etme ve özgürlük olasılıklarını içerir. Öznellik ve özgürlük mekânları olan tüm heterotopyaların statüko ile ilişkilerinde özgürleştirici nitelikleri vardır.

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
- Uygulamalı Matematik Enstitüsü / Graduate School of Applied Mathematics
- Enformatik Enstitüsü / Graduate School of Informatics
- Deniz Bilimleri Enstitüsü / Graduate School of Marine Sciences

YAZARIN / AUTHOR

Soyadı / Surname : ANŞIN
Adı / Name : BERFIN
Bölümü / Department : İNGİLİZ EDEBİYATI

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

RESISTANCE AND HETEROTOPIA : AN ANALYSIS OF
SPACE IN JEANETTE WINTERSON'S THE PASSION AND
ORHAN DAMIK'S THE MUSEUM OF INNOCENCE

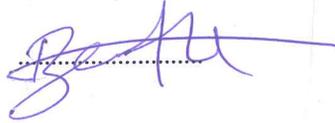
TEZİN TÜRÜ / DEGREE: Yüksek Lisans / Master Doktora / PhD

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 ..26/12/2019