



On the Eloquence and Silence of Objects: Orhan Pamuk's *Museum of Innocence*

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Abstract

Orhan Pamuk's Museum of Innocence, located in Istanbul, is part of a unique literary experiment in which artistic displays of three-dimensional objects correlate to the author's eponymous novel, *The Museum of Innocence*. In this paper I compare the fictional museum, as described by Kemal, the narrator, to the real museum, as described by Pamuk in *The Innocence of Objects*, and I investigate the role of objects in both museums. Objects land in the real museum for various reasons, from found objects that Pamuk inserted in the novel and in the museum because he fell in love with them when he discovered them in a junk store, to objects that play a strategic role in the plot, and that Pamuk had specially manufactured for the museum. The paper also studies the narrator's philosophy of collecting, which evolves from fetishism to hoarding to artistic design, as well as the question of the language of objects, as perceived by Pamuk, by Kemal, and by the visitor to the museum.

Keywords: objects, museum, fiction, reference, nostalgia, collecting

At Tophane, one of the busiest intersections of Istanbul, stands a rather strange sign. Juxtaposing the real and the fictional, it reads "Pamuk, Kemal," and points toward the neighborhood of Çukurcuma, up the hill from Tophane. Pamuk, of course, is Orhan Pamuk, the Nobel-prize winning Turkish author, Kemal is Kemal Basmacı, the hero of Pamuk's novel *Museum of Innocence*, and the purpose of the sign is to guide the visitor toward the Museum of Innocence, a real museum created by Pamuk, not as an illustration, but as a companion to the novel. As he writes in *The Innocence of Objects*, a richly illustrated catalog that expands the novel and the museum into a trilogy, "I conceived the novel and the museum simultaneously from the very beginning" (2012, 11).

If the visitor who makes his way up the hill toward the museum avoids the most direct route, and opts instead for the labyrinth of little streets that crisscross Çukurcuma, he will discover a neighborhood that contrasts sharply with the touristy areas of Istanbul and with the business sectors: a neighborhood where you can still see some of the traditional wooden houses that are now being razed and replaced with modern buildings, where stray cats prowl the streets, occasionally fed by the inhabitants, and where antique shops and junk stores display objects

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that, having outlived their usefulness, await adoption by a passing collector like animals in a shelter (figure 1).

Both the novel and the museum were inspired by Pamuk's fascination for these obsolete objects. In the catalog Pamuk tells us that starting in the 1990s, he began collecting objects from antique shops that represented daily life in Istanbul in the 70s and 80s, a time when a Westernized elite was trying to erase any trace of the Ottoman past, and also any trace of the Greek, Armenian, Jewish and Kurdish minorities that left Istanbul in the fifties. What one sees in the museum is not typical Turkish artifacts, the kind that tourists adore, nor valuable antiques, but mass-produced objects similar to those found everywhere in the West.

As a writer who had earlier in life aspired to be a visual artist, what could Pamuk do with his collection, gathered over more than a decade? One possibility was to exhibit the objects in a museum, commemorating the now vanished lifestyle that they embody, and bringing to the fore their "thingness," their three-dimensional materiality; another possibility was to turn them into language by incorporating them into the plot of a novel. Pamuk choose to do both: he created a real museum that displays the objects, and he wrote a novel about the creation of the museum. His original goal was to write an "encyclopedic novel" told in the form of a catalog, where "I would describe an object to the reader as if I were presenting it to a museum visitor and then move on to describe the memories that this object evoked in my protagonist" (2012, 17). But he soon abandoned the idea because "words are one thing, objects another" (2012, 18). Pamuk had in mind a catalog where the objects would be represented by words, not by pictures; and he despaired of conveying the presence of objects through verbal descriptions; there are indeed many objects in the novel, but virtually no descriptions. The alternative to a purely verbal catalog was to keep words and objects separate but connected: the words in the novel, the objects in the museum, and the bridge between them in a catalog that describes the displays in the museum and connects them to the novel.¹

Set in Istanbul from 1975 to 1984, *The Museum of Innocence* tells the story of an unhappy love affair that turns into fetishist obsession. The narrator, Kemal, belongs to the upper crust of Istanbul society, a class that tries to emulate European culture at all costs. While engaged to Sibel, a heavily Westernized young woman, he falls in love with Füsun, a salesgirl of stunning beauty who is a poor distant relative of his. They engage for a short time in a passionate sexual relation, but after Kemal's formal engagement to Sibel, Füsun disappears and Kemal is heartbroken. His strange behavior leads Sibel to break the engagement. When Füsun renews contact with Kemal a few months later, she is married to a man she does not love. For eight years, Kemal visits Füsun four times a week for supper in her parents' house, where she still lives with her husband, and he spends his evenings watching television with the family. He also steals various objects from the house, because they bear the imprint of Füsun's presence. Finally Füsun gets a divorce, she agrees to marry Kemal and they set out on a car trip to Paris. During the trip they renew their physical relation, but the next day Füsun drives Kemal's car into a plane tree, killing herself and seriously wounding Kemal. The text is ambiguous as to whether this is an accident or a suicide. After Füsun's death, Kemal creates a museum with all the objects he has stolen from her house, and he asks his friend Orhan Pamuk to write his life story. Pamuk accepts, but rather than writing a regular biography of Kemal, he will write a novel told in the first person by Kemal. This future novel is the one we have just read, so that the text of *Museum*

¹ Mustafa Zeki Çıraklı, Turkish Narratologist, provides a thorough analysis of the making of a tandem construction, writing a novel and starting a museum. Çıraklı, in *Anlatıbilim: Kuramsal Okumalar* [Narratology: Theory and Practice], elaborates on the implications of Pamuk's collecting and cataloguing the words and objects in two different, yet interrelated and interdependent, volumes, and discusses the issue of the "reversed referentiality" between the words and objects (2015, 205-215).

of Innocence curls back upon itself, through the same kind of effect that we find in Proust's *A la recherche du temps perdu*.

The novel consists of 83 short chapters, and 74 of them are represented in the real-world museum by a box that shows some of the objects mentioned in the chapter. (The chapters that are not represented in the museum concern Kemal's description of his museum: it would have taken a *mise-en-abyme* of the whole museum to illustrate these chapters!) The objects in the boxes were arranged by Pamuk in an aesthetic and meaningful way, reminiscent of the boxes of Joseph Cornell, who pioneered this form of art. In Cornell's boxes, the objects truly talk among themselves, and the whole is more than the sum of its parts. While Pamuk does not mention Cornell as influence in the catalog, he acknowledges another important source of inspiration: the so-called cabinets of curiosities, or *Wunderkammer*, that displayed disparate collections of exotic objects in the 17th and 18th centuries (cf. 2012, 245). The *Wunderkammer* treads a thin line between a disciplined collecting of objects representing specific categories, and indiscriminate gathering. Similarly, the Museum of Innocence is part museum, which means highly selective display of mementos from a certain period in Istanbul's history, and part random collection of objects that happened to strike a chord in Pamuk's imagination.

The fictional museum

The museum comes in two versions, the fictional and the real one. The fictional museum is Kemal's creation, and it is described in the novel, while the real museum is Pamuk's creation, and it is described in the catalog. But while the two museums exist in different worlds, there is a lot of overlap between them, and a lot of interplay between the discourses that describe them. Many times, in the novel Kemal mentions objects that play a role in the plot and then says: "I exhibit it here." The deictic *here* refers at the same time to the imaginary space of the story world, and to the real space of the museum, since one can see a similar object in one of the displays. This double reference can be naturalized by imagining that Kemal is a guide offering to the reader a tour of his museum. The novel also contains a map to the actual museum and a free ticket. In a reverse movement from the real to the fictional,² the catalog, which is as a whole a non-fictional account of how and why Pamuk created the museum, contains many passages lifted (rather than openly quoted) from the novel, it refers to Kemal and Füsün as if they actually existed and it contains a literary map of Pamuk's Istanbul (box 31) that shows the settings of events not just from *Museum of Innocence* but from several of his other novels. The fiction contains true information about the real-life museum, and the catalog contains fictional statements about the characters in the novel.

Kemal's decision to create a museum develops in three stages. It begins with an attempt to conjure Füsün's presence through the objects that have touched her body. He retreats regularly to the apartment where he used to make love to her, and he tries to pick up her scent in the sheets or the trace of her hand in the objects that she used to touch. This leads to the second stage of Kemal's obsession—stealing objects that belong to Füsün. During the eight years when he visits her four times a week at her parents' house, he steals her earrings, barrettes, and combs, including those that he gave her as presents, and he brings them back to the apartment, where he tries to reassemble her body through the things that belonged to her. His kleptomania soon expands to other kinds of objects found in the house of Füsün's parents, such as glasses, bottles of cologne, salt shakers, and a quince grater. He often replaces the stolen objects with new ones, only to steal them again. In a third stage of his obsession with objects, the fetishist

² Çıraklı (2017) states that "the direction of referential relationship between the novel and the museum is reversed in Pamuk's work. The objects represented in the novel do not owe their legitimacy to the external world; rather, the objects displayed in the actual museum borrow their legitimacy from the fictional world of the narrative." (41).

lover turns into a compulsive collector of objects of the same kind: he religiously picks up Füsün's cigarette stubs, and after eight years, he has collected 4213 of them. He also manages to steal numerous examples of the China dogs that sit on top of the TV, creating a unique collection of a kind of item that symbolizes an important turning point in middle-class culture—the moment when television replaced radio and became the center of domestic life. After Füsün's death, Kemal continues his gathering of mementos that represent Turkish everyday life in the seventies and eighties by getting objects from other obsessive collectors. To find room for his growing collection, he buys the family house of Füsün and he sends her mother to live elsewhere. The museum that displays Kemal's mementos is much more than a mausoleum to Füsün (Kemal reminds us that mausoleum is the etymology of museum), it is also a tribute to the passion that led to the creation of many small, private museum around the world: the passion of collecting for its own sake. To explain the displays of the museum, Kemal asks Orhan to write his life story, because individual objects can only represent isolated atoms of present moments, and it takes the line of a narrative plot to turn a series of moments into time. In the end, the museum plays the same role for Kemal as the writing of a novel does for the narrator of Proust: the museum gives meaning to Kemal's life, a life that most people consider wasted. To parody Proust, the museum recaptures the lost time.

The evolution of Kemal's relation to objects is captured in a passage in which he describes two types of collectors: "1. The Proud ones, those pleased to show their collections to the world (they predominate in the West). 2. The Bashful Ones, who hide away all they have accumulated (an unmodern disposition)" (2009, 503). The Bashful collectors are the hoarders who fill their house with objects of all kinds, and who end up running out of space because they cannot part with any object, for fear of parting with memories. Pamuk calls hoarding an innocent mania that affects basically good people (2009, 523), but their passion can be self-destructive:

In December 1996, a lone hoarder ("collector" would be the wrong word) named Necdet Adsız, who lived in Tophane, a mere seven minutes from [Füsün's family's] house, was crushed to death beneath the accumulated piles of paper and odd objects in his little house, not to be discovered, let alone mourned, until four months later, when in summer the stench coming from his house became unbearable. (2009, 507)

In contrast to the hoarders, who let space be invaded by things, the Proud collectors who create museums are able to design spaces that display their things in an optimal way. Their museums are not accumulations of objects, but livable spaces. When Kemal decides to turn his collection into a museum, he evolves from Bashful to Proud collector: "No longer an oddball embarrassed by the things he has hoarded, I was gradually awakening to the pride of a collector" (2009, 496). Kemal's ideal is a museum created by the French painter Gustave Moreau which not only contained all of his paintings but became "a house of memories, a 'sentimental museum' in which every object shimmered with meaning" (497). Moreau loved his house-museum so much that he made it into his home and spent the rest of his life surrounded by the memories attached to the collected objects. Kemal, similarly, wants to both open his museum to visitor and live in it: on the upper floor of the real museum one can see his fictional bedroom, where according to the novel he told his story to Pamuk. But his selfishness comes through when in order to open his public/private memory palace, he sends Füsün's mother to live elsewhere, denying her a chance to live surrounded by her own memories.

Objects in the museum vs. objects in the novel

Since the novel describes a fictional world, while the objects in the museum are real things, the objects cannot really be what they are supposed to represent. They relate to the things and characters in the novel in the same way the objects on a theater stage relate to the objects in the

world of the drama: they stand for but they do not embody. The dress of Füsün shown in display 73 (figure 2) is not a relic comparable to the cloak of a saint preserved in a church, it is what Kendall Walton calls “a prop in a game of make-believe” (Walton 1990). The visitor knows that the dress is a found object, but she pretends that it used to envelope Füsün's body.

The objects shown in the museum are linked to the objects in the novel through four kinds of relations:

- Objects important to the story that are collected in the real world and shown in the museum. It was for instance easy for Pamuk to find 4213 cigarette butts and to present them as having been smoked by Füsün.
- Objects that play an important role in the plot and are specially manufactured for the museum. This class contains only one object, which I discuss below.
- Objects found by Pamuk in antique shops around which he builds episodes, or that he inserts into the text through casual mentions, not because they are important to the plot but because he was in love with them. The most striking example is the quince grater, discussed below.
- Objects shown in the museum that could not be fitted in the novel, such as the belongings of Kemal's and Füsün's fathers, both of whom die during the narrative (boxes 47 and 74). The museum shows complete collections of all the objects that they used during their daily lives, as if these collections captured the essence of the living person.

From a purely plot-functional point of view, the most important object in the novel is shown in box 2. It is a beige woman's purse, bearing the fictionally prestigious brand name “Jenny Colon” (figure 3). (Pamuk borrowed the name from French poet Gérard de Nerval's lover.) The bag is displayed next to a leather belt, and below a pump with a moderate heel. A bell hangs from a sign that says “Şanzelize Butik, Şenay Şenler” [the name of the owner].” Except for the belt, which metonymically reinforces the frame “fashion boutique,” all these objects are mentioned in chapter 2, though the reader will probably only remember the bag. The bell rings whenever somebody enters the boutique. The shoe belongs to Füsün, the salesgirl, who takes it off to fetch the bag in the window, exposing her feet and legs. We are told that the sign was later given to Kemal by the owner, after the boutique closed. With its suggestion of Parisian elegance, the name of the boutique, a Turkish phonetic transcription of Champs-Élysées, is symptomatic of the obsession of the upper class with Western culture. The bag not only embodies this obsession, it plays a strategic role in the plot. While in the boutique's window, it attracts the attention of Kemal's fiancée, Sibel, and the next day Kemal goes back to the store and buys it for her. The salesgirl happens to be Füsün, and Kemal is awestruck by her beauty. Even though Füsün and Kemal are distant relatives, they haven't seen each other for several years, and their meeting, indirectly caused by the bag, sets in motion a chain of events that will determine their entire lives. This is a striking example of the importance of random events and of coincidence, not only for narrative plots, but for destiny in general: which ones of us have not occasionally wondered what their lives would be like, if this or that seemingly minor incident had not happened (Dannenberg 2008) ? But the role of the bag does not stop there, because when Kemal leaves the shop he decides to forget Füsün, and it will take another meeting to get their relationship going. The next day, when Sibel opens the present, she immediately notices that it is not a genuine Jenny Colon bag but a fake, because the label is not properly stitched to the leather, and she asks Kemal to take it back for a refund. When Kemal returns to the store, he meets Füsün again...and the rest is, if not history, at least love story. The appearance of the bag and the Jenny Colon label are so important to the plot that Pamuk could not use a store-bought item or a found object: the bag was specially made for the

museum by an Istanbul artisan. Jenny Colon makes a late appearance in the last chapter of the book as a symbol of the superficial obsession of Western culture (and of its Turkish adopters) with brand names. In 2007, while visiting a small museum in Milan, Kemal notices that in an effort to raise funds, the museum, which is in dreadful disrepair, has rented part of its space to the famous designer Jenny Colon (2009, 529). Earlier that day, he had run into his ex-fiancée Sibel, whose brand-name snobbery had caused his meeting with Füsün. Shortly after, he dies of a heart attack.³

While in this case the object in the storyworld comes first in the imagination of the author, and causes the existence of the object in the museum, with my second example the relation is inverted. In contrast to all the other boxes, which contain arrangements of diverse objects, box 66 displays a single object (figure 4). And while all the other boxes receive some explanatory commentary in the catalog, this one is only accompanied by the title of chapter 66: “What is this?” The object stands out in its mute presence against a black background, its function a mystery to the viewer who has not read, or who does not remember the text of the novel. Chapter 66 dispels the mystery by identifying the object as a quince grater that Kemal stole from Füsün mother’s house as a souvenir of the delicious smell of the quince jelly that Füsün and her mother were making, but this passing mention does not justify the special treatment given to the grater in the museum. To boost its importance, Pamuk invents a rather convoluted episode where the police stops Kemal on his way home, searches him, finds the grater and suspects it of being a weapon. This passage illustrates the state of martial law created after a military coup in the early eighties, but the mistaking by the police of an innocent quince grater for a weapon openly strains credibility. Rather than contributing to what Barthes called the reality effect, the quince grater only appears in the text because Pamuk fell in love with it when he saw it in a junk store, and wanted to make room for it, both in the museum and the novel. Like the Jenny Colon bag, the quince grater reappears in the last chapter, when Füsün’s mother, many years after Füsün’s death, finally notices its disappearance and asks Kemal if it wound up in the museum (2009, 529). The function of an epilogue is normally to tell the reader what happened to the characters; but here, it is the recurrence of objects that provides narrative closure.

The language of objects

Language is a communicative device; but objects cannot speak, at least not literally, so what objects want to say, nobody will ever know. The language of objects can therefore only be grasped from the point of view of those who are affected by them. In the case of the Museum of Innocence, this means three different points of view: Pamuk, Kemal, and the reader/visitor of the museum.

From Pamuk’s point of view, the objects in the museum play many roles. (1) Found objects that excited his imagination and inspired the plot of the novel. (2) Mementos of a vanished way of life—the Istanbul of the fifties to eighties. (3) Materials for the creation of works of art, a function which subsumes the next three items in this list. (4) Means of organizing space and of turning time into space: when visitors climb the stairs in a spiral movement to the top story and look down at the other stories, they will see all the displays simultaneously, together with a large spiral drawn on the bottom floor. This spiral symbolizes the Aristotelian conception of Time, which links all the moments together, just as a story links isolated objects and characters

³ As the narrator of the novel, how can Kemal represent his own death? Since he asks Pamuk to write his lifestory, and Pamuk chooses to do so in the first person, most of the novel is told by Pamuk pretending to be Kemal; but at the end of the novel, the fictional Pamuk takes over as narrator and speaks in his own name. This enables him to narrate the death and funeral of Kemal without beyond-the-grave wizardry.

into a meaningful sequence of events (2012: 253). (5) Words in an unknown language whose meaning arises from their relations. About frame 9, which shows junk crammed under the metal frame of a bed, Pamuk writes in the catalog: "As they gradually found their place in the museum, the objects began to talk among themselves, singing a different tune and moving beyond what was described in the novel" (2012: 83). This remark prefigures role (6): Bearers of a will of their own, so that beauty can emerge from random arrangements, rather than from premeditated designs. As Pamuk writes of box 14: "I am particularly fond of this box, which, despite my sketching and designs, has been so receptive to the whim of uncalculated beauty" (2012, 100). This observation reminds us of the Surrealist conception of beauty as the chance encounter of umbrella and sewing machine on an operation table.

From Kemal's point of view, the language of objects evolves through the novel, until it blends with Pamuk's conception. At the beginning, as we have seen, the stolen objects convey Füsün's presence to Kemal, through the metonymic mechanism of fetishism; then they give rise to obsessive collecting, as they pile up, eating space, in Kemal's apartment, where, ironically, his mother used to store unwanted things. After Füsün's death, objects are perceived as the guardians of memories, but these memories extend far beyond the story of Kemal's love for Füsün, to encompass the whole of life in Istanbul. Kemal presents two conceptions of the relation of the (fictional) museum to his lifestory: on one hand, he creates the museum to tell the story of his love, and he gathers additional objects to complete the story; on the other hand, he views his lifestory as a plot created to connect the objects in his collection. In the first interpretation the lifestory comes first; in the second one, the museum comes first. This double movement from museum to story and from story to museum merges with the vision of the real-life Pamuk, who writes the novel to give meaning to the museum, and who uses the museum as inspiration for the novel.

While the message of the objects for Kemal and for Pamuk can be derived from the novel and from the catalog, the meaning of their secret language for the visitor can only be guessed. But the texts give an indication, if not of the actual experience of the visitor, at least of how Pamuk envisions this experience. The catalog is in a sense more informative than the museum itself, because it shows all the displays, it comments upon them either with original text or with text from the novel, it presents many enlargements of the details of the frames, and most importantly, it lets users read and watch at their own pace.⁴ But the catalog does not entirely replace the museum, first because the museum contains data that cannot be reproduced in a book (such as sounds and videos), and second because, as already noted, the space of the museum has been carefully arranged to give meaning to the visitors's movement through the displays.

Pamuk denies having created the museum for the readers of the novel exclusively. In the catalog he writes: "And yet just as the novel is entirely comprehensible without a visit to the museum, so the museum is a place that can be visited and experienced on its own. The museum is not an illustration of the novel, and the novel is not an explanation of the museum" (2012, 18). So what kind of people will visit the museum, and what will they get from it? First one must consider the possibility that nobody will ever visit it. Pamuk tells us that he would not be upset. "When I set up a museum in one of these shabby neighborhoods, displaying the objects that had characterized daily life in Istanbul, I would not mind the absence of visitors but would be comforted by the poetic aura that the empty museum would bring to the environs" (2012, 28). The outside of the museum contributes to the *genius loci* of Çukurcuma as much as the *genius loci* of Istanbul contributes to the inside of the museum. If there are any visitors, they

⁴ The museum provides audiotapes, in both Turkish and English, in which Pamuk comments on the displays and links them to the novel. These audiotapes represent the in-museum equivalent of the catalog, but Pamuk's commentaries are so extensive, and they slow down the walk-through so much that it would take several visits to listen to all of them.

will have to walk through the same streets as the characters in the novel in order to reach the museum, and even if they have not read the text, they will imbibe the atmosphere that inspired it, even though little is left of this atmosphere, due to the process of gentrification that affects the neighborhood.

What about those people who have read the novel? Will they feel a special emotion, as Kemal would, by seeing a sneaker or a dress and thinking “this is Füsün’s shoe”, “this dress once enveloped her body”? This is doubtful. One may be filled with awe when one sees the relics of saints or the dresses of Marilyn Monroe, but Füsün is an imaginary character, and visitors are aware of it: the museum does not break the ontological divide between fiction and reality. Moreover, Pamuk doubts that visitors will be able to connect the objects in the displays to specific details in the novel: “From watching visitors to the museum who had also read the book, I realized that readers remember no more than six pages of descriptive detail in the six-hundred pages of the novel. Readers who look at the displays were more likely to remember the emotions they’d felt while reading the novel than the objects in it” (2012, 121).

Pamuk’s observation raises the question of what kinds of emotions readers are supposed to remember. The affective reactions we experience while reading the novel are mainly directed at the characters. Judging by the responses on Amazon, they consist of irritation or even contempt for Kemal, a rather self-deluding, unreliable narrator who does not see the harm he does to Füsün, who wanted to be an actress, but Kemal does nothing to help her realize her dream, even though he has enough money to produce a film for her. Readers also feel pity or puzzlement for Füsün, whose true feelings toward Kemal are impenetrable. While the emotions of the readers of the novel are mainly directed at the characters, the emotions of museum visitors are mainly object-oriented. The objects in the displays speak to the visitor of a past that is perceived at the same time as very remote and very close. Very remote, because technology steadily accelerates the rate of change of the world, and the world of our youth seems to be centuries away. But also very close, because some of us can actually remember using the kind of objects displayed in the boxes. This is why a museum like Pamuk’s create a much more personal emotion than, say, a museum devoted to medieval artifacts or to objects from the antiquity. This emotion has a name: it is called nostalgia. It makes us cherish any object that evokes personal memories, even though we may have been indifferent to these objects when the past was the present.⁵

If Pamuk is right about the limitations of memory, about the fact that what readers remember from the six-hundred pages of the novel can be held in six pages, the best way to experience the relation between the book and the museum is not during a visit to the physical museum, but by revisiting the museum through the catalog, and by re-reading the novel at the same time. As they look at the photos of the frames, and then read the corresponding chapters, readers will become aware of many details that they had not noticed during their first reading. Their second reading will be like an Easter egg hunt for the objects that Pamuk inserted in the novel not because they are important to the plot but because he felt mysteriously attracted to them when he found them in a junk store.

Whether people stumble upon the Museum of Innocence or deliberately seek it, whether they are fans of this particular novel or of Pamuk in general, whether they are looking for evidence of Pamuk’s artistic talent or for a nostalgic collection of kitschy objects, Pamuk’s combination of novel and museum represents a unique literary experiment and a new form of literary

⁵ A museum that cultivates the nostalgia created by everyday objects is the Museum der Dinge (Museum of Things) in Berlin, which Pamuk quotes as a source of inspiration (2000, 501). The museum captures the passing of time by collecting objects from the 20th century, such as cooking ranges, TV sets, dolls or Nivea boxes, and showing the changes that their design undergoes over the years. These objects elicit emotional responses by making the visitor think: “I had one like that” or “this is the kind of thing that my grandmother used.”

tourism. While most examples of literary tourism are developed bottom-up, in response to the success of a certain work,⁶ preferably of popular culture (Reijnders 2015), and are not planned by the author, the actual Museum of Innocence was conceived top-down by Pamuk, in the sense that the idea of the museum came at the same time as the idea of the novel, and its existence does not depend on the success of the novel. Like most works of art, the museum fulfills an obscure personal desire, and it is in order to understand this desire that Pamuk wrote the story of Kemal and Füsun.

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⁶ Examples of literary tourism are city tours of Joyce's Dublin or Dostoevsky's Saint Petersburg, the W.B. Yeats walking trail in Ireland, or the Marcel Proust museum in Illiers-Combray.

Illustrations and their captions



Figure 1. A street in Çukurcuma, a neighborhood full of antique and junk stores which were an inspiration for the novel. Photo by the author.



Figure 2. Box 73, “Füsün’s Driving License,” showing her things and, behind the dress, a collection of photos of anonymous people posing with their cars. Photo by the author.



Figure 3. Box 2, “The Sanzelize Butik,” displaying the Jenny Colon bag that Sibel makes Kemal return to the store because it is a fake. Photo by the author.

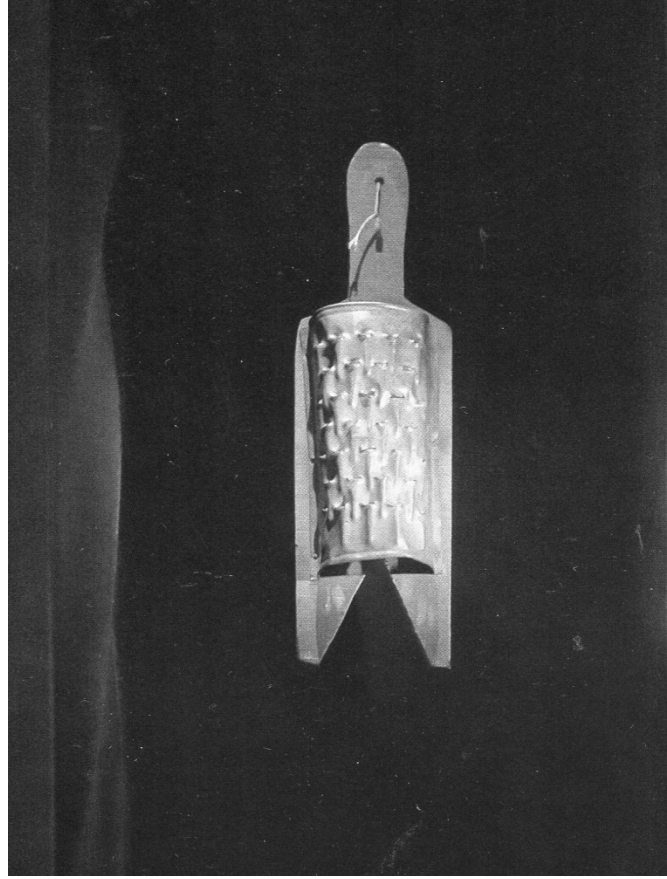


Figure 4. The quince greater, sole object in box 66, “What is this ?”. Photo from Orhan Pamuk’s *The Innocence of Objects*.