



Hacettepe University School of Social Sciences  
Department of American Culture and Literature

**WANDERING SCHIZO-NOMADS IN POSTMODERN SPACES: PAUL  
AUSTER'S *THE MUSIC OF CHANCE*, STEVEN MILLHAUSER'S  
*MARTIN DRESSLER: THE TALE OF AN AMERICAN DREAMER* AND  
ORHAN PAMUK'S *THE MUSEUM OF INNOCENCE***

Gülşen Aslan

Master's Thesis

Ankara, 2011



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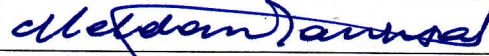
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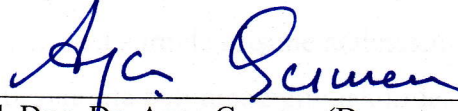
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## KABUL VE ONAY

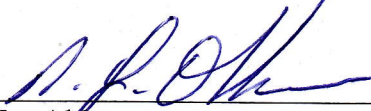
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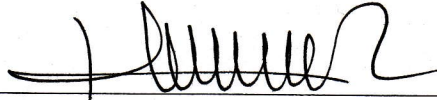
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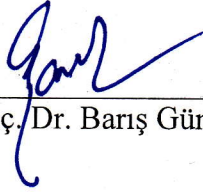
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## ÖZET

ASLAN, Gülşen. “Postmodern Mekânlarda Şizo-Göçebeler: Paul Auster’ın *Şans Müziği*, Steven Millhauser’ın *Martin Dressler: The Tale of an American Dreamer*’ı ve Orhan Pamuk’un *Masumiyet Müzesi*.” Yüksek Lisans Tezi, Ankara, 2011.

Paul Auster’ın *Şans Müziği*, Steven Millhauser’ın *Martin Dressler: The Tale of an American Dreamer* ve Orhan Pamuk’un *Masumiyet Müzesi* romanları, Gilles Deleuze ve Felix Guattari’nin *Kapitalizm ve Şizofreni* eserlerinde tanımladıkları “şizoanaliz” teorisi açısından incelendiğinde, şizo-göçebe özellikler gösteren karakterler ortaya koymaktadırlar. Üç karakter, Nashe, Martin ve Kemal şizofreninin psikanalizin iddia ettiği gibi bir delilik olmadığını aksine postmodern sanat eserlerinin ortaya çıkışında yaratıcı bir süreç olduğunu gösteren karakterlerdir.

Bu çalışmada, karakterler, ilki ait oldukları toplumdan zihinsel bir kopuklukla, ikincisi onları bilinmeyen ve yabancı mekânlara götüren fiziksel yolculuklarla şekillenen şizoid ve göçebe yolculuklara çıktıklarından şizo-göçebe olarak adlandırılmıştır. Deleuze ve Guattari’nin deyimleriyle, bu karakterler çeşitli nedenlerden dolayı, zihinsel ve fiziksel çevrelerinden kopar, “yersiz-yurtsuzlaşırlar.” Yersiz-yurtsuzlaşma hareketleri toplum tarafından öngörülen kodların ihlaliyle ve karakterlerin önceden yerleştikleri yerlerden kopuşlarıyla gerçekleşir. Bu çift katmanlı yolculuklar karakterlerin kendi şizo-göçebe dürtüleriyle biçimlendirdikleri ve yeni oluşturulan mekânlarda sonlanır. *Şans Müziği* romanı, Boston’daki eski hayatını geride bırakmış ve artık “yersiz-yurtsuzlaşmış,” sonsuz mekânda sürüklenmekte olan Nashe’i anlatır. *Martin Dressler* romanında, Martin’in fiziksel “yersiz-yurtsuzlaşması” New York’ta gerçekleşir, Martin şehrin eteklerinde yürüyüşlere çıkar. *Masumiyet Müzesi*’nde Kemal’in uzak bir akrabasına duyduğu takıntılı aşk, onu İstanbul sokaklarında bir gezgine dönüştürür.

Karakterlerin yolculuklarının ikinci aşaması tanıdık ve bildik mekânlara dönüşü simgeleyen “yeniden yurt edinme” sürecidir. Nashe’in “yeniden yurt edinmesi” inşa

ettiği duvara olan bağlılığıyla olur. Martin'in "yeniden yurt edinmesi" en sonuncusu Grand Cosmo olan yapılarıyla gerçekleşir. Kemal'in "yeniden yurt edinmesi" ise Füsün'la, onun eviyle ve Füsün'a ait olan eşyalarla olan ilişkisiyle gerçekleşir. Yeni oluşturulan bu mekânlar—duvar, oteller, müze— sadece karakterlerin yeniden yurt edindikleri mekânlar değil, aynı zamanda dünyanın kendisini taklit eden ve neticesinde kopyalar olan yapılarıdır. Bu yapılar, karakterleri etkisi altına alan şizofreniye uygun bir biçimde postmodern özellikler göstermektedir. Sonuç olarak, karakterlerin, kendileri dengesizleştirici postmodern özelliklere sahip yapılar aracılığıyla yeniden yurt edindikleri söylenebilir. Nashe, Martin ve Kemal "yersiz yurtsuzlaşmayı" yeniden yurt edinirler.

Birbirini takip eden bu süreçler karakterler tarafından tamamlandıktan sonra, postmodern sanat eserlerinin, bu örnekte mimarının, karakterlerin önce dengesini bozan ve onları çevrelerinden koparan, daha sonra onları yeni ve biçimlendirici mekânlara yerleştiren şizofreninin ürünü olduğu görülür. Karakterler mekânda yersiz yurtsuzlaşıp, kendi yaptıkları yolculuklarıyla şekillenirken, daha sonra yeni yurtlar edinerek buraları şekillendirirler. Bu tez, üç romanda şizofren özne ve postmodern mekân arasında bir ilişki olduğunu kanıtlamayı amaçlamaktadır.

### **Anahtar Sözcükler**

*Şans Müziği, Martin Dressler, Masumiyet Müzesi, Şizoanaliz, Şizo-göçebe, Yersiz-yurtsuzlaşma, Yeniden yurt edinme, Mekân, Özne, Postmodern mimari.*



## ABSTRACT

ASLAN, Gülşen. “Wandering Schizo-Nomads in Postmodern Spaces: Paul Auster’s *The Music of Chance*, Steven Millhauser’s *Martin Dressler: The Tale of an American Dreamer* and Orhan Pamuk’s *The Museum of Innocence*”, MA Thesis, Ankara, 2011.

Paul Auster’s *The Music of Chance*, Steven Millhauser’s *Martin Dressler: The Tale of an American Dreamer* and Orhan Pamuk’s *The Museum of Innocence* portray protagonists who present the characteristics of schizo-nomads when they are examined through the lenses of schizoanalysis as defined by Gilles Deleuze and Felix Guattari in their work *Capitalism and Schizophrenia*. The three characters, Nashe, Martin, and Kemal are characters who demonstrate that schizophrenia is not madness as claimed by psychoanalysis, but a creative process that helps to produce postmodern works of art.

In this study, these characters are dubbed schizo-nomads because they venture into schizoid and nomadic voyages, the first shaped by their mental detachment from the society to which they belong and the second by their physical voyages which take them to unknown and unfamiliar lands. In Deleuze and Guattari’s phrasing, these characters “deterritorialize” from their mental and physical surroundings because of a variety of reasons. Their movements of deterritorialization happen through their violation of the codes that are implemented by the society, and through their physical detachments from their previously occupied territories. *The Music of Chance* portrays Nashe who leaves behind his previous life in Boston, and is now “deterritorialized,” as he does not have a home, and he is on a drift in infinite space. In *Martin Dressler*, Martin’s physical “deterritorialization” happens in New York City, he is a regular walker in the outskirts of the city. In *The Museum of Innocence*, Kemal’s obsessive love for a distant relative turns him to a wanderer in the streets of İstanbul.

The second phase in the characters' journey is their "reterritorialization" process which signifies for the characters a return to familiar and known territories for a while. Nashe's "reterritorialization" begins through his attachment to the wall he builds up. Martin's "reterritorialization" takes place first through his constructions, and finally the Grand Cosmo. Kemal's "reterritorialization," on the other hand, takes place through his relationship with Füsün, her house and the objects related to her. These newly created territories—the wall, the hotels and museum—are not only new homes for the characters where they reterritorialize, but they are also creations that try to simulate the world and therefore become simulacrum. These simulacrum bear postmodern features that comply with the schizophrenia that the characters are driven by. Therefore, it is possible to say that the characters reterritorialize on structures which are themselves destabilizing with their postmodern features. Nashe, Martin and Kemal reterritorialize on deterritorializing itself.

These processes show that postmodern works of art, and in this case architecture, are products of schizophrenia that first destabilize and detach these characters from their surroundings and then resettle them in new and formative territories. While the three characters deterritorialize from space and are shaped through their voyages in space, they later reterritorialize and this time shape space by their constructions. This thesis aims to prove that in these three novels there is a relationship between the schizophrenic subject and postmodern space.

### **Key Words**

*The Music of Chance*, *Martin Dressler*, *The Museum of Innocence*, Schizoanalysis, Schizo-nomad, Deterritorialization, Reterritorialization, Space, Subject, Postmodern architecture.

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## INTRODUCTION

*And yet this kind of madness, if, as it commonly happens, it turn to pleasure, it brings a great delight not only to them that are possessed with it but to those also that behold it, though perhaps they may not be altogether so mad as the other, for the species of this madness is much larger than the people take it to be. For one mad man laughs at another, and beget themselves a mutual pleasure. Nor does it seldom happen that he that is the more mad, laughs at him that is less mad. And in this every man is the more happy in how many respects the more he is mad; and if I were judge in the case, he should be ranged in that class of folly that is peculiarly mine, which in truth is so large and universal that I scarce know anyone in all mankind that is wise at all hours, or has not some tang or other of madness.*

Desiderius Erasmus from *The Praise of Folly*

*But shall our superintendence go no further, and are the poets only to be required by us to express the image of the good in their works, on pain, if they do anything else, of expulsion from our State? Or is the same control to be extended to other artists, and are they also to be prohibited from exhibiting the opposite forms of vice and intemperance and meanness and indecency in sculpture and building and the other creative arts; and is he who cannot conform to this rule of ours to be prevented from practising his art in our State, lest the taste of our citizens be corrupted by him?*

Plato from *Republic*

The concept of madness has been interpreted variously by philosophers, psychiatrists, artists, writers and academics. It has either been regarded as an “illness” and something to be cured, or a process opening up new perspectives in perception and in the subsequent creation process. Such an opposition in understanding madness exists between Sigmund Freud’s psychoanalysis and Gilles Deleuze and Felix Guattari’s schizoanalysis. Schizoanalysis as defined by Deleuze and Guattari favors schizophrenia as a challenge against the authority of psychoanalysis and as the necessary state of mind in the present age to refute the negative effects of capitalism (*Anti-Oedipus, A Thousand Plateaus*).

The relation between madness and art has long been discussed in the history of philosophy, science, arts and literature. Plato thought of sending out not only the poets from his republic, but also other artists like painters, sculptors and architects (*Republic*

253). He saw their emotional excesses, their creative powers, and their “madness” as threats to the stability and the well-being of the republic. There have also been ideas that championed the collaborative output of madness and art. One example is the viewpoint offered by Gilles Deleuze (1925-1995) and Felix Guattari (1930-1992) who attempted to explore the connection between madness and art in their two-volume work *Capitalism and Schizophrenia* (1972-1980). Deleuze and Guattari define writers like Antonin Artaud, Samuel Beckett, and Franz Kafka as schizophrenics, or shortly as “schizos” whose madness has been displayed in their works through the characters who venture into odysseys out of the territories of the society. Deleuze and Guattari view madness, or to use their terminology schizophrenia, in connection with the territories one occupies. (This also makes) They use schizophrenia as an umbrella term to cover any violation of any territory or borders, (it is) not specifically a clinical case to be cured by psychoanalysis. To be schizophrenic is to violate the borders of the known territories whether mental or physical. The schizo sets out to journeys sometimes through inner contemplation, sometimes through changing places physically, and sometimes through both (*Anti-Oedipus, Capitalism and Schizophrenia*).

The American authors Paul Auster in *The Music of Chance* (1990), and Steven Millhauser in *Martin Dressler, the Tale of an American Dreamer* (1996) and the Turkish author Orhan Pamuk in *The Museum of Innocence* (2008) display a similar approach toward madness and schizophrenia through characters who venture into schizophrenic voyages and who deserve to be called schizos (and schizo-nomads). Their voyages are ignited (triggered?) by their “madness,” their “unhealthy impulses” and their abnormal orientations. After their voyages, these characters end up in territories where they carve out their own spaces through architecture. Their resettling in territories, that is, their reterritorialization through architecture is an act that combines these three novels under the same theoretical framework. To better comprehend how these authors have a similar rendering of schizophrenic characters and architecture, it will be illuminating to look at the theoretical framework drawn mainly by Deleuze and Guattari who attack Sigmund Freud’s ideas on Oedipus complex in their first major collaborative book, *Anti-Oedipus* (1972).

Borrowing the name from the play *Oedipus Rex*, an old Greek tragedy by Sophocles, Freud dubs the sexual desire for one parent and hatred towards the other the Oedipus complex. The story of Oedipus, who unknowingly kills his father and sleeps with his mother, is employed by Sigmund Freud to explain early childhood. Freud argues that the tragedy of Oedipus still influences people because of the story's "peculiar nature," not because it presents the tragedy of fate-or-human will dilemma (*The Interpretation of Dreams* 85). People empathize with Oedipus because they find his fate too close to that of their own (*The Interpretation of Dreams* 174). Freud believes that,

[w]e were all destined to direct our first sexual impulses toward our mothers, and our first impulses of hatred and violence toward our fathers; our dreams convince us that we were. King Oedipus, who slew his father Laius and wedded his mother Jacosta, is nothing more or less than a wish fulfillment-the fulfillment of the wish of our childhood. (*The Interpretation of Dreams* 174)

If the child who diverts his/her sexual desire towards one of the parents is male, the target becomes the mother. His desire towards the mother causes the child to see his father as a rival. During this phase, the Oedipus complex is accompanied by the fear of castration, that is, the fear of losing the penis. The child's sexual desires are threatened both by the being of his father and the "castrated" female genitals. The threat posed by the father against the male child's incestuous desire for his mother and the sight of female genitals intensify his fear of castration (*The Ego and the Id* 176). Therefore, the sexual desire for the mother is "desexualized" and "sublimated" for protecting the genital organ (*The Ego and the Id* 176-177). Fear of castration marks the end of the Oedipus complex:

If the satisfaction of love in the field of Oedipus complex is to cost the child his penis, a conflict is bound to arise between his narcissistic interest in that part of his body and the libidinal cathexis of his parental objects. In this conflict the first of these forces normally triumphs: the child's ego turns away from the Oedipus complex. (*The Ego and the Id* 176)

Oedipus complex is inextricably linked to Freud's concepts of Id, Ego and the Superego. By leaving behind the Oedipus complex, the child steps into the realm of the superego for the first time. At the level of the family, the superego symbolizes the

authority of the father. The child learns to suppress his desire because of the fear of his father and in order to obey his rules. By saying that the ego is “the heir of Oedipus complex,” Freud argues that this important stage of development is the beginning of the individual’s conflicts between the id and the superego, and that Oedipus complex is what constitutes the ego (*The Ego and the Id* 36). The ego comes into being when it rids itself of the Oedipus complex. The forming of the ideal ego depends upon the individual’s ability to overcome the Oedipus complex. According to Freud,

[t]he more powerful the Oedipus complex was . . . the stricter will be the domination of the superego over the ego later on—in the form of conscience or perhaps of an unconscious sense of guilt. . . . In the end, the ego is . . . the heir of the Oedipus complex. (*The Ego and the Id* 34-36)

Although Oedipus complex disappears after a certain period of time, its effects continue throughout the individual’s life. If it is not repressed in the early childhood, it will later appear as neurosis (*The Ego and the Id* 177). Similar to Oedipus complex that is influential throughout one’s life, a sense of guilt like the one felt during that early childhood period pervades the ego. As the child steps into different developmental stages in life, he feels the power of various authorities like that of his father’s:

As the child grows up, the role of the father is carried on by teachers and others in authority; their injunctions and prohibition remain powerful in the ego ideal and continue, in the form of conscience, to exercise the moral censorship. The tension between the demand of the conscience and the actual performances of the ego is experienced as a sense of guilt. (*The Ego and the Id* 37)

According to Freud, the story of Oedipus, which moved theater-goers thousands of years ago is still a source of wonder for people who remember their long repressed love and desire for their mother. Freud is inclined to believe that the Oedipus complex should also be used for explaining human history (*The Interpretation of Dreams* 174) because “order, morals, justice and religion had arisen together in the primeval ages of mankind as reaction-formations against the Oedipus complex” (*Character and Culture* 250-251). In this sense, psychoanalysis is an attempt to analyze the mental processes of the individual in order to cure neurotic disorders. Therefore, understanding and



employing the theory of Oedipus complex play an important role in deciphering the individual and the society (*Character and Culture* 230).

Deleuze and Guattari strongly oppose psychoanalysis and its employment of the Oedipus complex as its base. The theory of Oedipus complex, they argue, oppresses the individual by limiting him to an already defined territory of the family. They think that schizophrenia is treated under psychoanalysis and that Oedipus Complex is an illness. According to Deleuze and Guattari, psychoanalysis draws strict borders around the individual and suppresses his/her unconscious desires and punishes him/her in any case of the violation of its borders. Any such violation is called “illness” or “madness” by psychoanalysis which, then, becomes a way of finding excuses to have control over the individual’s unconscious as well as conscious.

Deleuze and Guattari argue that Oedipus has become a dogma in psychoanalysis (*Anti-Oedipus* 51) and that it makes the psychoanalyst, who is responsible for understanding and curing the patient, an authority figure like the father in the early childhood (*Anti-Oedipus* 49). As he may misread and manipulate the desires of the patient, and confine the patient to the territories of family, church, state or any other oppressive powers by which he is also suppressed, the psychoanalyst becomes the major precursor for Oedipus complex, and “the great agent of antiproduction in desire” (*Anti-Oedipus* 56).

Deleuze and Guattari argue that psychoanalysis limits the individual by putting him/her into the family triangle of “daddy-mommy-me” (*Anti-Oedipus* 14) emphasizing that psychoanalysis confines the unconscious within the Oedipus complex thus “cut[ting] off all vital flows, crushing desiring-production, conditioning the patient to respond daddy-mommy, and to always consume daddy-mommy” (*Anti-Oedipus* 49-92).

Freud makes the familial romance . . . into a mere dependence on Oedipus, and he . . . neuroticizes everything in the unconscious at the same time as he oedipalizes, and closes the familial triangle over the entire unconscious. (*Anti-Oedipus* 55)

Oedipus becomes a figure of power in the microcosm of the family. The society, too, is structured via daddy, boss, politician, colonizer, king or any other person that recall

authority (Seem xx). At a social level, the authority figure is feared, respected, and obeyed like the father in the family. He has the power to oppress and manipulate people (*Anti-Oedipus* 35). Drawing on Foucault, Deleuze and Guattari argue that psychoanalysis aims at curing the neurotic, the hysteric, but while doing this it becomes a form of authority that blurs the boundaries between curing and alienating, thereby acting as an oppressor. According to Deleuze and Guattari, psychoanalysis

fuse[s] madness with parental complex . . . link[s] it to “the half-real, half-imaginary dialectic of the Family”: constitute[s] for the madman a microcosm symbolizing “the massive structures of bourgeois society and its values,” relations of Family-Child, Transgression-Punishment, Madness-Disorder; arrange[s] things so that disalienation goes the same route as alienation, with Oedipus at both ends; establishe[s] the moral authority of the doctor as Father and Judge, Family and Law. (*Anti-Oedipus* 92-93)

As Mark Seem argues in his introduction to the book, the power of Oedipus in the hands of psychoanalysis has widened its influence to social, political and cultural life. Seem states that Oedipus is no more a “mere psychoanalytic construct,” rather, he is “the figurehead of imperialism . . . the figure of power. . . . Oedipus is everywhere” (*Anti-Oedipus* xx). While colonizing the unconscious of the society, this authority figure, “Oedipus-the-despot” (*Anti-Oedipus* 267) disregards differences, and tries to condense variety into a so-called unity, thereby becoming a figure of power that oppresses people and the flows of desire:

The political, cultural, world-historical, and racial content is left behind, crushed in the Oedipal treadmill. This is because psychiatrists persist in treating the family as a matrix . . . a microcosm, and *expressive* milieu that provides its own justifications, and that—however capable of expressing the action of the alienating forces—“mediates” them precisely by suppressing the true categories of *production* in the machines of desire. (*Anti-Oedipus* 95, italics in the original)

Aiming to defy and reverse the politics of psychoanalysis, Deleuze and Guattari propose schizoanalysis. Schizoanalysis aims first to “de-oedipalize” and to decolonize the unconscious of the individual, and then the unconscious of the society from psychoanalytic and capitalist repressions (*Anti-Oedipus* 81). Deleuze and Guattari state

that “schizoanalysis sets out to undo the expressive Oedipal unconscious, always artificial, repressive and repressed, mediated by the family, in order to attain the immediate productive unconscious” (*Anti-Oedipus* 98). They promote their project of the destruction of the ideas structured by psychoanalysis. The imperialism of psychoanalysis over the unconscious diminishes it to the level of an expressive tableau of repressed desires. Therefore, the goal of schizoanalysis is to

[d]estroy, destroy. The task of schizoanalysis goes by way of destruction—a whole scouring of the unconscious, a complete curettage. Destroy Oedipus, the illusion of the ego, the puppet of the superego, guilt, the law, castration. (*Anti-Oedipus* 311)

They argue that schizoanalysis does not aim to overcome the problems posed by psychoanalysis (*Anti-Oedipus* 81). Schizoanalysis introduces a total replacement. It aims to free the unconscious to solve the main problems (*Anti-Oedipus* 81). The main aim of schizoanalysis is to do away with Oedipus and discover how the libidinal investments play a role in social, political and economic spheres. This would allow the individual and the society to understand how they “desire [their] own repression” (*Anti-Oedipus* 105). Unlike psychoanalysis that accepts the authority of the “General Freud,” as Deleuze and Guattari name him, or the father, the boss, the king, schizoanalysis has a liberalizing tendency (*A Thousand Plateaus* 17). It aims to defy any figure of power and authority. It regards the unconscious as “an acentered system . . . as a machinic network of finite automata (a rhizome)”<sup>1</sup> (*A Thousand Plateaus* 18).

To de-oedipalize the unconscious, and to free it from the constraints of psychoanalysis, schizoanalysis foregrounds the schizo, his ventures, and journeys into the unknown territories. (Seem xvii). The schizo is not oedipalized and stands apart from the society.

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<sup>1</sup> Rhizome is “a horizontal plant stem with shoots above and roots below serving as a reproductive structure” ([http:// wordnetweb.princeton.edu/perl/webwn](http://wordnetweb.princeton.edu/perl/webwn)). The spreading roots of the rhizome inspired Deleuze and Guattari to develop their own system of thinking, rhizomatics, which they more or less equalize to schizoanalysis and nomadology. As a system, rhizomatics aims to spread and build “webs of connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles” (*A Thousand Plateaus* 7). Rhizomatics employs multiplicity, heterogeneity, polyphony as tools to spread, occupy and free the zones of established ideas and norms. “In contrast to centered (even polycentric) systems with hierarchical modes of communication and preestablished paths, the rhizome is an acentered, nonhierarchical, nonsignifying system without a General and without an organizing memory or central automaton, defined solely by circulation of states” (*A Thousand Plateaus* 21).

He/she has his own way of deciphering and situating him/ herself in the society. He/She is defined as a person who “has his/her own system of co-ordinates for situating himself at his disposal, because . . . he has at his disposal his very own recording code” which is separate from the social code (*Anti-Oedipus* 15). In other words, he/she goes beyond social territories and defines new territories for him/herself. These new territories themselves are what characterize the schizo. The schizo’s codes coincide with the social code only to “parody” it. (*Anti-Oedipus* 15). The schizo’s codes are like a rhizome in that they spread and change quickly. Being beyond the Oedipal codes on which the society is structured, the schizo resists limitations, and the imposition of any sanctions or restrictions (*A Thousand Plateaus* 3-25). He lets his desiring-machines work and allow desire to flow, thereby following his own quest for experimentation and creativity (*Anti-Oedipus* 35).

Both in *Anti-Oedipus* and *A Thousand Plateaus*, Deleuze and Guattari define the individual with reference to the territories he/she occupies (*A Thousand Plateaus* 508). If one is oedipalized, he/she cannot go beyond the territory of daddy-mommy. Conversely, if one cannot be oedipalized by the family, the society, psychoanalysis or by any figure of power, he/she moves beyond defined and fixed territories (of family, of society, of state) like the schizo (*Anti-Oedipus* 67). In this respect, Deleuze and Guattari posit that the schizo is “beyond territoriality”:

[w]e already knew that the pervert [the schizo] resisted oedipalization: why should he surrender, since he has invented for himself other territorialities, more artificial still and more lunar than that of Oedipus? We knew the schizo was not oedipalizable, because he is beyond territoriality, because he has carried his flows right into the desert. (*Anti-Oedipus* 67)

Thus, schizoanalysis’ main opposition to psychoanalysis is in its attitude towards the schizo. Psychoanalysis regards the schizophrenic as “a clinical entity,” while schizoanalysis favors schizo’s deliriums. Whereas psychoanalysis sees the schizo as an “autistic rag,” (20) and as a “breakdown” of the ego, schizoanalysis champions the madness of the schizo as a “breakthrough” (*Anti-Oedipus* 131). Schizoanalysis proposes that the schizo’s madness does not mean that he/she is ill, because the two categories,

madness and illness, are confused (*Anti-Oedipus* 131-132). Deleuze and Guattari question the legitimacy of the definitions of the two concepts, stating that categorizing people as “sane” or “mad” is “a gross travesty, a mockery” (*Anti-Oedipus* 132). According to them, sanity is attained only when Oedipal boundaries are left behind.

The concepts of “deterritorialization” and “reterritorialization,” which have been used by Deleuze and Guattari to define the relationship of the individual to the territory are closely connected to the above mentioned psycho- and schizoanalysis. The terms deterritorialization and reterritorialization are to be understood as both referring to mental and physical states since they can occur both on mental and physical planes. The concept of deterritorialization holds a significant place in understanding the character and experience of the schizo as well as the aim of schizoanalysis.

Deterritorialization can be explained as the state of being off-territory, beyond and/or after territory, to be in a state of homelessness. The schizo is a schizo because he is in a state of deterritorialization. During the process of deterritorialization he/she may mentally venture into voyages of an immobile nature as well as changing places physically. The deterritorialized subject takes up a voyage that breaks through the patterns, passes beyond the limits of the society and the circles of convergence. Instead of being “banded with zones, localized with areas and fields, measured off by gradients, traversed by potentials [and] marked by thresholds” (*Anti-Oedipus* 84), the schizo, as Deleuze and Guattari explain,

knows how to live: he has made departure into something as simple as being born or dying. But at the same time his journey is strangely stationary, in place. He does not speak of another world, he is not from another world: even when he is displacing himself in space, his is a journey in intensity. (*Anti-Oedipus* 131)

Deterritorialization is to become, to evolve into something else (*A Thousand Plateaus* 174-191). Therefore, the character of the schizo is a fluid one that can easily transform to other beings, it can “become” something else (*A Thousand Plateaus* 186). In each act of deterritorialization and transformation the schizo multiplies, thereby having a multi-

layered personality. When the schizo deterritorializes, he/she gets rid of descriptions and boundaries that until then have defined him/her (*A Thousand Plateaus* 196-197):

To . . . dismantle one's self in order finally to be alone and meet the true double at the other end of the line. A clandestine passenger on a motionless voyage. To become like everybody else; but this, precisely, is becoming only for one who knows how to be nobody, to no longer be anybody. To paint oneself gray on gray. (*A Thousand Plateaus* 197)

Deterritorialization can be negative or positive depending on its intersection with reterritorialization (*A Thousand Plateaus* 508). If the line of flight which is a sense of the sublime is blocked by reterritorialization, then deterritorialization can be considered negative (*A Thousand Plateaus* 508). Deterritorialization can become positive when "it prevails over reterritorializations" (*A Thousand Plateaus* 508). When reterritorialization is obstructed, then deterritorialization begins again (*A Thousand Plateaus* 508). As long as the schizo's "madness" perpetrates in one way or another, deterritorialization continues and becomes a positive undertaking.

Before explaining deterritorialization in detail, reterritorialization should also be explained, for the two terms complete one another. They are, to use Deleuze and Guattari's wording, "mutually enmeshed . . . like the opposite faces of one and the same process" not as the reverse of one another (*Anti-Oedipus* 258). Reterritorialization can be described as a return to territory, though not necessarily to the former territory where deterritorialization started. When the schizo deterritorializes, and stops at a certain point, and defines himself/herself in a limited territory of any kind, he/she can be said to reterritorialize. Deleuze and Guattari point out that "anything can serve as a reterritorialization, in other words, 'stand for' the lost territory; one can reterritorialize on a being, an object, a book, an apparatus or system" (*A Thousand Plateaus* 508). Reterritorialization can be considered as returning to a familiar territory, or creating a new territory that fits into a formerly existing structure. It sets borders and limits once again, thereby leaving the chaotic possibilities out that have been introduced by deterritorialization. Therefore, deterritorialization is considered "negative" or "relative" when it is accompanied by reterritorialization (*A Thousand Plateaus* 510). If

reterritorialization “obstruct[s] the lines of flight,” then deterritorialization is “curtailed” (*A Thousand Plateaus* 510).

When regarded within the psychoanalysis-schizoanalysis dichotomy, re- and deterritorialization happen to pervade in different spheres. For instance, reterritorialization occurs when one returns to the territory of the family, of daddy and mommy. Reterritorialization means to be coded once again in the familial and social space such as being “neuroticized in the family, in the land of Oedipus” and to return to “daddy-mommy-me” (*Anti-Oedipus* 319). It brings along with itself old assumptions, limits and territorial boundaries. While deterritorialization frees the individual from formerly occupied territories, and opens new and yet uncoded territories, reterritorialization signifies a return to where one has started. Deleuze and Guattari regard reterritorialization as “interruptions” to the desired and freeing process of deterritorialization (*Anti-Oedipus* 319). Whereas deterritorialization is characterized by movement, reterritorialization refers to a stationary process, both mentally and physically. When one stops, settles down and is coded, he/she reterritorializes, and goes back to the known and familiar territory. It can be said that while the movements of deterritorialization are positive undertakings that change and replace the existing codes, the stops to reterritorialize make the individual to go back to the earlier codes.

When regarded in psychoanalysis-schizoanalysis dichotomy, reterritorialization happens when one goes back to the psychoanalytic framework. Deterritorialization, on the other hand, belongs to schizoanalysis. Unlike psychoanalysis that obliterates flows of desire, schizoanalysis favors desire that is produced through lines of flight, through deterritorialization. In Deleuze and Guattari’s words, schizoanalysis “must disengage the deterritorialized flows of desire” (*Anti-Oedipus* 314). It should free the production of desire. As Deleuze and Guattari famously stated, the wandering schizo is “a better model than the neurotic lying on the analyst’s couch” (*Anti-Oedipus* 2). They suggest that

Psychoanalysis settles on the imaginary and structural representatives of reterritorialization, while schizoanalysis follows the machinic indices of deterritorialization. The opposition still holds between the neurotic on the couch—as an ultimate and sterile land, the last exhausted colony—and the schizo out for a walk in a deterritorialized circuit. (*Anti-Oedipus* 316)

The schizo out for a walk in a deterritorialized circuit has similar characteristics to what Deleuze and Guattari define as “nomad” in *A Thousand Plateaus*. Like the schizo, the nomad is a moving subject on “smooth [and] open-ended space. [He] can rise up at any point and move to any other” (Massumi xiii). His “voyage is intensive, and occurs in relation to thresholds of nomadic deterritorialization . . . that simultaneously define complementary, sedentary reterritorializations” (*A Thousand Plateaus* 54). Following sources of food and water, the nomad wanders in rural territory. His/her life style is connected to his/her relationship to the cycles of nature. He/she knows the points such as dwelling points, water points. However, the nomad does not try to reach anywhere, and when he reaches a certain point, he reaches there to leave it behind. He/she circulates between these points only to be in a state of “intermezzo” (*A Thousand Plateaus* 380). Like the schizo, the nomad’s voyages can also be realized without moving. These voyages can be immobile, in “a stationary process,” but still he/she can be called “the Deterritorialized par excellence,” for “there is no reterritorialization afterward . . .” (*A Thousand Plateaus* 380-381). The nomad constantly deterritorializes, and therefore, when he/she deterritorializes, it cannot be followed by any other reterritorialization. Even if it is followed by reterritorialization, this new reterritorialization occurs on the deterritorialized plane. Deleuze and Guattari summarize the final stage of the process of de- and reterritorialization in relation to the nomad:

With the nomad . . . it is deterritorialization that constitutes the relation to the earth, to such a degree that the nomad reterritorializes on deterritorialization itself. It is the earth that deterritorializes itself, in a way that provides the nomad with a territory. (*A Thousand Plateaus* 381)

Nomads are scattered over plateaus and enjoy a decentralized power structure, whereas the State is strongly centered (*A Thousand Plateaus* 380-382). The State may feel threatened by the nomad thought that employs “the nomadic war machine” which uses guerilla tactics, and scattered militia that have power to schizophrenize and deterritorialize (*A Thousand Plateaus* 351-423). In his “Introduction” to *A Thousand Plateaus*, Brian Massumi suggests that nomad thought “moves freely in an element of exteriority. It does not repose on identity; it rides difference” (xii). As opposed to the



state philosophy that foregrounds centrifugal powers, the nomad thought employs peripheral powers. Difference, variety and multiplicity which are foregrounded by schizoanalysis are employed also by the nomad. Beginning with the schizo and the nomad, Deleuze and Guattari outline their larger programme of schizoanalysis. Their aim is to deconstruct, destabilize, and deterritorialize the existing power structures that colonize the unconscious and the schizo-nomad is the major practitioner of this task.

In many parts of *Capitalism and Schizophrenia*, Deleuze and Guattari give examples of writers and literary figures such as Antonin Artaud, Franz Kafka, Samuel Beckett, Herman Melville, William S. Burroughs, Jack Kerouac to exemplify schizo-nomads and the processes of de- and reterritorialization. They suggest that “the novel has always been defined by the adventure of lost characters who no longer know what they are looking for, or what they are doing, amnesiacs, ataxics, catatonics” (*A Thousand Plateaus* 173). The terms they use may as well be extended to interpret characters from fictional works who venture into odysseys at the end of which the characters stand already outside the conventional norms of society, being on the other side of the border. Their “schizophrenic promenades” lead them to experience both geographical and spiritual voyages into unknown spaces and territories where they change, but in some cases cannot succeed (*A Thousand Plateaus* 318).

Both on a literal and metaphorical level, the terms schizo and nomad owe much to their relationship to territories, and to space. They owe their existence to their inextricable relationship with territory, and this relationship structures the whole programme of schizoanalysis. As has been explained, the schizo is the man/woman of voyages. He/she begins his/her voyage in a familiar territory, however, these voyages can end up in places that are beyond the real, that are, simulacra or simulated spaces. These simulated places are where the schizo-nomads reterritorialize to finally deterritorialize once again.

In his *Simulacra and Simulation* (1981), Jean Baudrillard calls attention to Jorge Lois Borges’ story entitled “On Exactitude in Science,” in which he talks about a country where geography is such that geographers can make maps that are close to the real territories including every detail existing there. These maps are as big as the areas they stand for: the first map covers an entire state, while the following one covers the whole

country. Therefore, they become the real territories instead of representations of the real. In Baudrillard's words, "[t]he territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory—precession of simulacra—it is the map that engenders the territory" (*Simulacra and Simulation* 1). According to Baudrillard, this story "possesses nothing but the discrete charm of second-order simulacra" (*Simulacra and Simulation* 1).

Simulacrum can be described basically as a copy of the copy. Formerly, when the real still existed, the copy of the real differentiated itself from the real by being a copy. However, today the "difference between one and the other that constitut[e] the charm of abstraction" has vanished (*Simulacra and Simulation* 1). The chain of copies cannot be caught up with and therefore the real cannot be reached. Instead, there is the charm of the simulacra which "no longer measures itself against either an ideal of negative instance," or the original, or the real (*Simulacra and Simulation* 2). Simulacrum does not try to prove that a reality exists of which it is a copy. On the contrary, it hides the fact that "a real" exists.

Baudrillard points out that simulacrum has certain phases of development. At first the image or the copy is the "reflection of a profound reality" (*Simulacra and Simulation* 6). This stage is before the simulacrum starts to take shape. In the second phase, the copy "masks and denatures a profound reality" (*Simulacra and Simulation* 6). In the third, it does not have any connection to reality. "It is its own pure simulacrum" (*Simulacra and Simulation* 6). According to Baudrillard these phases start from the "good," moves first to "evil," then to "sorcery" and finally to "simulation" (*Simulacra and Simulation* 6). Today, the reality is "a lost object," and the world is "controlled by the principle of simulation" as a result of these subsequent phases. This is what Baudrillard describes as the hyperreal, "a real without origin or reality" (1). For Baudrillard, what happens to the real when the hyperreal replaces it is as follows:

The real is produced from miniaturized units, from matrices, memory banks and command models—and with these it can be reproduced an indefinite number of times. It no longer has to be rational, since it is no longer measured against some ideal or negative instance. It is nothing more than operational. In fact, since it is no longer enveloped by an

imaginary, it is no longer real at all. It is hyperreal: the product of an irradiating synthesis of combinatory models in a *hyperspace* without atmosphere. (Simulacra and Simulation 1, my italics)

Significantly, Fredric Jameson expresses similar views on “hyperspace” in his *Postmodernism* (1991). He defines “postmodern hyperspace” by referring to John Portman’s Bonaventure Hotel which is located in Los Angeles. According to Jameson, this hotel is the typical example of the postmodern age. Jameson recounts his experience in this hotel which “aspires to being a total space, a complete world, a kind of miniature city” (*Postmodernism* 29). In “The Postmodern City,” where he comments on Jameson’s account of the hotel, Edward Soja states that the Bonaventure Hotel is the postmodern hyperspace per se. The customers in the hotel try to find their way; they cannot relax and enjoy space because of the hotel’s dislocating nature. Soja notes that the hotel has a highly fragmented structure and that this adds up to the feeling of dislocation. The hotel is “postmodernism in a nutshell,” because externally it reflects the commercial well-developed downtown of Los Angeles, one of the centers of corporate capital. Internally, the hotel makes people feel lost with its unusual architectural structure. For example, it is very hard to find the main entrance to the hotel, or to get out of it. To Jameson this is because the hotel attempts to replace the city:

[T]he mini city of Portman’s Bonaventure ideally ought not to have entrances at all since the entryway is always the seam that links the building to the rest of the city that surrounds it), for it does not wish to be a part of the city, but rather its equivalent and its replacement or substitute. (*The Cultural Turn* 12)

As can be seen, the Bonaventure Hotel becomes a simulacrum in its replacement of the city. The hotel leaves the city out and prevents the customers to leave the hotel. It becomes a simulated city within the city. The Bonaventure aims first to be more real than the real city, then to make people totally forget the real city. Fredric Jameson argues that the example of Bonaventure reflects the larger experience of the hyperreal, where the real is first surpassed and then is totally forgotten.

The hyperreal as defined by Baudrillard takes place where Jameson defines as hyperspace. It should be noted that the critics view hyperspace, or rather simulated space, negatively in contrast to Deleuze and Guattari. Brian Massumi points out that although Deleuze and Guattari have not established a theory of simulacra and simulation in detail, they differentiate copy and simulacrum and claim that simulacrum has an “agenda” (Massumi 2). While Baudrillard states that the simulacrum is a mere copy, Deleuze and Guattari comment on its subversive structure which introduces new possible formations. Massumi underlines that Deleuze and Guattari’s ideas on simulacrum and simulation are positive:

[t]he thrust of the process is not to become an equivalent of the “model” but to turn against it and its world in order to open a new space for the simulacrum’s own mad proliferation. The simulacrum affirms its own difference. It is not an implosion, but a differentiation; it is an index not of absolute proximity, but of galactic distances. (2)

According to Deleuze and Guattari, the process of simulation is not just copying, it has creative dynamics within it. It can produce the real and sometimes the more real. The simulacrum creates new worlds that transcend reality, and that surpass the original in their realness. Likening the simulated new plane to Antonin Artaud’s Theatre of Cruelty, Deleuze and Guattari posit that it “is the only theater of production” (*Anti-Oedipus* 322). In this new land, they argue, the schizo “cross[es] the threshold of deterritorialization and produce[s] the new land—not at all a hope, but a simple “finding,” a “finished design,” where the person who escapes causes other escapes, and marks out the land while deterritorializing himself” (*Anti-Oedipus* 322).

While simulacrum replaces the real, it can change its structure, add up to it, and subvert its oppressive dynamics. Finally, it puts up its own rhizomes that diffuse the tyranny of the so-called real. That the simulation is “produced by the desiring-machine” (*Anti-Oedipus* 87) becomes very significant when Deleuze and Guattari’s views on “desiring-production” are taken into consideration. Desiring-production is one of the main goals of schizoanalysis which tries to free the desire of any kind. Simulacrum becomes both a means and an outcome of schizoanalysis. Deleuze and Guattari foreground the revolutionary potential of the simulacrum: “simulation does not replace reality,”

instead, “it appropriates reality in the operation of despotic overcoding, it produces reality on the new full body that replaces the earth. It expresses the appropriation and production of the real by a quasi-cause” (*Anti-Oedipus* 210).

Brian Massumi points out that the final goal of the simulacrum is “the recreation of the earth, the creation of a new territory” (3). At the end of the simulation process, the simulacrum that has been produced replaces the former territory and creates a new territory which Deleuze and Guattari connect both to creation of art and to their larger project of schizoanalysis. This new territory can be a work of art that the schizo creates at the end of his/her journey. His/her “mad” ventures into the unknown territories end up where new ideals through new inspirations come into existence. Deleuze and Guattari regard the so-called madness of the schizo as the very essence of his/her creative works.

In the works I am going to discuss, the characters who are schizo-nomads end up producing architecture that can be called both simulacra and works of art. These characters are not professional architects at the beginning, but later they become architects and create works of architecture at the end of their schizophrenic voyages. These voyages are initiated by the schizo’s search for the thing, perhaps a nameless desire, which he/she cannot conceive at the beginning. Named schizophrenia by Deleuze and Guattari, the urge to create new spaces that destabilize and disorganize people is also perceived by different philosophers and architects who posit that postmodern architecture is characterized by a need to change the modernist assumptions like balance, proportions, harmony and function. The mad imbrication??? of different styles, inclusion of various levels like past, present and future on one and the same level is thought to be produced by schizophrenia, or, as it is often called, “postmodern schizophrenia” (Harvey, Jameson).

Interestingly, commenting on the architecture of Bernard Tschumi, Jacques Derrida displays a similar concern for the new creations in architecture. He states that these works are created by “a formless desire for another form. The desire for a new location, new arcades, new corridors, new ways of living and of thinking. . . . Places where desire

can recognize itself, where it can live” (*Rethinking Architecture* 323). These new desires that give way to different, and in this case “postmodern” art works can be observed in the three novels. Nashe finds an outlet for his schizophrenic desire in building a wall which is inspired by a replica of the world, and pastiche-like collection. The wall in the novel has indeed a basic design. It is postmodern because it is not functional at all and it defies such norms of Modernist architecture such as being “coldly impersonal,” and “reductivist” (Woods 91). Besides being simulacrum, Martin’s hotels employ a radical eclecticism inspired by postmodernist architecture; they aim to include as many diverse elements as possible, and become collages. Kemal’s museum aims to create an illusory space which complies with the postmodernist architecture’s important feature of creating irrational space. Each construct reflects basic characteristics of postmodernist architecture and postmodern space, while they are postmodern also because of their significance for their creators. Each construct becomes a way of expressing personal histories as well as revealing history from a personal perspective. In other words, they serve as tools for a historiography.

Architecture as a creation perpetrated by the artist’s madness and his/her schizophrenic drives is a view also shared by the architect Bernard Tschumi. He articulates this view in “erotic,” “violent,” and “transgressive” architecture theorems. Tschumi remarks that architecture should be created through “excess” (*Architecture and Disjunction* 71), and the pleasure of excess creates a violent and erotic architecture. According to Tschumi, this “erotic” architecture can be achieved when “it negates itself” (*Architecture and Disjunction* 78). When it negates “the form that society expects of it,” when it astonishes and disorients people with its form and the facilities it provides. (*Architecture and Disjunction* 78) He/she does not need to serve a definite aim, or a function in constructing the building. The architect should enjoy space while creating architecture. In other words he/she should feel “the pleasure of space” which

is a form of experience –the “presence of absence”; exhilarating differences between the plane and the cavern, between the street and your living-room; symmetries and dissymmetries emphasizing the spatial properties of my body: right and left, up and down. Taken to its extreme, the pleasure of space leans toward the poetics of the unconscious, to the age of madness. (*Architecture and Disjunction* 84)

It can be said that architecture should be a product of the pleasure of excess, desire, and madness. It can be a creation of a decolonized unconscious that propagates desiring-production without serving any functional aim, unlike modernist architecture, and it can totally reflect the inner workings of its architect's unconscious, as well as its rhizomatic fictions. Another architect, Peter Eisenman, presents similar views on the aim of architecture. He advocates that architecture does not have to serve, or locate people and provide a home for them; it should be totally free of any functional necessity. It should rather dislocate, because "architecture is sustained by this dislocating energy, which is creative and critical rather than stabilizing and institutionalising" (*Re:Working Eisenman* 16).

Within this theoretical framework offered mainly by Gilles Deleuze and Felix Guattari; and also by thinkers like Jean Baudrillard, Fredric Jameson, Jacques Derrida; as well as Peter Eisenman, Bernard Tschumi, this thesis proves that in the three novels the main characters; Nashe, Martin Dressler and Kemal, respectively, are schizo-nomads venturing into deterritorialized voyages of different kinds, but all stopping at certain points to create works of architecture that bear postmodern features and are driven by the characters' schizoid personalities. A comparative reading can enhance the understanding of both the characters and the works they create. These three novels reveal that through different journeys in different landscapes, the main characters Nashe, Dressler and Kemal are shaped by their movement in space, while they also shape space with the structures they build.

In the first chapter of this thesis, an analysis of three novels in terms of their characters' deterritorialization process will be conducted. It will be argued that Nashe, Martin Dressler and Kemal begin their journeys through different incentives, yet they will go beyond the norms and familiar territories of society. Nashe's deterritorialization begins by hitting the road by car and wandering across the United States. Martin Dressler's takes place within New York City, but more intensely in his mind as a result of his obsessive interest in space. Kemal's deterritorialization begins by falling in love with a distant young relative named Füsün, and his wanderings in the streets of İstanbul. They continue these processes until they begin constructing the wall in *The Music of Chance*,

the hotels in *Martin Dressler*, and the museum in *The Museum of Innocence*, respectively.

In the second chapter, the main focus will be on the reterritorialization processes and the main architectural constructions in the novels. The constructions will be explored as simulacra and as examples of postmodern space and architecture. They can also be considered as successive steps towards the production of postmodern spatiality, as well as works of art that are created with schizophrenic impulses. As Herman Melville stated, just as the characters' madness seems to end, it is seen that it "become(s) transfigured into some still," this time more aggressive, form (*Moby Dick* 153). These architectures are aggressive because they challenge the expectations of the people in the novels with their unrealistic and untraditional form, and they once more initiate the process of deterritorialization for the characters.

These constructions are the creations of schizo-nomads, they are structured by schizophrenic motives, which finally make them the products of postmodern space and architecture. The affinity between architecture and schizophrenia, and postmodernism and schizophrenia have been discussed by such critics as David Harvey, Edward Soja and Jacques Derrida. The schizophrenic effect in architecture as well as in postmodernism has gained supporters as well as opponents. One such supporter is Jacques Derrida who promotes a kind of architecture "where the desire may live" (319), where it "can recognize itself, where it can live" (323). Architecture, according to Derrida, should originate from the flows of desire and be connected to the act of "being on the move," on a mental and physical plane (320). Architecture that reflects one's self in its structure means "a changed concept of building" which in turn means a new "condition of thinking" (Derrida 322). The three novels exemplify that how postmodern architectural works bear the marks of their schizophrenic creators, and how postmodernism is driven by an effect of schizophrenia, the effect for multiplications, imbrications??? and becoming multi-layered. Nashe, Martin and Kemal are characters who end up constructing such examples of architecture; the architecture of desire, of schizophrenia, of madness.



Nashe, Dressler and Kemal are Deleuze and Guattari's schizo-nomads who "evolve creatively" not only by "relinquishing normative conceptions of self," but also through "rethinking space" (Lorraine 159). As Bernard Tschumi states "actions qualify spaces as much as spaces qualify actions; that space and action are inseparable" (*Architecture and Disjunction* 122). Actions are what make up the being, the subject. Just as space and actions are inseparable, the space and the subject enjoy a similar relationship, they complete one another. The three novels present examples of odysseys that bring about contemplations on the nature of the relationship between subject and space.

## CHAPTER 1

### “CATATONIA AND RUSH”: SCHIZO-NOMADS IN VOYAGES OF DETERRITORIALIZATION

*On the spectacularly beautiful but sometimes bleak Cumbrian fells in the north of England, there are sheep which have lived in the same territory for countless generations. They know their way around. They do not wander away. They follow their habitual paths, the knowledge of which is passed on from one generation to the next. . . . If ever a sheep with a philosophical sensibility were born, the others would see it as mad, bad, and dangerous to know, and one way or another it would not last for long as part of the flock.*

Andrew Ballantyne, *Deleuze and Guattari for Architects*

Ballantyne’s example of “territorialized” sheep in Cumbrian fields can well be extended to define people occupying any defined and known territories. Like the hefted sheep, people live in territories such as cities, towns and villages. They also occupy conceptual territories of family, work, and social life and their movements in these territories are “predictable” like those of the sheep (Ballantyne 9). In these defined territories, they “know their way around” and even if they are sometimes given “complete freedom,” they do not “make use of it” (Ballantyne 9). They stay within these accustomed territories without going beyond them physically, or exceeding their implied conceptual limits. Yet, in some cases “a free-spirited sheep” leaves the flock and wanders outside the customary paths taken by the flock. This sheep is seen as “mad” by the others in the flock like the person who wanders away through physical and mental journeys that are not familiar to the social system. This act of wandering outside the known and conventional paths is called “deterritorialization” by Deleuze and Guattari. They explain the act of deterritorialization as “the movement by which one ‘leaves’ the territory” (*A Thousand Plateaus* 508). It is related to the “madness” of the one who wanders alone, and to his/her/its “operation of the line of flight” (*A Thousand Plateaus* 508).

Deterritorialization holds a significant place in the formation of the character of the schizo-nomad. The odyssey of the schizo-nomad takes him/her out of defined territories and leaves him/her alone wandering in unknown territories. This odyssey starts with the subject's break from the society and may sometimes end up with reterritorialization—on resettling on a territory, on an object or a being (*A Thousand Plateaus* 508). Reterritorialization is the settling down of an individual finding a cause for settling down. Significantly, Deleuze and Guattari regard the novel as a product to accommodate the need to tell the story of deterritorialized characters. Authors such as Herman Melville, Allen Ginsberg, Jack Kerouac, F. Scott Fitzgerald and Henry James are major examples Deleuze and Guattari cite for having presented characters who hit the road at times in search of self-invention, at others happiness and freedom. In other words, these authors have created a literature of voyages.

In the contemporary American and Turkish works of fiction that will be discussed in this thesis, Nashe in *The Music of Chance*, Martin Dressler in *Martin Dressler: the Tale of an American Dreamer* and Kemal in *The Museum of Innocence* are deterritorialized characters who deserve to be called schizo-nomads. Nashe decides to leave his family and hit the road because he feels “restless” for reasons he is unable to identify, or understand. Feeling restless, Martin Dressler ventures into dream-voyages each of which inspires a radical design of a new construction leading to his bankruptcy. Kemal's deterritorialization begins with the parting of the lovers, which leads to a long and painful process during which he wanders along the streets of İstanbul. Nashe, Martin Dressler and Kemal set out on their journeys both on physical and mental planes and finally stop in territories which are beyond the conventionally drawn territories of the social machine.

### 1.1. FUGITIVE ON THE ROAD: NASHE IN *THE MUSIC OF CHANCE*

*And was Jerusalem builded here  
Among these dark Satanic mills?*

*Bring me my bow of burning gold:  
Bring me my arrows of desire:  
Bring me my spear: O clouds unfold!  
Bring me my chariot of fire.*

*I will not cease from mental fight . . .*

William Blake, "Jerusalem"

#### **"It's an Imaginary Place, But It's also Realistic': *The Music of Chance*"**

Published in 1990, *The Music of Chance* is Paul Auster's fourth novel after *The New York Trilogy* (1985-1987), *In the Country of Last Things* (1987) and *Moon Palace* (1989). Similar to his previous novels, the elements of chance, fate and human-will are employed in *The Music of Chance* as background themes. The novel has been exposed to various readings by critics. Warren Oberman, for example, reads the novel as a work in which "existentialism meets postmodernism," while Ilana Shiloh examines it through the genres of picaresque and tragedy ("It's an imaginary Place, But It's also Realistic': *The Music of Chance*"). Eyal Dotan reads Nashe's story as depicting the inner workings of "gambling and ideology" in the capitalist world ("The Game of Late Capitalism"). A frequently discussed theme of the novel is the role of chance which makes the novel "a typical outlet for Auster's fascination with chance" (Alford 60). As Mikhail Bakhtin observes, the road chronotope—which refers to the axis of time and setting of the story—prepares a suitable ground for "portraying events governed by chance" ("Forms of Time and the Chronotope in the Novel" 17) and of which Nashe's journey on the road can be seen as an example.

Nashe's portrayal is traced back to such characters as Mark Twain's Huck Finn, John Updike's Rabbit Angstrom, and Jack Kerouac's Dean Moriarty because he travels extensively across the United States (Kakutani *The New York Times*), and the novel, to

the mythic open road story (*Shiloh Paul Auster and the Postmodern Quest*). Deleuze and Guattari themselves indicate that as in the “bildungs” stories or novels “the schizophrenic process,” exemplifies “a voyage of initiation” (*Anti-Oedipus* 84). However, Nashe’s is not a type of “bildungs” story, and the novel diverts from the traditional narrative of the road story in that Nashe gains no greater knowledge of himself or the world in the course of the novel and his initiation results in “a transcendental experience of the loss of the Ego” (*Anti-Oedipus* 84).

The novel centers on the story of Jim Nashe who has been on the road for a year without an apparent reason or aim. Deserted by his wife for another man and left with his little daughter, Nashe learns that his father whom he has not seen for years has left him a large amount of money. He buys a car and decides to travel for a while. At first, he travels for two weeks and then returns to Boston and to his job as a fireman. After a while feeling “restless” again he quits his job, sells his house, gets rid of his belongings and begins his one-year long journey “traveling back and forth across America” (Auster 1). He sometimes drives for fifteen hours a day without an aim and without a destination. When his money starts to run out, he comes across Pozzi who is a professional poker player and takes him in his car. Nashe is persuaded to sponsor Pozzi with his last ten thousand dollars in a poker game. Together, they go to the house of two millionaires named Flower and Stone for the game. Before the game starts, the eccentric millionaires show them a miniature model of the world on which Stone has been working for five years. In this miniature world there are miniature figures of people including Flower and Stone who are depicted in the moment of their winning the lottery. They are also introduced to Flower’s room which houses antique objects of any kind. When the poker game starts, Pozzi wins in a couple of hands. Nashe, on the other hand, yields to the temptation to see the miniature model and to steal the miniature figures of Flower and Stone. He then returns to the game to find Pozzi having lost almost all the money. In the hope of winning back what he has lost, Nashe offers his car. Nashe and Pozzi are indebted ten thousand dollars to the millionaires who offer them to construct a wall from the relics of an old Irish castle to pay their debt. After two months of work on the wall, Pozzi decides to escape through a hole in the fence and is found by Nashe the next day in front of his door injured to death. After Pozzi is taken to hospital, Nashe

continues to work on the wall and completes his task. He is invited by Murks, their supervisor during the construction, for a drink in the town. On their way back, driving the car he has lost in the poker game and unable to slow down, Nashe drives ahead onto another car.

It is possible to regard Nashe as a character who has the characteristics of a schizo and nomad and his journey as an act of deterritorialization as defined by Deleuze and Guattari in *Anti-Oedipus* and *A Thousand Plateaus*. Nashe's journey is a two-layered journey: physical and mental, therefore his is a "double-stroll" (*Anti-Oedipus* 87). At certain points these journeys are intertwined and move forward together. He is a schizo because he deterritorializes, and he is deterritorialized because he is a schizo. His experience of deterritorializing begins when he assumes a nomadic character and hits the road never to turn back again to the territories of home, family, and work.

Nashe displays the characteristics of a schizo-nomad first of all because he resists oedipalization. As indicated by Deleuze and Guattari oedipalization is to be limited by the familial borders as well as social borders. Oedipalization requires the individual to stay inside, not to stray outside of what has been set for him by the family and the social body. The schizo, on the other hand, is not oedipalized and he is far from being restricted by any relationship to family. Nashe is beyond the familial territory for he is deserted by his wife, and has not seen his father for thirty years. He seems to have little or no emotional attachment to his father because when his father dies, the only emotion he could detect in himself is the joy of freedom from the burden of being a father's son.

It wasn't possible to feel grief, but Nashe assumed that he would be touched in some other way—by something akin to sadness, perhaps, by a surge of last-minute angers and regrets. The man had been his father, after all, and that alone should have counted for a few somber thoughts about the mysteries of life. But it turned out that Nashe felt little else but joy. (3)

Nashe is further removed from the familial territory when he leaves his daughter Juliette to his sister's care. Despite his love for his daughter, he realizes that he has lost touch with her. Apparently, Nashe's physical absence causes a total effacement of his image as a father figure in Juliette's mind. Nashe turns first to a disembodied voice, then to a total

absence for Juliette, and when he intrudes her life, he disrupts its peace and harmony:

For six months, he had been nothing but a voice to her, a vaporous collection of sounds, and little by little he had turned himself into *a ghost*. . . . Juliette shrink[s] back from his attempts to hold her as though she *no longer believed in his existence*. She had become a part of her new family, and he was little more than *an intruder, an alien* being who had dropped down from *another planet*. (Auster 3-4, my italics)

Nashe understands that his brother-in-law has replaced him as “a Mr. Good, the big-hearted American dad,” a role Nashe is unable to perform (Auster 4). The initial concern for taking Juliette with him in order to reestablish familial ties is replaced by the awareness that the territory Juliette now occupies excludes Nashe. Nashe is not, and probably will never be, a father figure to his only daughter, nor is he able to provide care and affection that Juliette needs:

Juliette was now the adored little princess of the household. There were three older cousins for her to play with, there was the Labrador retriever, there was the cat, there was the swing in the backyard, there was everything she could possibly want. (Auster 4)

Unable and unwilling to fit into this happy family frame, Nashe turns away from his responsibilities as a father. Nashe is fully aware that his relationship with his daughter is “beyond repair” (Auster 3), neither does he wish to better it. He does not try to return to the familial territory, to “what he escaped from” (*Anti-Oedipus* 23). To use Deleuze and Guattari’s phrasing Nashe is “too far removed from” this problem, “too far past” it instead of being “immersed in” it (*Anti-Oedipus* 23). Nashe represents the schizo, who is depicted by Deleuze and Guattari as an individual who “has his own system of coordinates for situating himself at his disposal, because he has at his disposal his very recording code” (*Anti-Oedipus* 15). His “disposal” begins with his journey on the road through which he leaves his past life behind. This disposal compromises his schizoid and nomadic character. Hitting the road signifies that he deterritorializes—he leaves the territory—because he cannot fit into the social code. By deterritorializing, he sets his own “recording code,” the code by which he begins and continues his wanderings.

Submerged in his schizoid world, Nashe continues to build his own coordinates also

through Pozzi. His separate code is formed through Pozzi when he feels attached to him both before the poker game and after it, when they have to work together to construct the wall. In a way, Pozzi replaces Juliette for Nashe. He feels affection for the boy, and in him he sees his own boyhood: both of them have undergone similar experiences such as “the early abandonment, the unexpected gift of money, the abiding anger” (Auster 45). Auster states that “[o]nce a man begins to recognize himself in another, he can no longer look on that person as a stranger” (45). Within time, Nashe feels like Pozzi’s father and acts so by calming Pozzi’s anger towards Flower and Stone. Pozzi is one of the actors in Nashe’s reterritorialization. In other words, Nashe defines a new territory for himself, and reterritorializes on the territory occupied by his father-son relationship with Pozzi.

Nashe’s break away from his family is coupled by his physical break away from Boston and his work. His two-week journey by car is marked by his restlessness whose reason Nashe cannot fully explain because his unconscious urge to wander is not yet clear to him. Still thinking in a psychoanalytic frame, Nashe tends to believe that he is undergoing a kind of depression. His embracement of his flows of desires of being on the road, and leaving everything behind, challenges his previous psychoanalytic assumptions. When he understands that he enjoys being on the road, and being free from any territory, he begins to think in the schizoanalytic framework. He sees that only when he pursues his flows of desire, can he feel tranquil and happy:

When Nashe finally returned to Boston, he told himself that he was on the verge of a mental breakdown, but that was only because he couldn’t think of anything else to account for what he had done. As he eventually discovered, the truth was less dramatic. He was simply ashamed of himself for having enjoyed it so much. (Auster 6)

Auster’s descriptions of Nashe’s “frantic trip” (Dotan) show how physically and mentally intense his journey is. Nashe feels a bodily desire to be on the road. This desire is shaped by his attachment to his car as well as to the state of being on the road: “he could not close his eyes at night without remembering the car . . . [H]e struggled to settle down again, but his mind kept wandering back to the road . . . he began to *give himself up for lost*” (Auster 7, my italics). Nashe cannot set himself free of his



deterritorialization; and his restlessness becomes foundational to his “line of flight,” to his “transport,” or “lift” (Ballantyne 7). The more Nashe moves into different phases of deterritorialization, the more he lets himself be drifted by the desire to “giv[e] himself up for lost” (Auster 7). A traveler and a schizo-nomad, Nashe “buys his one-way ticket” and leaves his journey “subject to the oxymoronic ‘imperative of possibility’, the ‘might (not)’” (Bryden 117). Nashe is what Deleuze calls a “demon,” rather than a “god” (Deleuze and Parnet 50-51) because his journey is controlled by his unconscious “demonic” powers:

A flight is a sort of delirium. To be delirious is exactly to go off the rails . . . There is something demoniacal or demonic in a line of flight. Demons are different from gods, because gods have fixed attributes, properties and functions, territories and codes: they have to do with rails, boundaries and surveys. What demons do is jump across intervals, and from one interval to another. (Deleuze and Parnet 40)

Deleuze and Guattari explain that “the life of the nomad is intermezzo,” and Nashe’s wandering between points of arrival and departure is just for the sake of leaving these places behind (*A Thousand Plateaus* 380). At this point, his schizoid character intersects with his nomadic one: because of his schizoid character he cannot end his journey and this leaves him in a state of constant movement, in “intermezzo.” During this movement, Nashe performs Deleuze’s demonic “jumps” (Deleuze and Parnet 40). Even if he wants to stop, he cannot, for, he is overwhelmed by an “overpowering force” (Auster 6) which mirrors his further immersion in the act of deterritorialization:

Nashe realized that he was no longer in control of himself, that he had fallen into the grip of some baffling, overpowering force. He was like a crazed animal, careening blindly from one nowhere to the next, but no matter how many resolutions he made to stop, he could not bring himself to do it. . . . [T]he same desire, the same irresistible urge to crawl back into the car. He wanted that solitude again, that nightlong rush through the emptiness, that rumbling of the road along his skin. (6)

Nashe is in constant motion in his car, but he is also “immobile” while sitting behind the wheel (Salmela “The Bliss of Being Lost: Revisiting Paul Auster’s Nowhere”). As Salmela argues, Nashe’s body remains “immobile and inactive” when compared with

the moving environment. While he sits behind the wheel for long hours, his environment constantly changes which implies that Nashe is in “the center of the perceptible universe,” and this gives him the “the feeling of omnipotence” (Salmela). The more Nashe drives, the more he wants to drive to feel this power to control his environment, and to feed his “hunger”<sup>2</sup> for moving:

Speed was of the essence, the joy of sitting in the car and hurtling himself forward through space. That became a good beyond all others, a hunger to be fed at any price. Nothing around him lasted far more than a moment, and as one moment followed another, it was as though he alone continued to exist. He was a fix point in the whirl of changes, a body poised in utter stillness as the world rushed through him and disappeared. (Auster 10)

Being on the road for a year without a destination, Nashe exhibits the characteristics of a nomad. Naming him also a “fugitive” implies his moving through the American soil in pure speed. Driven by “catatonia and rush,” (Deleuze and Guattari 381) he is the nomad par excellence. Similar to what Salmela indicates, Deleuze and Guattari define the nomad not by movement, but by immobility. While Nashe is moving, he also stays still, therefore he is both catatonic and in a rush. As he drives, the American soil turns into “the profane homogeneous landscape,” because for him there is “no sacred, no center to refer to” anymore (Robinson 561). His voyage on the American West across the deserts and uninhabited space mirrors his nomadic diffused movements in “smooth space” where he is not obstructed by anything.

The nomad distributes himself in a smooth space; he occupies, inhabits, holds that [moving] space; that is his territorial principle. It is therefore false to define the nomad by movement. . . . [T]he nomad is on the contrary *he who does not move*. . . . [T]he nomad is one who does not depart, does not want to depart, who clings to the smooth space left by the receding forest, where the steppe or the desert advances, and who invents nomadism as a

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<sup>2</sup> Paul Auster employs the word hunger in various parts of the body of his work. In one of his famous essays “The Art of Hunger,” Auster talks about the hero of Norwegian author Knut Hamsun’s novel *Hunger*. In the novel, as Auster points out, “[h]unger is the means by which . . . split takes place, the catalyst . . . of altered consciousness” of the hero (*Ground Work* 108). Like Nashe, the protagonist of this novel is drifted by the flows of chance, and for him “[o]rder has disappeared . . . everything has become random” (*Ground Work* 109). Again like Nashe, the nameless hero of Hamsun is “inspired by nothing but whim and ungovernable urge, the weary frustration of anarchic discontent” (*Ground Work* 109). Another story Auster refers to in relation to hunger is Franz Kafka’s *A Hunger Artist*, where the hero is controlled by the hunger “to be admired” and not to “be admired” (109). Auster champions the art of hunger as “an existential art” through which human beings can survive today, a time “without God, without hope of salvation” (114).

response . . . Of course, the nomad moves, but while seated, and he is only seated while moving. . . . The nomad knows how to wait, he has infinite patience. Immobility and speed, catatonia and rush, a “stationary process,” station as process. . . . (*A Thousand Plateaus* 381)

Nashe also experiences time and space differently than other people do. As a nomadic subject, he is “open to unconventional spatial orientations” (Lorraine 160). He sees the environment through the window of his car and perceives it as a dynamic flow of images. As a result, his conception of space differs from other people in that it “is not necessarily linked into a rational whole of measurable units” (Lorraine 159). While generally space and time are perceived through units of measurement like miles, meters, hours, Nashe perceives both space and time as “blocks” that move fast and constantly and that stop abruptly (Lorraine 159). While commenting on the spatial dynamics of Deleuze and Guattari’s philosophy, Buchanan states that it is not the postmodern hyperspace that seems to flow and disorient people as Fredric Jameson describes; it is rather the postmodern nomadic subject who is in motion and makes space seem moving. As Deleuze and Guattari maintain, “only nomads have absolute movement, in other words, speed; vortical or swirling movement is an essential feature of the war machine” (*A Thousand Plateaus* 381).

The title of the novel, *The Music of Chance*, also alludes to Nashe’s drift on physical and mental road. First, music is used to mean the harmony of things. According to Pozzi, for example, chance has a music and when its harmony is disrupted, everything begins to go down (Auster 126-127). Nashe’s stealing the miniature figures of Flower and Stone during the poker game disrupts the music of chance, and the harmony which Pozzi sees as the reason for his losing the poker game. Apart from this usage, music is also used as an element with its literal meaning. It occupies a significant place in Nashe’s life. During his long drive, he listens to music continually in his car. Music helps him to forget his past life that was burdened with responsibilities. His nameless desire is soothed only when he listens to music, and later, when he sings and plays the piano. In one scene, after they start constructing the wall, Nashe sings a hymn which he remembers from his boyhood, the lyrics of which belong to William Blake. Significantly, Deleuze and Guattari remark that music is connected to the act of deterritorialization and that it is a creative act which deterritorializes the refrain, as well

as the voice. When he sings the hymn, Nashe's voice is deterritorialized: as he hears his own voice articulating the words like "burning gold," "mental fight" and "the dark satanic mills," he is influenced by their beauty and pain as if they "express his own longing, all the sadness and joy that had welled up in him" (Auster 145). As a matter of fact, all these examples give hints of Nashe's being "off the rails" (Deleuze and Parnet). Deleuze and Guattari emphasize that "[m]usic ha[s] a . . . stronger deterritorializing force, at once more intense . . . and the voice seems to have a much greater power of deterritorialization" (*A Thousand Plateaus* 302). Nashe's spiritual connection to music, his feeling that all music is flowing from him (Auster 11) act as a catalyst in his deterritorialization:

Perhaps the music had something to do with that, the endless tapes of Bach and Mozart and Verdi that he listened to while sitting behind the wheel, as if the sounds were somehow emanating from him and drenching the landscape, turning the visible world into a reflection of his own thoughts. After three or four months, he had only to enter the car to feel that he was coming lose from his body, that once he put his foot down on the gas and started driving, the music would carry him into a realm of weightlessness. (Auster 10-11)

At the final point, Nashe's journey—his deterritorialization process—takes a rhizomatic structure. Deleuze and Guattari's views on American literature also hold true here: in *A Thousand Plateaus*, they state that American literature "manifest[s] . . . rhizomatic direction to [a] greater extent; [it] know[s] how to move between things, establish a logic of the AND, overthrow ontology, do away with foundations, nullify endings and beginnings" (25). This idea complies with the one that foregrounds that the open road narrative has a special American character. From the early days of settlement to the 21<sup>st</sup> century, American people have felt the need to move, the need to change places for freedom, for the betterment of their condition, and for new opportunities. Taking its material from this historical reality, American literature has presented characters on the road, yet sometimes diverting from reality, it has introduced different road narratives that defy previous assumptions about this type of novel. The American road novel can be seen as a way to flatten hills which make up the center according to which beginnings and endings are situated, and produce "plateaus" which are defined as

“multiplicit[ies] connected to other multiplicities by superficial underground stems in such a way to form or extend a “rhizome” (*A Thousand Plateaus* 24). Thus, the rhizomatic form American literature has taken prepares a smooth ground for its philosophical questionings by highlighting constant “intensity,” rather than temporary “climax” (*A Thousand Plateaus* 24). Being on the road exposes the characters of this literature to possible changes, to the “might not:” (Bryden 117) Nashe’s journey is beyond any seemingly reasonable motive; he waits for a chance to govern his life, which opens up for him a multidimensional web of possibilities. These possibilities are opened to him at one point in the novel when he starts to sing and play the piano, and lets himself be drifted through the rhythms of music, traveling in himself, “unleashing becomings,” and multiplications (*A Thousand Plateaus* 272).

Nashe’s schizophrenic moves and his deterritorialization in physical space result in his mental deterritorialization as well. At many points, he is defined as alienated from his physical surroundings as well as from himself. After he decides to sponsor Pozzi, Nashe feels that his line of flight which is embodied through his journey on the road has come to a halt and he has reached a “turning point” in his life. This marks the beginning of his reterritorialization process which will later be discussed in detail. Nashe cannot act willingly and consciously, and he feels detached from what is going on around him:

If nothing else, Nashe felt . . . he had come to a turning point . . . his days on the road had come to an end. Something was finished, and something else was about to begin, and for the moment Nashe was in between, floating in a place that was neither here nor there. . . . What would he do if things went badly? How would he act if the money were lost? The strange thing was that he was able to imagine this possibility but that he could do so with such indifference and detachment, with so little inner pain. (Auster 54)

Nashe’s deterritorialization, his estrangement from the events and conditions that surround him continue until he loses everything he has. He cannot feel panic, sadness or anything. He calmly salutes what is waiting for him in the future. One of the highlighted motifs of the novel, the role of chance in people’s lives, is thus combined with and paves the ground for Nashe’s estrangement from his environment. Paul Bray emphasizes that Auster’s characters in general “have a penchant for throwing themselves into the hands of the fate,” and that Nashe is not an exception (“The

Currents of Fate and *The Music of Chance*”). He lets himself be drifted during the course of events, “[h]e want[s] to feel afraid,” Auster states, “but not even disaster could terrify him” (Auster 54). As Deleuze and Guattari underline, the “flows in general effectively merge mental alienation” (*Anti-Oedipus* 320) and Nashe is acting in the detached cosmos of his mind, in Blake’s words, he is giving a “mental fight:”

Nashe understood that he was no longer behaving like himself. He could hear the words coming out of his mouth, but even as he spoke them, he felt they were expressing someone else’s thoughts, as if he were no more than an actor performing on the stage of some imaginary theater, repeating lines that had been written for him in advance. (33)

Nashe’s mental and psychic alienation is accompanied by his detachment and his breakaway from physical territory. Similar to Deleuze and Guattari’s views on the schizo and his position against the society, Salmela’s argument in “The Bliss of Being Lost: Revisiting Paul Auster’s Nowhere” indicates that the state of being on the road, being away from social territory reflects Nashe’s position as a misfit and a nonconformist in the society in which he lives. He extends his own system of coordinates once more by being against the society:

The inability to map spatially [to get lost] implies an equivalent detachment from social reality. Lack of contact with external points of reference will result in spatial disorientation, but perhaps its most momentous psychological impact concerns the autonomy of the subject. Freedom from place can be experienced and enjoyed as freedom from the social machine. (Salmela)

According to Mark Irwin, *The Music of Chance* illuminates that “in the most extreme conditions, it is possible that pure chance, complete abandonment to spontaneity is the highest form of truth, at least in a postmodern world where purpose and meaning deteriorate” (“Inventing *The Music of Chance*”). Similar to Samuel Beckett’s characters,<sup>3</sup> Nashe is in the hands of fate, waiting and searching for the meaning which

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<sup>3</sup> The influence of Samuel Beckett on Paul Auster has been stated by many critics as well as by Auster himself (*Ground Work, Collected Prose*). The influence is very obvious in Auster’s play *Laurel and Hardy Go to Heaven* (1967/77) where two men are constructing a wall and waiting for something they do not know what. The play borrows highly from Beckett’s *Waiting for Godot*.

he will not be able to find. As Irwin mentions, this can be his way of welcoming the purposeless and meaningless postmodern world (“Inventing *The Music of Chance*”). Nashe’s voyage ends up with his reterritorialization on the wall to begin once again. His extensive and intensive voyage will function like a rhizome, to start again when it is thought to end:

Every voyage is intensive, and occurs in relation to thresholds of intensity between which it evolves or that it crosses. One travels by intensity; displacements and spatial figures depend on intensive thresholds of nomadic deterritorialization . . . that simultaneously define complementary, sedentary reterritorializations. (*A Thousand Plateaus* 54)

Although Nashe’s journey shares some of the basic features of the traditional road story, it later diverts to a very different path by the reterritorialization process embodied through the construction of the wall. He defines his own system of coordinates (*Anti-Oedipus* 23). These coordinates are shaped by his production of desire and workings of his desiring machines that are liable to couple with space where he can find solitude and freedom. Nashe feels “some nameless agitation” (Auster 7) to be on the move and this nameless agitation—the urge to deterritorialize—will “trigger the birth of new worlds” (Auster 9). After Nashe deterritorializes and ends his physically and mentally “intensive” voyage, he stops for the construction of the wall that settles him down. The construction opens new possibilities for Nashe, and while it helps him to reterritorialize, to settle down for a while, it slowly starts his deterritorialization once again.

**1.2. A NEW YORK CITY WANDERER: MARTIN DRESSLER IN *MARTIN DRESSLER: THE TALE OF AN AMERICAN DREAMER***

*By a route obscure and lonely,  
 Haunted by ill angels only  
 Where an Eidolon, named Night,  
 On a black throne reigns upright,  
 I have reached these lands but newly  
 From an ultimate dim Thule—  
 From a wild weird clime that lieth, sublime,  
 Out of Space—out of Time*

Edgar Allen Poe from “Dreamland”

Published in 1996, *Martin Dressler: The Tale of an American Dreamer* is the last novel of its author, Steven Millhauser who has produced novels, novellas and short stories. Millhauser’s fiction has gained popularity since he received the Pulitzer Prize in 1997 with his novel *Martin Dressler*. *Martin Dressler* is a curious blend of the factual with the fantastic, a characteristic also of the body of Millhauser’s work. The novel has been interpreted by different critics as a realistic “historical novel” (McQuade 1343), as well as a “fairy tale” (Birkerts 145) and a “fable” (Burroway) as has been stated by Rodriguez, Ponce and Alexander (“Steven Millhauser”). The novel presents realistic details about New York at the beginning of the twentieth century, when it has just started to become a great metropolitan city with the “American building frenzy” (Alexander, Ponce, Rodriguez “Steven Millhauser”). Steven Millhauser catches the spirit of the era by his vivid realistic descriptions of the times. As Diana Postlethwaite indicates, Millhauser “re-creates a bygone era: a flash of high-seated cyclists, distant sounds of an organ grinder, the smell of horse manure in the air” (“Cities of the Mind”). Robert L. McLaughlin remarks that the novel “uses the forms of the turn-of-the-century novel to reveal the hollowness of the American Dream and the cultural legacy of Manifest Destiny” by presenting an “uncontrollable world” and an “unknowable self” (“Review of *Martin Dressler: The Tale of an American Dreamer*”). According to McLaughlin, “Steven Millhauser skillfully draws us down into a past world, but he leads us to our own” (“Review of *Martin Dressler: The Tale of an American Dreamer*”).



Besides foregrounding historical details, the novel also houses fantastic elements as in other works of Millhauser. It has been suggested that Steven Millhauser “whether in the form of stories, novellas, or novels, manipulates reality, stretching it until it seeps into other realm—otherworldly, fantastic, and strange” (Alexander, Ponce and Rodriguez). Like his other works, *Martin Dressler* depicts “a solitary inventor [and] artist . . . gradually fading out of the real world and into the imaginary” (*Bookmarks*). Michiko Kakutani also reflects that with Millhauser’s fiction, readers “enter a fairytale kingdom of ‘the mysterious, the magical, the unexpected’” (“Where Everyday Life Intersects with the Magical”). In his fiction, the “two worlds (the familiar, sunlit world of everyday life and the dark, intriguing world of the imagination) and the boundaries that lie between them” often intersect with each other (Kakutani).

The novel tells the story of an American entrepreneur and a dreamer Martin Dressler who realizes his dream by becoming rich. Martin Dressler starts his business career in his father’s small tobacco shop in New York City at the beginning of the 20<sup>th</sup> century. From the early days of his life in the shop, Martin tries to come up with new ideas to boost the tobacco sales. He is later recognized by Charles Stratemeyer who offers Martin to be a bellboy in a nearby hotel named the Vanderlyn. Upon his father’s consent, Martin begins to work at the hotel. Being much disciplined as well as sympathetic, Martin gains the approval of the managers as well as the hotel guests. Quickly becoming the receptionist and later the manager’s assistant, Martin soon decides to open up his own business. He makes his mind up on turning an old museum into a lunchroom for which he receives help from the chief engineer of the Vanderlyn Hotel, Walter Dundee. Together, they open the first of a series of lunchrooms whose name Martin later changes into cafes. Chain cafes provide Martin with enough money to buy the now old Vanderlyn Hotel which is soon followed by chain hotels, “New Vanderlyn,” “the Dressler,” “the New Dressler,” and finally “the Grand Cosmo.” The Vanderlyn Hotel, the Dressler Hotel and the New Dressler become successful, but the Grand Cosmo seems rather disorienting and uninhabitable to customers. At the end of the novel, preparing for his bankruptcy, Martin peoples his hotel by hiring actors to play hotel customers and one actor to play himself, he leaves the hotel, and walks out to a park.

*Martin Dressler* presents dreams and visions that make up the mental journeys of its protagonist. Dressler wishes to construct elaborate and complicated systems that develop and are finally connected to other systems. These systems are the bridges between him and the unaccustomed territories beyond, while at the same time they are the tools to settle down and shape unknown territories. Realizing his dream by establishing chain cafes and later chains hotels, Martin becomes a successful American Dreamer. His American Dream, however, develops into a kind of fantastic dream which takes him to “the edge” (Millhauser *Martin Dressler*). The novel’s slippery ground structured by a blend of reality and fantasy prepares for Martin’s deterritorialized voyages into the unknown space. Martin, like Nashe of *The Music of Chance*, embodies the characteristics of the schizo-nomad and he is out on odysseys that are mentally more intense and physically more exhaustive than those of Nashe. Steven Millhauser also draws attention to Martin’s journey which goes beyond the limits of the knowable and acceptable:

I am attracted to extreme things, and I see extreme things in a deeply practical culture doomed to failure. There’s a place where things go too far, become too much of themselves. I seek out that place always. But on a technical level, with Martin Dressler’s last hotel; I wanted to stretch the real into the fantastic without actually snapping it. (*Publishers Weekly*)

Martin Dressler, states Millhauser, “too dreamed his dream, and at last he was lucky enough to do what few people even dare to imagine: he satisfied his heart’s desire” (Millhauser *Martin Dressler* 1-2). On the surface, Martin may seem to be a businessman expanding his fortune, but a deeper look reveals that his actions are controlled by his “flows of desire” as Deleuze and Guattari term it, which he satisfies eventually with the construction of his hotels. He wants to move, to expand and to outspread like the developing city and he satisfies his obsessive desire by building systems that house a certain order, elaborate operations and intricate mechanics, “vast and complex organizations” (Millhauser *Martin Dressler* 56). He quits his job at the Vanderlyn Hotel by refusing the manager’s offer because he sees the Vanderlyn as an old and decaying structure having the spirit of a past era. His wish is to merge the old with the new. People like Mr. Westerhoven, the manager of the Vanderlyn, do not wish to leave the old and the accustomed behind, but Martin is determined to set out to realize his new

and challenging dreams. Like the ideal schizo, Martin pursues his own ideals. For instance, even though he does not have enough money to open up his own business, so he takes credits. Again, after he has a good deal of money as well as reputation with the chain cafes, despite objections, he decides to sell these cafes in an instant after he sees a vision at the Vanderlyn. In the course of the novel, he is removed from the daily life spent through business transactions into a cosmos of his own which is characterized by his obsessive desire to move. The higher his constructions grow, the closer he gets to his creative and artistic “madness.” Living the “sublime sickness,” Martin exemplifies the ideal schizo as Deleuze and Guattari define him:

[S]uch a man [the schizo] produces himself as a free man, irresponsible, solitary, and joyous, finally able to say and do something simple in his own name, without asking permission; a desire lacking nothing, a flux that overcomes barriers and codes, a name that no longer designates any ego whatever. He has simply ceased being afraid of becoming mad. He experiences and lives himself as the sublime sickness that will no longer affect him. (*Anti-Oedipus* 131)

Martin’s schizophrenia is observed through different levels: his dreams and visions stand out as the most important steps of his mental deterritorialization. They often take him out of present plane and leave him with visions of elaborate and complicated workings of a system. He follows his desire, but this desire is not an ordinary desire as succeeding in business or earning money. It is a desire to embody and enliven the images he sees in his dreams and visions. He is also driven by an apparent restlessness, he cannot stand still in a defined or coded territory, and he always works to surpass the physical and mental borders.

Martin’s visions and dreams begin at an early age. While he sits in the main lobby of the Vanderlyn hotel at the age of fifteen, Martin senses that he wants to become rich but not merely for attaining materials that money can provide. He wants to create a detailed working system which, at the final point, evolves into the dream of creating a self-sustaining world. He is attracted to this larger scheme, although at the beginning he cannot openly name it. Martin’s schizophrenic wanderings happen more on a mental plane, after which he decides to take his next step in his business career. It would not be wrong to suggest that his future business ventures are shaped by his desire:

The spectacle [of the lobby] interested him deeply, though it came over him that he wasn't particularly eager for a way of life represented by marble and gilt and feathered hats. No, what seized his innermost attention, what held him there day after day in noon reverie, was the sense of a great, elaborate structure, a system of order, a well-planned machine that drew all these people to itself and carried them up and down in iron cages and arranged them in private rooms. He admired the hotel as an invention, an ingenious design, a kind of idea, like a steam boiler or a suspension bridge. . . . Martin's thoughts would grow confused, as if he had been falling into a fantastic dream. (Millhauser *Martin Dressler* 24)

Martin's business ventures like opening cafes and turning them into identical places and thus chain cafes as well as his accomplishments in hotel business are almost always followed by a feeling of "restlessness" that drives him towards new ventures. His restlessness is caused by a desire of forming and creating spaces and is depicted on two interactive planes as that of Nashe. One side of this "double stroll" (*Anti-Oedipus* 87) is his dreams and visions; the other, his wanderings through the streets and outskirts of New York City. These inner and outer voyages help Martin both to realize and satisfy his "heart's desire" for new constructions, for expanding the area of his control, and for shaping space (Millhauser *Martin Dressler* 2). They cause him to deterritorialize from his physical and communicative surroundings. During the construction of the first lunchroom, he watches every detail closely and only when he sees that the details are connected to a bigger system and to a vast dynamic structure can he feel closer to creating his dream world. He does not have any interest in a café or a hotel as a single business enterprise, he wants them to be a part of a bigger design that he always dreams to attain. The complex working of the system fascinates him:

The details interested him, from the operation of the old steam elevators with their winding drums to the washing of the knives and forks, but they had no meaning until they were connected to the larger design. Then he grasped them, then he held them in place and felt a deep and almost physical satisfaction—and in his mind, in his chest, in the veins of his arms, he felt a secret exhilaration, as when in his childhood. . . . [He] had realized not only that all the toy fire engines and diamond necklaces and leather gloves were different parts of one big department store, but that the store itself was part of a block of buildings, and all the blocks went repeating themselves, rectangle by rectangle, in every direction, until they formed a city. (58)

Both Martin and the city of the turn of the century are driven by a similar restlessness. The city wants to expand and to occupy the unsettled territories with new creations just like Martin who wishes to realize his dreams by constructing complex and extravagant structures in the unknown territories where he reaches through his dreams. His restlessness often leads him to take long walks in New York. He especially likes to wander in the outskirts of the city where the encroachment of development has just begun. During his walks, he is removed from his accustomed territories and he stops at remote areas where he can closely examine its structure. His deterritorialization takes place during these walks of discovery and joy. While his walks to the outskirts give him pleasure, his walks into his old neighborhood disturb him. He desires to deterritorialize, but he cannot deterritorialize by staying in the old territories. His father's tobacco shop in this old neighbourhood, he thinks, was "a part of a world" Martin was settled in before, yet his new urge is to be in the areas that are ready to burst into the sky with their high buildings. During his long walks early in the morning, he tries to imagine the future, while at the same time trying to come to terms with his difference from others who resist change and maintain the status quo:

I walked down by the river . . . and I tried to imagine what this city will look like in twenty years. I like to do that, I'm good at it. But today something happened: I couldn't do it. Everything stayed just the way it was. I thought: this is how it is for most people. Things just being there. (107)

The historical details of *Martin Dressler* like the "American building frenzy" (Alexander, Ponce, Rodriguez "Steven Millhauser") and the industrial developments at the beginning of the twentieth century prepare a suitable ground for understanding Martin's relationship to the city, and therefore to space. He has an obsessive interest in space which can transform into a new idea and construction at any moment. At the same time, his restlessness mirrors the restlessness of the city and its boom into new areas as new buildings are constructed and as it expands day by day. During a vacation he goes on with his family when he is a child, he is mesmerized by the sight of the developing and at the same time dynamic image of the city:

Here at the end of the line, here at the world's end, the world didn't end:  
iron piers stretched out over the ocean, iron towers pierced the sky,  
somewhere under the water a great telegraph cable longer than the longest

train . . . Martin had the odd sensation, as he stood quietly in the lifting and falling waves, that the world, immense and extravagant, was rushing away in every direction: behind him the fields were rolling into Brooklyn and Brooklyn was rushing into the river, before him the waves repeated themselves all the way to the hazy shimmer of the horizon, in the river between the two cities the bridge piers went down through the water to the river bottom and through the river bottom halfway to China, while up in the sky the steam-driven elevators rose higher and higher. (Millhauser 17)

During his childhood, Martin senses that the wilderness that drew the line between the country and the city is slowly being shifted into other areas as the development furthers. As he gets older, he can contemplate on the dynamics of the city more consciously. The industrial developments, the bouncing atmosphere of the city influences him to a great extent. Millhauser points out that what influences Martin most is “the terrible restlessness of the city, its desire to overthrow itself, to smash itself to bits and burst into new forms. The city was a fever-patient in a hospital, thrashing in its sleep, erupting in modern dreams” (Millhauser *Martin Dressler* 235). Millhauser’s description of this dynamic environment through its spreading development echoes Nashe’s perceiving of his environment as a continuous and dynamic plane as Salmela points out (“The Bliss of Being Lost: Revisiting Paul Auster’s *Nowhere*”). The way Martin conceives space differs from that of other people in the novel. Ian Buchanan’s observation about Deleuze’s understanding of space also holds true for Martin’s: the dynamism of the environment, the dynamism of the postmodern hyperspace is because of the moving postmodern subject. Martin’s walks in the city as well as his mental wanderings are caused by restlessness. Similarly, the city is driven by restlessness to spread and to intrude into the sky and into the wilderness: “there in the sky, [is] a miracle of steel-frame construction, the American surety building, twenty stories high, dwarfing old Trinity’s brown-stone tower” (Millhauser *Martin Dressler* 95). Although at some points Martin stands still, his mind keeps wandering to “the river bottom and down through the river bottom halfway to China” (17). As Deleuze and Guattari claim, the movement of the nomadic subject is “swirling . . . [and] is an essential feature of the war machine” (*A Thousand Plateaus* 381) which is a machine that situates its diffused and peripheral powers against the central, accumulated power structures. Martin’s walks can be seen as swirling movements enjoyed beyond the center.

Another parallelism between Martin and the expanding city is the rush both the city and Martin are driven by. Like the city that is simultaneously rushing in different directions and the “immense and extravagant” world, Martin feels that he is to triumph over extravagantly and rush through in all directions. The “centrifugal sensation” created by the city “inspires instead of unnerves him” (Saltzman 592). His restlessness as well as his desire to burst into many directions at once characterize his schizoid personality. He wants to open into “unleashing becomings,” and “multiplications” (*A Thousand Plateaus* 272). These multiplications are embodied in carving and shaping space through his hotels for Martin. As Postlethwaite notes, these hotels “literally body forth its creator’s imagination” (“Cities of the Mind”). Therefore, it can be said that these constructions are the results of Martin’s schizoid and nomadic urge to move and to leave. Rather than being “banded with zones, localized with areas and fields, measured off by gradients, traversed by potentials [and] marked by thresholds” (*Anti-Oedipus* 84),

Martin Dressler

knows how to leave: he has made departure into something as simple as being born or dying. But at the same time his journey is strangely stationary, in place. He does not speak of another world, he is not from another world: even when he is displacing himself in space, his is a journey in intensity. (*Anti-Oedipus* 131)

Although at some points Martin seems to dive into his mental schizophrenic wanderings, he does not let his life be drifted along without attaining anything like Nashe. Martin is more aware of his schizoid personality and has ambitions to turn his desire into grand projects. For this end, he works very hard, watches the inner workings of his hotels, takes long strolls within them and is quick to detect problems and offer solutions. He does not let his business career be overshadowed by his schizoid personality; indeed, he expands and boosts his accomplishments which in turn provides him with more challenging and difficult strolls. Martin’s desire to move also takes place through his hotels on a social and technical plane parallel to what Deleuze and Guattari indicate: it is a “desire that, instead of just dreaming or lacking . . . actually produces a desiring-machine that is at the same time social and technical” (*Anti-Oedipus* 224). His hotels house complex and complicated technological workings which he closely controls because he “need[s] to take possession of his creation, to feel it working around

him and through him” (216). The ad campaigns draw much attention to Martin’s constructions even to the point of creating secret rumors all around the city. To put it in a different way, Martin’s constructions are the products of his desire and this desire is embodied both in a technical and a social plane.

Despite the fact that Martin is seemingly a man of his age, and although he understands and responds to people’s needs in business life, he cannot help being bored when he completes a project like establishing chain cafes or renovating the Vanderlyn. He is too quick to search for something else, something bigger and more challenging. Arthur Saltzman draws attention to Martin’s successful career, seeing him as an “entrepreneur . . . [an] artist blessed with exceptional practical savvy and resources to accomplish” what he wants (592). Steven Millhauser himself notes that while Martin starts his career as a man, he later transforms into an artist:

[T]he thing most different from an artist is a businessman, someone who looks at the world practically. Now I have a feeling that as I did this I was secretly turning him into an artist, trying to find place where his imagination touched mine, because I wanted it to be a sympathetic view. I’ve always liked the myth of the self-made man in America. (Schuessler, Millhauser “Steven Millhauser: The Business of Dreaming”)

Martin believes that he can make himself what he wants to be, and he chooses to be a dreamer of big dreams. During the opening of his first Metropolitan Lunchroom, he tries to create details as thoroughly as possible to “lure” customers in as his partner Dundee states. When Martin says I “want more than that . . . want to keep ’em in . . . want people to return . . . want them to be unhappy when they’re not here” (Millhauser *Martin Dressler* 66), Dundee remarks, “[t]hat’s a tall order,” yet, Martin is convinced that it is just what the “tall city” needs (*Martin Dressler* 66).

Martin’s next step after turning this first lunchroom into chain cafes is to buy the Vanderlyn Hotel following his visit there. During his visit, he sits in the lobby of the hotel, and has a vision that reflects the main drive in his unconscious, the desire to be part of an “immense dynamo” (173). This scene is one of the most important parts of *Martin Dressler* in that it both gives meaning to and clarifies the reasons of Martin’s



earlier strolls, as well as foreshadowing his future voyages into more daring and grander projects:

Martin had less the sense of observing the building than of inhabiting it at every point: he rose and fell in the many elevators, he strolled through the parlor of an upper room and walked in the underground park or garden—and then it was as if the structure were his own body, his head piercing the clouds, his feet buried deep in the earth, and in his blood the plunge and rise of elevators.

Martin's eyes opened. He was sitting in the lobby of the old Vanderlyn Hotel. He was feeling a little tired, his heart was beating rapidly—and from his heart there beat, in wave after wave, a wild, sweet exhilaration. (173-74)

This vision Martin sees, this “wild, sweet exhilaration” marks Martin's schizoid personality: he desires to burst into as many directions as possible, in Deleuze and Guattari's words, into many “unleashing becomings” and “multiplications.” After this vision, he understands that he wants to be related to “the gorgeous interwoven design of a hotel . . . in the complex management of an expanding business” and decides to buy and renovate it (170). After it has been renovated, the rate of the customers in the hotel increases immensely, for, the customers find answers to their deepest needs: to find the nostalgic and the technologically up-to-date together in one place. Martin believes that it is America's “inner desire” to include and house contradictions, people want to enjoy “a paradox . . . the impossible” (70). Just like America and New York City, Martin's schizo-nomadic character possesses contradictions in itself, and “far from deploring such contradictions, Martin feel[s] deeply drawn to them” (179). As McLaughlin argues, even at an early age Martin “notes the separation between his inner and outer selves: inside he rages with ambition and impatience; outside he is as impassive as the wooden Indian at the door of his father's store” (“Review of *Martin Dressler: The Tale of an American Dreamer*”). Behind Martin's business incentives lies his desire to create “something great, something greater, something as great as the whole world” (Millhauser *Martin Dressler* 243). Martin wants to create a complete, self sustaining structure—a replica—that will replace the real world.

While with the renovation of the Vanderlyn Hotel his aim is to house the contradictions, with his new hotel the Dressler, Martin's goal is to render the city unnecessary. As he

wanted the customers to return to the lunchroom before, he wants them not to leave the hotel at all, because he thinks it is a complete city in itself. His project of building hotels continue with the New Dressler with which he aims to create an alternate world and replace the real one, and finally the Grand Cosmo with which he aims to create a cosmos. It might be argued, therefore, that Dressler's successful business attempts divert him from reality and lead him into the realm of the fantastic (Rodriguez) as well as into the schizoid and nomadic. His success story, which is likened to Horatio Alger myths (Saltzman 592, McLaughlin 1) transforms into a kind of story that reveals his schizo-nomadic journey more than his business accomplishments.

The New Dressler, Martin's third hotel including the Vanderlyn, draws much negative criticism from the public. Mr. Westerhoven's advertisement with posters that announce the new hotel as "MORE THAN A HOTEL: A WAY OF LIFE" creates a mysterious atmosphere before the hotel is opened (235). For some, this mystery is doubled when it is opened: the hotel's radical leap into a more complicated and hybrid form astonish people. With its seven underground levels, The New Dressler houses vacation retreats like camps, beaches, wooded islands which are thought as being "superior to so-called 'real' vacations" (237). A writer from *Architectural Record* notes that the hotel has "a transitional form in which the hotel had begun to lose its defining characteristics without having successfully evolved into something else" (240). This criticism leads Martin to find out the defects in his project and inspires him to leap beyond the New Dressler in a new "line of flight." He states that "he hadn't strayed far enough" with the New Dressler, which he will with his last creation, the Grand Cosmo (Millhauser *Martin Dressler* 241).

The Grand Cosmo is the "center of the novel" (McLaughlin "Review of *Martin Dressler: The Tale of an American Dreamer*") in that it becomes Martin's final schizoid leap, final break through into the sublime (Saltzman "A Wilderness of Size: Steven Millhauser's *Martin Dressler*"). The Grand Cosmo, McLaughlin states, is "the perfect manifestation of his vision" ("Review of *Martin Dressler*"). However, not everybody shares Martin's excitement about the Grand Cosmo. The idea of living in Grand Cosmo

makes people feel afraid because it is a new, simulated cosmos where they have to leave “the real” behind after they step within its borders.

With the Grand Cosmo, Martin not only makes his final voyage into deterritorialization, but also “anticipate[s] Disney World, a Baudrillardian hyperreality in which the world is replicated to the point that which world is real and which simulacrum ceases to matter” (McLaughlin “Review of *Martin Dressler: The Tale of an American Dreamer*”). Martin’s last voyage completes his creation of a dreamland, which in Deleuze and Guattari’s words is “the unknown country, his own, the unknown land, which alone is created by his own work in progress” (*Anti-Oedipus* 319). This new land, this “new region” is “where the connections are always partial and nonpersonal, the conjunctions nomadic and polyvocal, the disjunctions included” (319). Significantly, the Grand Cosmo is “an intensive voyage [for Martin] that undoes all the lands for the benefit of the one it is creating” (319) and it becomes the final stage of his reterritorialization during which he will settle down and define a new home for himself.

### 1.3. “A LINE OF FLIGHT” INTO İSTANBUL: KEMAL IN *THE MUSEUM OF INNOCENCE*

*The Museum of Innocence* is the last novel by the Turkish author, 2006 Nobel Prize Laureate, Orhan Pamuk. Pamuk informs his readers about this upcoming novel in his previous novel *Snow* which was published in 2002 (Güven and Pamuk 434). The novel, as Pamuk states, is a project that involves a novel and a museum in İstanbul that has long been in his mind. Pamuk’s aim is to found a museum named the Museum of Innocence that would be devoted to a love story which happens in a work of fiction. The fictional story would be enlivened through the objects listed in the novel, and visitors of the museum would be seeing objects that belong both to the real life and to the world of fiction. Both of them experimental projects, the novel and the museum complete one another and they undermine the borders between fiction and reality with their very being.

In the novel, Orhan Pamuk tells the years between 1975-1985, man-woman relationships at the time, and the influence of the society and taboos on the private lives of the individuals from the mouth of the protagonist of the novel, Kemal. Besides the relationships that are centered on gender codes, Pamuk also depicts the bourgeois society of the era and the poor people represented by the main character’s beloved Füsün and her family. Set against the background of Turkey and the changes the country had undergone in the period, the book provides the readers with a social panorama of the times.

Kemal is the son of an affluent family of İstanbul at thirty years of age. The novel begins with Kemal’s “happiest moment in [his] life” when he and Füsün, a shopgirl and his poor distant relative, make love (Pamuk 1). At the same time, Kemal is engaged to another woman, Sibel, whom he, his family and friends see as the ideal would be wife; beautiful, kind-hearted, modern, and educated in Paris. Kemal and Füsün start to meet at Merhamet Apartments, an old apartment building which houses the objects Kemal’s mother does not want to use anymore. The house becomes a love nest for the couple, and later a refuge for Kemal to be consoled by memories of Füsün

who abandons him. Heartbroken and desperate, Kemal breaks up with his fiancée and starts searching for Füsün. He finally manages to reach Füsün and goes to Füsün's house at Çukurcuma, but he finds Füsün married to a man named Feridun, a script writer for Turkish Yeşilçam films. In the following eight years, Kemal pays visits to the Keskins' house dining and sitting with them in the evenings and idly watching television that broadcasts TRT, Turkey's only channel back then. Promising to sponsor Feridun's art film in which Füsün wants to star desperately, Kemal creates excuses to go to their house. Füsün's hopes of becoming an artist are never realized. Divorcing Feridun, Füsün is finally able to say "yes" to Kemal. They begin a journey to Europe upon Füsün's wish by car with Füsün's mother and Çetin, the chauffeur. Füsün drives Kemal's father's Chevrolet head on to a tree. Füsün dies instantly and Kemal recovers after six months in a coma. When he recovers, he decides to convert the house of Füsün's family in Çukurcuma into a museum to commemorate his love for Füsün. He travels across different countries, visiting thousands of museums, and finally employing Orhan Pamuk, the author, to write a book telling his story and promote the museum with that book.

In the novel, Kemal's love for Füsün causes him to drift away from the territory he formerly occupies to territories with which he is unfamiliar. His love takes an obsessive turn within time, and he turns to objects, and memorabilia that remind him of Füsün, that carry her scent, that she touched or that belonged to her family. Through the pain of his unrequited love and such an intimate relationship with objects, Kemal drifts into an inner journey as well as a physical one in the streets of İstanbul. Like Nashe and Martin Dressler, Kemal embodies the characteristics of Deleuze and Guattari's schizo-nomad, and deterritorializes from the territories he formerly occupies as a successful promising businessman. He stops at various territories, a final example of which is the museum, which are shaped by his schizoid and obsessive love for Füsün.

Kemal's schizoid character formed by his love and longing as well as by his desire and his need to find pleasure again is later coupled with his nomadic character in the book. There are steps that form his schizoid character as well as his nomadic one and finally

they unite him with the city of İstanbul. At the end of the novel, Kemal states that it is impossible to know and understand his love without knowing Nişantaşı, Çukurcuma and İstanbul (Pamuk *The Museum of Innocence* 496). In other words, Kemal's story is deeply entrenched in space and in the story of İstanbul. The idea of a museum telling Kemal's love story is a crystallized embodiment of a larger frame that displays the inextricable relationship of the subject and space. As in the stories of Nashe and Martin Dressler, Kemal's story of his "schizophrenic promenade" evolves into a "creative flight" with the museum.

Commenting on the nature of love in *The Museum of Innocence*, Orhan Pamuk states that his main aim in the novel is to depict the "appetite for understanding" love (*Manzaradan Parçalar* 438). He thinks that the reader should be able to ask the question he himself asked: "When we fall in love, what happens?" (*Manzaradan Parçalar* 438) Kemal's life before and after Füsün could be regarded as an answer to this question. Kemal's schizoid-nomadic character is shaped by his love. Significantly enough, in *A Thousand Plateaus*, Deleuze and Guattari explain that when a person falls in love he/she takes the first step towards deterritorialization because love acts as a motive to open up the possible dimensions he/she can venture in to become, to change, to multiply himself/herself:

[E]very love is an exercise in depersonalization on a body without organs yet to be formed, and it is the highest point of depersonalization that someone can be named . . . [it] acquires the most intense discernibility in the instantaneous apprehension of the multiplicities belonging to him or her, and to which he or she belongs. (35)

At the beginning of their relationship Kemal does not pay much attention to Füsün except for the moments of their love-making. He continues his relationship with Sibel because he feels that he should avoid having an emotional attachment to Füsün to happily keep still in the territory he knows, in the surroundings of his rich and bourgeois society. These times were "carefree days," Kemal notes, when he "was behaving only like a child greedily gulping one sweet after another" (Pamuk *The Museum of Innocence* 54). He is aware that if he is to be happy, he should not fall in love with Füsün. Kemal states that "I felt it was important to resist befriending her or

taking too great an interest in her problems, her jokes, and her humanity” (Pamuk *The Museum of Innocence* 53). Within time, however, he feels the first encroachments of a process that will change the flow of his life drastically, which can be called his deterritorialization. The more he feels the widening gap between his rich and happy life with his fiancée in their bourgeois society and his secret life with Füsün, the better he realizes that he will not be able to balance the two sides. This tension both reveals and perpetuates Kemal’s urge to drift into a territory that he has not known before, and that he will shape by himself.

After Kemal is deserted by Füsün, a long process of agony and sorrow begins as has been forethought by Kemal, which sows the seeds of his deterritorialization. Unlike the journeys of Nashe and Martin Dressler, Kemal’s “double stroll” is accompanied by a deep darkness and a “black melancholy” (Pamuk *The Museum of Innocence* 163). In this agony, Kemal turns to Merhamet Apartments to pass time with the objects that soothe his pain. The time he spends in this house evolves into ritualistic and ceremonial moments for Kemal. Alone in the house, besides passing time with the objects, he remembers the images he saw but did not pay attention to when he was with Füsün. These moments exemplify his solitary journey into a world that he himself creates. The objects, moments and images become very important to Kemal who is continually haunted by visions of Füsün. These visions he cherishes in the absence of Füsün are the first clues that display his increasing withdrawal from real life:

[F]leeting dreams would mix with memories when my eyes lit upon this teacup, from which Füsün drank during our first encounter, or upon this little old vase that she picked up for no reason while impatiently pacing the apartment. After fending off the ever more hopeless awareness that the fourth and five-minute bundles had come and gone, my reason would force me to accept that on that day Füsün would not be coming, and at that moment the agony inside was such that I could do nothing but throw myself like an invalid onto the bed. (Pamuk 147)

His relationship with objects lies at the very center of Kemal’s deterritorialization, the novel and the museum. Soothed and consoled by the objects that bear Füsün’s marks at first, Kemal gradually develops a deeper and more obsessive attachment to these objects. Only when he passes time with them can he feel that his physical and mental

pain lessens, for, the objects retain the spirit of the time he has spent with Füsün and their consoling effect, according to him, derives from this. Trying to reterritorialize on these objects, Kemal is further drifted into “another life” which takes place outside the territories he formerly occupied. These objects act as catalysts in perpetuating Kemal’s schizo-nomadic character together with his visions and dreams of Füsün. In one of his ceremonies at the Merhamet Apartments, Kemal realizes that to touch, suck and taste these objects bring “some relief” (Pamuk 156). He recounts his first experience with Füsün’s cigarette butts, which will be followed by hundreds during the course of the novel. Step by step Kemal is removed from his present mental and physical surroundings and ends up in far away territories from his past or from places he has not seen before:

For a week, I had been aware that in the ashtray now resting there was the butt of a cigarette Füsün had stubbed out. At one moment I picked it up, breathing in its scent of smoke and ash, and placing it between my lips. I was about to light it (imagining perhaps for a moment that by loving her so, I had become her), but I realized that if I did so there would be nothing left of the relic. Instead I picked it up and rubbed the end that had once touched her lips against my cheeks, my forehead, my neck, and the recesses under my eyes, as gently and kindly as a nurse salving a wound. Distant continents appeared before my eyes, sparkling with the promise of happiness, and scenes from heaven; I remembered the tenderness my mother had shown me as a child, and the times I had gone to Teşvikiye Mosque . . . before the pain would rush in again, inundating me. (Pamuk 156)

Kemal’s interest in and attachment to objects become stronger and gradually turn into an obsession. He adds new objects to his would be collection, he begins to steal objects like salt shakers, curiosities from Füsün’s house, and Füsün’s cigarette butts, and collects them at Merhamet Apartments. The first experience of finding relief through objects embarrass Kemal, he realizes that he sacrifices his self-respect with such behavior, still, he admits that his “distracted dreaming opened the door to another world” which he wants to discover even further (Pamuk 186). Following this, he feels free to steal objects from Füsün’s house, hoping that she and her family will understand and excuse his strange behavior. On the other hand, he is afraid that one day somebody will see the objects at Merhamet Apartments, and would learn about his obsessive, irrepressible urge to collect them.



Kemal's "intolerable obsession" (257) leads to great changes in his life: he moves out of the safe and secure territories occupied by a sound relationship with his fiancée, his family and his work. The dark melancholy governs his whole life and unlike Nashe and Martin Dressler, Kemal starts his deterritorialization with the help of alcohol. Alcohol—especially *rakı*— helps him to experience time differently, and less painfully. Except for these drunken hours, however, his pain increases, and without a stop, his mind revolves around the idea and image of Füsün. In the chapter entitled "Like a Dog in Outer Space," Pamuk talks about the deep sorrow and loneliness Kemal feels. Kemal likens himself to the dog that was sent to space by the Soviets (Pamuk 172). The title of the chapter not only points out to Kemal's loneliness and his pain in the absence of Füsün, but also the territory he presently occupies: he is in an outer space; he is in a new territory. Although he sometimes wishes for a small chance to return to his old territory of family, fiancée, work, he is aware that there is no return:

Time had not faded my memories (as I had prayed to God it might), nor had it healed my wounds as it is said it always to do. I began each day with the hope that the next day would be better, my recollections a little less pointed, but I would awake to the same pain, as is a black lamp were burning eternally inside me, radiating darkness. How I longed to think about her just a little less, and to believe that I would, in time, forget her! There was hardly a moment when I wasn't thinking about her; in truth, with few exceptions, there was not a single moment. These "happy" interludes of oblivion were fleeting—a second or two—but then the black lamp would be relit, its baleful darkness filling my stomach, my nostrils, my lungs, until I could barely breathe, until merely to live became an ordeal. (Pamuk 159)

Kemal's "unhealthy impulse" as observed by Sibel (196), his "madness" as observed by his brother (259), a "darkness" inside him as observed by his mother (259) convey messages regarding the change in Kemal's personality. Kemal is no more a "normal" person in other people's eyes, he cannot realize what they expect of him, neither can he conform to their ideals. At one point Sibel wants Kemal to consult a psychiatrist, which he does. Instead of a solution, the psychiatrist—sometimes referred to as the "psychoanalyst" in the novel— advises him not to be afraid of life. Similar to what Deleuze and Guattari ardently believe, psychoanalysis does not prove efficient for Kemal, and he transforms from being "the neurotic on the couch . . . [to] the schizo out for a walk in a deterritorialized circuit" (*Anti-Oedipus* 316).

Kemal is now on a different plane, on the edge, and as Sibel says, if he leans that way, he might fall (152). No matter how much he suffers and no matter how much his circle urges him to go back to being “normal,” Kemal secretly senses that he does not want to give up his obsession, his perpetuating madness: “I pleaded to God to return me to normal life. I cannot say if I really wanted this prayer to be answered” (317). On thinking that he is losing his self-respect and is ashamed of this obsessive love, Kemal comes to the point where he thinks he should open a museum to tell this love to other people. In other words, he creates for himself “a new happiness” (*A Thousand Plateaus* 207). Pamuk himself states that what he likes most in Kemal is that he is proud of his experiences, of which the idea of establishing a museum is a proof. While he kept his love as a secret before, now he wants to publicize it, and to tell his love story to people. In this sense, Kemal represents the ideal schizo:

[S]uch a man produces himself as a free man, irresponsible, solitary, and joyous, finally able to say and do something simple in his own name, without asking permission; a desire lacking nothing, a flux that overcomes barriers and codes, a name that no longer designates any ego whatever. He has simply ceased afraid of becoming mad. He experiences and lives himself as the sublime sickness that will no longer affect him. Here what is, what would a psychiatrist be worth? (Deleuze and Guattari *Anti-Oedipus* 131)

After finding Füsün and her family, and having found Füsün married to another man, Kemal’s agony deepens. He is seen as a “mad” person (Pamuk 259) who is “no longer in control” of his life (Pamuk 241). Yet, Kemal does not wish to get rid of this “darkness inside” him (Pamuk 259) which, on another level, is a proof of his schizoid character. He feels a “rift” between his mind and body as Nashe felt in *The Music of Chance*, yet with an entirely different motive:

I decided that my life was no longer in my control, that my connection to Füsün had shaped into something beyond my free will. Only by believing this could I be happy, could I indeed bear to live. . . . I saw myself in the mirror, and from my expression I had a shocking intimation of the rift between my body and my soul. Whereas my face was drained by defeat and shock, inside my head was another universe: I now understood as an elemental fact of life that while I was here, inside my body was a soul, a meaning that all things were made of desire, touch, and love, that what I was suffering was composed of the same elements. (Pamuk 242)

Kemal's schizoid character is also observed when he identifies with Füsün as he does with İstanbul. He realizes that "[b]y imitating Füsün" he can get rid of his own "being by the strength of [his] love" (Pamuk 243). He states that "I could consider—and even feel—all that passed through her heart and mind; I could speak through her mouth, understand how she felt a thing even as she felt it herself—for I was she" (Pamuk 243). Kemal's multiplication through Füsün, through finding himself in Füsün once more recalls Deleuze and Guattari's ideas on the relations between love and deterritorialization. For one to deterritorialize, one must turn himself/herself into anything, or nothing, to something as unimportant as to become "imperceptible" (*A Thousand Plateaus* 171). According to Deleuze and Guattari, to love is to transform one's self into a nothingness; to disengage from the ego. In this respect, loving perpetuates the main aim of the schizoanalytic project: to destroy the illusion of the ego. Kemal's mental deterritorialization through love turns him into a "schizo-nomad par excellence:"

To become imperceptible oneself, to have dismantled love in order to become capable of loving. To have dismantled one's self in order finally to be alone and meet the true double at the end of the line. A clandestine passenger on a motionless voyage. To become like everybody else; but this, precisely, is a becoming only for one who knows how to be nobody, to no longer be anybody. (*A Thousand Plateaus* 197)

Kemal's mental and emotional detachment from his own life and his inner drifts are soon to be accompanied by his physical wanderings in the streets of İstanbul. For a time, he tries to avoid the streets and places where there are memories of Füsün. He drives a mental map for himself to help prevent him from being driven into a total mental breakdown. This map bans the streets that he took when he walked to Merhamet Apartments to meet Füsün. He also bans himself from going to the street where the boutique in which Füsün used to work is. He himself refers to his condition as "illness," hoping that this map will cure him gradually:

Here I display a modified Nişantaşı map that I devised, after considerable effort, the streets or locations marked in red representing regions from which I was absolutely banned. . . . Even the side streets leading off these main thoroughfares were prohibited. The streets marked in orange I allowed myself entry in the case of absolute necessity. . . . I had to be careful, too, on

all streets marked in yellow. My accustomed path from Satsat to our meetings at the Merhamet Apartments, the road that Füsün had taken every day from the Şanzelize to her home (I kept imagining this journey)—these were full of land mines and snares of recollection that might plunge me into agony. (Pamuk 164)

After he is banned from certain areas and his neighborhood Nişantaşı, Kemal moves with Sibel to her family's old *yalı*. The idyllic life the couple leads in the *yalı* at first seems to help Kemal, but his condition is far worse than such an experience can heal. In the last days of summer, he swims in the Marmara with a view to the Bosphorus. The details of Kemal's swimming in the sea are important for they reveal that, like Nashe and Martin Dressler, Kemal also feels a physical connection to space, in this case to İstanbul. While trying to ease the pain of love he feels physically in his stomach, Kemal discovers that swimming backwards with his head thrown back in water works well in decreasing the level of his pain and has a therapeutic impact. It is an "unhealthy impulse" Sibel thinks, to swim in the traffic of the waters of the Bosphorus in that way. Yet, more important than this is his connection to the Marmara Sea and the Bosphorus, which together show him a wider and heavenly world beyond:

I would open my eyes to see the inverted Bosphorus changing colors, fading into a blackness that awakened me to a vast altogether different from the boundless pain of love—offering me a glimpse of the world without end. . . . [T]o glimpse this brilliantly colored realm, albeit upside down, was to see a great, mysterious whole, at whose sight one could not but rejoice to be alive, humbled at the thought of being part of something greater. (Pamuk 195)

The sea, the Bosphorus, and the streets and neighborhoods of İstanbul offer Kemal some consolation as do the objects. Indeed, this relationship to space, his deep entrenchment to the city both increases his pain reminding him of his lost love, and offers him relief, almost a spiritual cleansing. Pamuk's descriptions of Kemal and the sea show not only his emotional and spiritual attachment to space and territory, but also his bodily connection to the sea as well as a feeling of transcendence:

What mattered was not my pain, but my connection with this mysterious infinity shimmering beneath me. As the waters of the Bosphorus poured into my mouth, my throat, my ears, my nostrils, I could tell that the djinns inside me, governing equilibrium and happiness, were well pleased. A sort of sea

drunkenness would overtake me as I propelled myself backward, stroke after stroke, until there was no pain in my stomach at all. (Pamuk 196)

After Kemal leaves Sibel's home, he settles down at a hotel named Fatih which is close to the poor neighborhoods of the city instead of returning to his family house. Kemal calls this phase of his life an entrance to another life, and he does not have sad memories of these days but happy ones, introducing him to new territories which were unknown to him in his previous rich life. These scenes well exemplify Kemal's nomadic wanderings in the city as well as the relief he finds while wandering around. He feels that he has turned to his old self, the self that was waiting for Füsün and finding consolation in the objects. He is happy to have given up pretending to be well and normal:

Relieved of the pretenses that our situation demanded, I became convinced that I had returned to my old self, though troubled, I would wander through the city's old neighborhoods, looking for Füsün, cursing myself for having neglected to seek out these charming streets, these old neighborhoods, much sooner. . . . I remember that as I walked these dark and muddy streets, my dreams of Füsün, painful as they were, still brought me happiness. (Pamuk 210-11)

Kemal finds happiness only when he leaves his vain efforts to keep everything still and intact and allows himself to be drifted by his schizoid and nomadic urges. With the walks he takes in İstanbul his perception of the city as well as his experience of living in it change. He feels free when he wanders in the streets he has not known before. Taking walks in the city is an important sign that proves Kemal's nomadic character. As Deleuze and Guattari argue, walking implies the need to be free and independent. In their own phrasing, "[t]aking a walk is haecceity. . . . [It is] [h]aecceity, fog, glare" (*A Thousand Plateaus* 263). When the schizo-nomad walks, he/she transcends strict boundaries, and replaces them with uncertain moments of transgressions and becomings. As Deleuze and Guattari state, the life of the nomad is intermezzo, for "[a] haecceity has neither beginning nor end, origin or destination; it is always in the middle. It is not made of points, only of lines. It is a rhizome" (*A Thousand Plateaus* 263). The details in the city that Kemal did not pay attention to before have turned into signs to be deciphered to find Füsün. Due to these signs, Kemal's journey takes a rhizomatic

character. The city becomes another place and it gains a new meaning in Kemal's eyes, which reveals the clues of his deterritorialization:

I could not live without the occasional sweet feeling, and so I began to frequent those crowded places where I might see her ghost; and eventually I would mark these places, too, on my mental map of İstanbul. Those places where her ghosts had appeared most often were the ones where I was most regularly to be found. İstanbul was now a galaxy of signs that reminded me of her. (Pamuk 167)

Kemal's drift from his former life, his obsession and his nomadic urge to wander in İstanbul cause him to realize that his character is decisively shaped by the city. He discovers that he is linked to the city at the very core, not to territories of his former bourgeois life, but to the territories he did not experience before. A new awareness of İstanbul which, as Pamuk himself states, is "darkly, baroque, introverted layer; layers and layers of history, an inaudible city" makes Kemal sense that watching İstanbul he watches himself (Pamuk and Skafidas "Turkey's Divided Character"). Apparently, Kemal's relationship to the city takes a form of identification:

As the sky grew darker ill, I could begin to see the flickering lights of television sets in the homes of those who had not fled the city for the summer, among them a bored girl on one balcony and, sometime later, on another balcony, an unhappy father, gazing absently at the traffic in the avenue below. But as I watched all this listlessness, I felt as if I were watching my own feelings. (Pamuk 186)

Apart from his rush into wanderings and multiplications of himself through İstanbul and Füsün, at times Kemal is raged by attacks of inertia. Yet this catatonic state, according to Deleuze and Guattari "does not mean [he is] immobile" (*A Thousand Plateaus* 267). Kemal's contemplations on whether to leave or stay at the Keskins' house might be regarded as examples of an "absolute state of movement as well as of rest, from which all relative speeds and slownesses spring (*A Thousand Plateaus* 267). These moments well exemplify Kemal's catatonia as well as his rush:

[T]he television having been turned off, I would sit for a casual while longer, before telling myself, more forcefully now, that I needed to stand up and get going, but my legs would not obey me. In this motionless state I would remain, whether at the table, or on the L-shaped divan, like a figure

in a painting, and as I felt the perspiration beading on my brow, many Aristotelian moments would pass, the ticking of the clock punctuating my discomfort, as I exhorted myself, saying, “I’m standing up now!” forty times over, but still to no avail. (Pamuk 311)

Kemal’s obsession can be observed in his interest in the numbers, and the way he keeps track of the time he spent with Füsün. For instance, he pays visits to Keskins’ house for “seven years and ten months exactly” and this meant 2864 days of intervening, 1593 of which Kemal goes to supper (Pamuk 281). The numbers, records act like objects with which Kemal has developed a special relationship: they remind him of his love. In other words, these records make up his personal history that is governed by his passionate love. It is a need for Kemal to see to what extent he has devoted his life to his love, to what extent his deterritorialization has drifted him to the edge.

Füsün’s death drifts Kemal into longer and more exhaustive voyages “to forget and to dream” (Pamuk 495). He cannot live in İstanbul peacefully anymore, and takes long trips to Europe, America, Asia and Africa wandering thorough 5723 museums all over the world. He feels happy and tranquil only when he enters personal museums that are less crowded or almost empty and that exhibit ordinary objects. He recounts the feeling he has in these museums, which is similar to what he felt in the streets of İstanbul when he was searching for Füsün. He feels as though he is beyond the coordinates of real time and space and that he exists in another realm:

Whenever wandering alone through museums . . . I felt myself uplifted. I would find a room at the back, far from the gaze of the guards who paid close attention to my every step; as the sound of traffic and construction and the urban din filtered in from outside, it was as if I had entered a separate realm that coexisted with the city’s crowded streets but was not of them; and in the eerie timelessness of this other universe, I would find solace. (495)

Kemal’s idea of establishing a museum derives from his need to reterritorialize in İstanbul as well as from the need to arrive at a meaning after all. The time he spent loving Füsün will have a meaning only if he displays the objects from Füsün in a space, in a new territory dedicated to his love (Pamuk 496). Talking to Orhan Pamuk about his aim at founding this museum, Kemal says,

[a]s visitors admire the objects and honor the memory of Füsün and Kemal, with due reverence, they will understand that, like the tales of Leyla and Mecnun or Hüsn and Aşk, this is not simply a story of lovers, but of the entire realm, that is, of İstanbul. (Pamuk 525)

In this way, Kemal defines and marks a territory for himself, which has the museum at its center (*A Thousand Plateaus* 325). His schizo-nomadic wanderings which almost last for thirty years culminate in founding the museum. As a schizo-nomad, he ends up in a new territory defined by him and carries the marks of his life devoted to deterritorialization. This territory as will be exemplified through the museum will be a territory that is “nomadic and polyvocal” and constitutes a plane with all “the disjunctions included” that derive from Kemal’s schizo-nomadic personality (*A Thousand Plateaus* 319).

*The Music of Chance*, *Martin Dressler: The Tale of an American Dreamer* and *The Museum of Innocence* present three protagonists Nashe, Martin and Kemal respectively who are examples of schizo-nomads. Each of these characters sets out on journeys that are mental and physical, schizoid and nomadic and they have different motives. They cut themselves loose from their families and drift away following the need to satisfy their desires. Their physical and nomadic journeys take them away from the territories that they used to occupy. Nashe drives endlessly across the American West, Martin wanders around New York City and Kemal wanders in the streets of İstanbul and other countries. At the end of their journeys, they stop at new territories which they would shape by the same motives that lie behind their voyages. The motives that lie behind their deterritorialization lead them to reterritorialize on spaces which they would attempt to shape architecturally. These constructions, the wall, the hotels and the museum, have deterritorializing features, and the characters attempt to reterritorialize through them if only to deterritorialize once again.



## CHAPTER II

### RECONSTITUTION OF (NEO)TERRITORIALITIES: SCHIZO-NOMADS IN PROCESSES OF RETERRITORIALIZATION

*Every spirit makes its house; and we can give a shrewd guess from the house to the inhabitant.*

Ralph Waldo Emerson from  
“Beauty”

A specific relationship between subject and space in the three novels is observed through the process that Deleuze and Guattari name “reterritorialization.” When compared with deterritorialization, reterritorialization signifies a return to the old and coded territories and its effects are not desired in the programme of schizoanalysis. They are limiting, and codifying the individual. Reterritorialization can once more bring the familial relationships into agenda. The individual is once more in the familial triangle of daddy-mommy-me, or coded in the social frame, or neuroticized and is on the couch of the psychoanalyst. Reterritorialization follows deterritorialization and the lines of flight during which a person is drifted to unknown territories. Because deterritorialization begins as a process ignited by the desiring flows of the unconscious, the following reterritorialization process cannot be free of the effects that start the preceding process. Reterritorialization makes the deterritorialized person stop, settle down for a while, help him/her to have a “territory” where he/she feels at home once again. However, as Deleuze and Guattari state, the return to a territory, to territorialize, is not exactly a return to the previously occupied territory. Reterritorialization happens as a re-settling in a new territory, in a new object, or in a new condition (*A Thousand Plateaus* 508). This new plane that “operates” as reterritorialization has “the-value-of” home” (*A Thousand Plateaus* 326).

The newly created planes, or territories can simulate the already existing territories, in other words, they can be simulacrum of the preexisting territories. Although they are copies, they are still regarded as “new” territories by Deleuze and Guattari. Their views on the simulacrum is regarded as positive by Brian Massumi, who has also opened up new perspectives concerning the nature of the simulacrum (“Realer than Real: Simulacrum according to Deleuze and Guattari”). These “new land[s]” are not merely copies of the already existing territories, as Baudrillard claims the reverse, yet they house new creative dynamics within themselves which help them to surpass the old ones in terms of their becoming “real” (*Anti-Oedipus* 322).

*The Music of Chance*, *Martin Dressler: The Tale of an American Dreamer* and *The Museum of Innocence* present characters who reterritorialize after their variously motivated journeys. Each character, Nashe, Martin and Kemal first reterritorialize through familial ties, then through architecture. In both steps, however, their reterritorializations are themselves built on shaky grounds, they cannot said to be total returns to coded and known territories. They are unconventional and they once more ignite deterritorialization for the characters.

The three novels present reterritorialization processes first through family, then through architecture. The architecture in these fictional spaces is created by their schizo-nomadic characters. Nashe in *The Music of Chance*, Martin Dressler in *Martin Dressler: The Tale of an American Dreamer* and Kemal in *The Museum of Innocence* are characters who deterritorialize, and the constructions in the novels—the wall, the hotels and the museum—are planes through which and on which they reterritorialize. These works of architecture have “the-value-of home,” because they provide a settlement for the characters for a while, they are places where they stop, and they bear the marks of their creators’ schizo-nomadic characteristics, their so-called madness.

These new constructions are simulacrum of the preexisting territories: the wall Nashe builds is inspired by a fictional miniature construct which is itself a replica of the world, the hotels Martin Dressler builds claim to be replicas of first the city, then the world, and finally the entire cosmos; Kemal’s museum is dedicated to his lost love and it replicates

his love story with the way it exhibits objects which are reminiscent of Kemal's beloved. They are simulacrum that both revive the already existing planes and events and add new postmodern qualities such as eclecticism, illusion, irrationality to them. They become so real for the protagonists that they are totally driven out of their previous surroundings with the aim of reconstructing them and the constructions become new worlds, new hopes, and "new happiness[es]" for the characters to hold onto as they reterritorialize before their final, absolute deterritorialization.

## 2.1. “ONE-WAY JOURNEY BACK TO EARTH:” THE WALL IN *THE MUSIC OF CHANCE*

In Paul Auster’s *The Music of Chance* the main character Nashe starts his voyage of deterritorialization, yet within the course of the novel, he stops at a certain point which marks the beginning of his reterritorialization process. The construction of the wall to pay their gambling debts to Flower and Stone evolves into a new experience for Nashe. The wall becomes a new world, which can be seen as a simulacrum of the world for Nashe where he can feel at home for a period of time. However, the construction and the nature of the wall which has a postmodern character is itself deterritorializing. As a schizo-nomad, Nashe reterritorializes on deterritorialization itself with the wall before his “absolute” deterritorialization at the end of the novel (*A Thousand Plateaus* 55).

As has been argued in the previous chapter, Nashe’s deterritorialization takes place in two parallel dimensions: the schizoid and the nomadic. His schizoid character is more obvious in his relationship with his family, while his nomadic character displays itself in his wanderings by his car across the American West. Similarly, his reterritorialization happens on two planes. His schizoid character weakens, and is soothed for a period of time when he establishes a father-son relationship with Jack Pozzi. His nomadic character seems to weaken when he settles down in the meadow to construct the wall. These two characteristics, however, finally unite and drift Nashe’s life into a final deterritorialization. In this part, his reterritorialization process will be discussed in relation to the characteristics of the territory he settles in.

After Nashe gets to know Pozzi better, he creates a familial territory for himself through him. His own familial territory from which he escaped, and which also marked his deterritorialization is gradually replaced by this new territory. This is also his first step in reterritorializing. His relationship becomes a way for Nashe to define his own system of coordinates, because he rejects the social codes imposed on him by the family, work, and society. Submerged in his schizoid world, Nashe tries to hold on to his relationship with Pozzi. Nashe’s “separate code,” therefore, is formed through Pozzi when he feels attached to him both before the poker game and after it, when they have to work together

to construct the wall. The time they spend together during the construction is a period of rest and joy for Nashe. In a way, Pozzi replaces Juliette for Nashe. He feels affection for the boy and in him, he sees his own boyhood: both of them have undergone similar experiences such as “the early abandonment, the unexpected gift of money, the abiding anger” (Auster 45). Auster states that “[o]nce a man begins to recognize himself in another, he can no longer look on that person as a stranger” (45). Within time, Nashe feels like Pozzi’s father and acts so by calming Pozzi’s anger towards Flower and Stone. Nashe defines a new territory for himself; in other words, he reterritorializes on the territory occupied by his relationship with Pozzi:

[Nashe] had gone the full distance for Pozzi on the night of the poker match, pushing on past any reasonable limit, and even though he had been wiped out in the process, he had won himself a friend. That friend now seemed prepared for him, even if it meant living in a godforsaken meadow for the next fifty days. (Auster 115)

The major step in Nashe’s reterritorialization process, however, is related to his nomadic character and takes place while he works on the construction of the wall. When they are offered to work on the construction to pay their debts, Nashe does not oppose as Pozzi does and he feels calm and “clearheaded” in the course of the events (Auster 97). Nashe’s schizo-nomadic character welcomes the change of events as before, without an effort to interrupt their flow. Auster states that “[t]here was no doubt that things had taken a strange turn, but Nashe realized that he had somehow been expecting it, and now that it was happening, there was no panic inside him” (97). Nashe also feels that the work of construction will help him to settle down for a while and will solve his nameless problem. His calmness is the reverse of his moments of rush in his car, driving endlessly without a stop. This shows that he begins to slow down, and wishes to stop for a while:

Bit by bit, Nashe found himself giving in to the idea, gradually accepting the wall as the only solution to his predicament. Exhaustion might have played a part in it – the lack of sleep, the inability to think anymore – but somehow he thought not. Where was he going to go, anyway? His money was gone, his car was gone, his life was in shambles. If nothing else, perhaps those fifty days would give him a chance to take stock, to sit still for the first time in over a year and ponder his next move. It was almost a relief to have the decision taken out of his hands, to know that he had finally stopped running. The wall would not be punishment so much as a cure, a one-way journey back to earth.

(Auster 100)

Nashe is subconsciously aware that his nameless agitation to wander has eased for a while. He sees the work as a chance to decide what to make of his life from that point on. Still, he has doubts about the true motives of his wish to settle down; is he really just tired so that he needs to rest or is this a deeper urge to reterritorialize for a while? The present state of his life does not concern him as much as his future. His future, too, is again crystallized in “movements,” which can be seen as the awaiting deterritorialization. The following days in the meadow show that despite the hardships of the work, Nashe finds peace and happiness in the tranquility of the meadow. While Pozzi is strongly against the idea of staying at the meadow and building a wall and finds the situation “absurd,” (116) for Nashe, to settle down, to wait and to think for a while on his future which is “too uncertain to be anything but a shadow, a formless, unarticulated presence” (153-154) seem promising and he accepts the offer to work in the building of the wall. Nashe thinks that the wall will provide a temporary relief from the burdens of his past life and a chance to think on for a while before taking the next step in his life:

The days passed . . . he continued to say nothing about what truly concerned him – nothing about the struggle to put his life together again, nothing about how he saw the wall as a chance to redeem himself in this meadow as a way to atone for his recklessness and self-pity – for once he got started, he knew that all the wrong words would come tumbling from his mouth. . . (116)

It is crucial to understand what the wall means for Nashe in order to have access into the workings of his reterritorialization process. In a way, Nashe is “sealed in, tied up, reknotted, reterritorialized” with the help of the wall (*A Thousand Plateaus* 229). The wall certainly becomes more than a wall for him. Because the stones are not enough to replicate the old castle—the original construction from which the stones come—in its full scale, the two rich men decide it to be a massive wall. Even for them, the motive of constructing it is unreasonable, and, indeed very absurd. Even though the construction begins to pay their gambling debts, this motive is soon forgotten by Nashe and is replaced by more personal motives. Despite its absurdity and the hard work required to build it, the wall gives Nashe a reason to evaluate what he has done until that period in his life, and provides him with a cause to start all over again and continue his life. He sees the

wall as a chance to “redeem,” to compensate for his strange behavior of spending a whole year in his car. Auster’s choice of words, in this case “redeem,” well explains Nashe’s inability to understand his condition of having deterritorialized and now reterritorializing again. These two processes complete one another as Deleuze and Guattari put it, and Nashe’s voyage of deterritorialization is followed by a reterritorialization:

Every voyage is intensive, and occurs in relation to thresholds of nomadic deterritorialization . . . that simultaneously define complementary, sedentary reterritorializations . . . (deterritorialization on a stratum always occurs in relation to a complementary reterritorialization.) (*A Thousand Plateaus* 54)

In accordance with the processes he undergoes, Nashe’s way of thinking and his way of looking at his own life change. While he was driving endlessly for a year, he did not think about his life because he was in a kind of catatonic rush during which he felt as though his mind were emptying itself. However, during the process of reterritorialization, he is more hopeful about his condition. He feels as though he goes through “nothingness,” he has lost all that he had before, and yet this feeling does not drive him to roads once again. He continues to stay at the meadow and goes on with the construction:

‘I’m back to zero,’ he finally said to himself. And all of a sudden he knew that an entire period of his life had just ended. It wasn’t just the wall and the meadow, it was everything that had put him there in the first place, the whole crazy saga of the past two years: Therese and the money and the car, all of it. He was back to zero again, now those things were gone. For even the smallest zero was a great hole of nothingness, a circle large enough to contain the world. (Auster 152)

As the wall gets higher and reaches a considerable size, Nashe regards the wall as a construction of his own work. He feels attached to the wall, an attachment that can be paralleled to what an artist or artisan feels toward his/her creation:

Once he started on the fourth row, the wall began to change for him. It was taller than a man now, taller even than a big man like himself, and the fact that he could no longer see past it, that it blocked his view to the other side, made him feel as though something important had begun to happen. All of a sudden, the stones were turning into a wall, and in spite of the pain it had cost him, he could not help admiring it. Whenever he stopped and looked at it now, he felt awed by what he had done. (Auster 184-185)

Treating the wall as his creation, as a new territory he has reached through his voyage of deterritorialization and the process of reterritorialization, Nashe once more presents his schizo-nomadic character, for, according to Deleuze and Guattari, the schizo-nomad reaches “the unknown country, his own, which alone is created by his work in progress” (*Anti-Oedipus* 318). This unknown territory, the wall in this case, is both a production of the schizo-nomad and his new home. This new space (the meadow), and the wall (the carving out a new territory) help Nashe to overcome his restlessness for a while, to settle him down and provide him with a new state of consciousness. According to Salmela, this new space is a “nowhere” that Nashe reached at the end of his quest. Salmela’s view of Nashe as a character “getting lost within oneself” (Salmela) can also be related to Deleuze and Guattari’s notions of the dissolving ego which is one of the main goals of schizoanalysis. In his search, in his voyage, Nashe manages to leave the “I” behind and to transcend it. As Salmela puts it:

The concept of Nowhere . . . is an indication of a site outside of identifiable geography. By definition, it precludes any attempt to find a point of reference on a map of any kind. As a spatially conceived element of the psychological realm, it transcends corporeality by defining itself through detachment and dissociation – from time, place, the body, and society. An oasis within the desert, it is the space of mind that remains indifferent, in the words of Charles Baudelaire, to “the fugitive pleasure of circumstance” – the mind that finds liberation to a large extent within itself. (19)

The structure of the wall and the descriptions regarding its features in the novel situate Nashe’s schizo-nomadic character within a postmodern spatial framework. Nashe’s relationship with space is not merely made up of his going beyond, or settling down to territories. He also takes part in the construction of a new territory. To put it in another way, the states of attachment to and de-attachement from space are accompanied by the act of shaping space. Nashe adopts a new home for himself as well as taking part in an unconventional construction. Nashe’s new home, the wall in the meadow, is indeed the project of Flower and Stone. There are motives that are left unexplained in the novel: building the wall, making a miniature city and collecting antique objects are just shown to be the hobbies of the two men. However, these constructions influence the course of events in the novel, and constitute a fictional postmodern space that is eclectic as well as fictional that serves as a background for Nashe’s story.



Flower and Stone decide to rebuild an old Irish castle and they have the stones carried by ship from Ireland to the United States. When the work proves impossible because of the lack of necessary stones, they decide to build a wall in a meadow that is close to their mansion. Actually, the wall can be regarded as a part of their larger project of world building and collecting objects. Flower works on “a miniature scale-model rendering of a city” (Auster 71). He tries to include every detail in his miniature city and calls it “the City of the World” (Auster 71). It is also the “ideal” city; Stone tries to create a “utopia” with this miniature model (Auster 71). Nashe has an obvious interest in the miniature model, he thinks that “[i]t was a marvelous thing to behold, with its crazy spires and lifelike buildings, its narrow streets and microscopic human figures . . . Nashe began to smile, astounded by the sheer invention and elaborateness of it all” (Auster 71). Nashe is fascinated by the idea of constructing a miniature city, and a miniature mansion, where they are, in the City of the World. Thus the idea of making a model of a model that “could go on forever” further attracts his attention (Auster 73).

The miniature model is a replica; a simulacrum of the world and its idealistic features try to better the defects of the real world. In a way, it manages “to call our world into question” (Millhauser “Replicas” 51). In this regard, it can be said that as a simulacrum, it helps to complicate such issues as our understanding of the world and the reality of it. The real world does not have such concerns as to be the really real. However, the miniature model of the world is aware of its situation as a replica, and it tries to add up and develop itself to create an ideal alternative to the real world it imitates even though it gradually transforms into an absurd construction. As Auster puts forward, the wall also tries to bring the past and the future together. In its compact form, the miniature model is a self-contained world:

Look at the Hall of Justice, the Library, the Bank and the Prison. . . . the Four Realms of Togetherness, and each one plays a vital role in maintaining the harmony of the city. If you look at the prison, you’ll see that all the prisoners are working happily at various tasks, that they all have smiles on their faces. That’s because they’re glad they’ve been punished for their crimes, and now they’re learning how to recover the goodness within them through hard work. That’s . . . so inspiring about Willie’s city. It’s an imaginary place, but it’s also realistic. Evil still exists, but the powers who rule over the city have figured out how to transform evil back into good. (Auster 72-73)

The other room in the house that attracts Nashe's attention is the room where Flower exhibits his collection of antique objects. Flower's "historical memorabilia" put in "glassed-in display cabinets" cause Nashe to feel "as if he had walked into a museum" (Auster 75). Flower's pastiche-like collection brings various historical moments to the same plane through various objects. In a way, it revives history as a museum aims at doing. The sights of the collection continues to haunt Nashe's imagination during his stay at the meadow after Pozzi escapes: "[t]hose were the days when he thought most about Flower's collection of objects: the handkerchiefs, the spectacles, the rings, the mountains of absurd memorabilia. . . . He was not disturbed by this, however, merely astonished" (Auster 185). It can be said that these two constructions influence Nashe because they try to revive and replicate the world and its history. Besides, they bear the personal characteristics of the two men: they are constructions of new worlds created through their perceptions. The constructions depict personal histories. Following the construction of the wall, Nashe also makes up his mind to keep a personal history because of these two constructions, and the wall becomes his way of keeping track of his days at the meadow which are solitary yet inspirational.

The wall acts as a tool for Nashe to reterritorialize; however, it evolves into a creative flight within itself, and finally prepares his final deterritorialization. With its shape and design, the wall is a basic wall following a straight line in the middle of the meadow. The wall becomes a creation that Nashe can be proud of. The motives that give way to the construction of the wall can be regarded as postmodern. It is not a functional, but a purely fictional construct which tries to be a self-contained world in itself. The wall is inspired by Stone's miniature city as well as Flower's collection of objects: instead of building a castle, the two eccentrics decide to turn the stones "into a work of art" (Auster 78). Similarly, for Nashe the wall becomes a world in itself like the City of the World and records his personal history as does Flower's collection. It becomes a plane for creating a new world for Nashe that would replace his previous life and territories he then occupied. For Nashe, the wall becomes a personal construction, and a significant element in his life, he sees his life in a compact form when he looks at the wall. It evolves into a place for him to write his personal, micro-, or petit-history. Its motives and its future unclear, the wall is a perverse construction, which Robert Venturi puts forward as an important aspect

of postmodernist architecture in his manifesto, “Complexity and Contradiction in Architecture” (Venturi 16-19). As postmodern architecture aims at combining the old and the new, the wall unites the past, present and future. As Flower states and as it holds true for Nashe, the wall becomes “A Wailing Wall” (Auster 78), it becomes a structure loaded with different meaning and open to possible readings (Venturi 16-19):

[T]here’s nothing more mysterious or beautiful than a wall. . . . [s]tanding out there in the meadow, risking up like some enormous barrier against time. It will be a memorial to itself . . . a symphony of resurrected stones, and everyday it will sing a dirge for the past we carry within us. (Auster 78)

Although the idea of the wall comes from the two eccentrics, the true creator of the wall is Nashe. He is the one who is truly attached to it as a creation. In a scene, Pozzi states that he and Nashe are indeed architects and “specialists in the art of ‘historical reverberation’” (Auster 144). He even makes up a lie that they would build a replica of Buckingham Palace in the future. In the process of reterritorialization, therefore, Nashe gradually turns into an artist, an architect. The reason for the construction of the wall, its simple design, and the absurd motives behind it, however, reserve a kind of artistic madness. Nashe’s attachment to it is beyond any reason, his schizo-nomadic character finds its outlet first in driving, then in the building of the wall. Nashe’s treating the wall as an art work, and a world within itself concretize Deleuze and Guattari’s theories on the nature of madness: “Here, madness would no longer exist as madness, not because it would have been transformed into “mental illness,” but on the contrary because it would receive the support of all the other flows, including . . . art” (*Anti-Oedipus* 321). In Deleuze and Guattari’s view, the wall, and Nashe’s devotion to it confirm not the “neurotic” side of his schizo-nomadic character, but its creative dynamics that can trigger the birth of neo-territories, new worlds. To use Deleuze and Guattari’s phrasing,

The schizoanalytic flick of a finger, which restarts the movement, links up again with the tendency, and pushes the simulacra to a point where they cease being artificial images to become indices of the new world. That is what the completion of the process is: not a promised and a pre-existing land, but a world created in the process of its tendency, its coming undone, its deterritorialization. (*Anti-Oedipus* 321-322)

Nashe reterritorializes for a period of time, which happens through the wall, and which in

turn deterritorializes him with its unconventional features. As a schizo-nomad, Nashe “reterritorializes on deterritorialization itself” (*A Thousand Plateaus* 381). “It is the earth that deterritorializes itself, in a way that provides the nomad with a territory” (*A Thousand Plateaus* 381) and Nashe’s final deterritorialization takes place when he drives his car head on to another car. He is ready for this “absolute deterritorialization” (*A Thousand Plateaus* 55): “[t]here was no time to stop, no time to prevent what was going to happen, and so instead of slamming his foot on the brakes, he pressed down even harder on the gas” (Auster 198). Nashe finally completes his “one way journey”— his deterritorialization which would not be followed by any other reterritorialization— “back to earth” (Auster 100).

**2.2. “BLACK GARDENS OF IMAGINATION:” HOTELS IN *MARTIN DRESSLER: THE TALE OF AN AMERICAN DREAMER***

*If only I could create a world superior to this world, which would annihilate it and replace it.*

Steven Millhauser from *Portrait of a Romantic*

Like Steven Millhauser’s short stories and other novels, *Martin Dressler: The Tale of an American Dreamer* presents spaces that disorient the characters in the novel. Martin Dressler builds hotels that gradually evolve into strange and dislocating structures for both himself and other characters of the novel, and that finally lead to their own demise. As Arthur Saltzman observes “[l]ike Millhauser’s attics, pawnshops, carnivals, and arcades, the hotels of Martin Dressler are liminal margins, into which visitors step into new dimensions, and, at times, their own extinction” (598). These dislocating and disorienting features of the hotels demonstrate Martin Dressler’s schizo-nomadic leaps into the unknown as has been discussed in the previous chapter. However, after their construction has been completed, these hotels serve as places for Dressler to reterritorialize for short periods of time except for the Grand Cosmo which leads Martin Dressler to reterritorialize on deterritorialization itself with its deterritorializing postmodern characteristics.

After reterritorializing first through his café business, then through his hotels: the Vanderlyn, the Dressler and the New Dressler and through different women: Gerda the Swede, Marie Haskova and the Vernon women—a mother and two daughters—Martin Dressler ultimately de- and reterritorializes on the Grand Cosmo. Beginning with the Vanderlyn, the hotels Martin builds become places that simulate first the city, then the world and finally the entire cosmos. In this respect, they can be called simulacrum which become realer than what they replicate. Apart from being simulacrum, these

constructions bear postmodern features which make them both the concretization of Dressler's imagination and his schizo-nomadic urge.

Martin is a successful businessman as the title of the novel suggests, dreaming and realizing his American Dream. Even when he is fourteen, he realizes that in order to become successful, he should "imagine the confusion of the strangers, satisfy their desires, make things simple and orderly and clear" (Millhauser 37). He manages all these very well which enables him to be promoted quickly at the Vanderlyn and establish his own business soon and reterritorialize himself in the business world. His business career keeps him within the established and known territory, and even after his frantic walks around the city during which he forms new grand ideas, he reterritorializes through business and hard work. As Saltzman also remarks, "his visionary flights are rooted in practicality" (596). The chain lunchrooms, which he later names cafes, are his first enterprise and they keep him still in the territory of business for a while until his vision at the Vanderlyn Hotel, after which he turns to hotel business.

Apart from business and hard work, another major orientation in Martin's reterritorialization is his relationship with women. He has a series of relationships with different women that all turn out to be temporary. He cannot continue his relationships for long periods of time, and they are generally one-night stands. When he meets the Vernon women, a mother and her two daughters Caroline, the fair one, a dreamer, a sleeper, quiet, childish; and Emmeline, the dark one, the energetic, and the hardworking, Martin finally senses that he can marry Caroline to whom he feels closer to despite her detachment from the world surrounding her. In a way, Martin wants to "enter her dream" because "[t]he thought of Caroline's remoteness, her enclosure in a private dream, a secret room, stirred Martin to a kind of irritable desire" (Millhauser 126). Even though Martin decides to marry Caroline, an act that symbolizes his settling down in a defined territory, Martin's incentive to marry is beyond conventionality. He thinks that he has fallen in love, which is merely his wish to perpetuate his dream-life through Caroline. It can be inferred that his reterritorialization on Caroline turns out to be an act of deterritorialization, because he again follows the flows of his desire. As it turns out during the course of their marriage, the couple does not develop an intimate relationship

with each other, for, Caroline is “a ghost-wife, a dream-wife” (Millhauser 133) and Martin, a wanderer in his schizo-nomadic ventures. On the other hand, Emmeline becomes the person with whom Martin has a true friendship. Emmeline’s ideas on business transactions prove very helpful for Martin and he is thankful to Caroline, “for having a sister who understood everything” (Millhauser 134). Another woman whom Martin feels attached to during his marriage is Mary Haskova who is a worker at the hotel where he is staying. Martin’s reterritorialization takes a different quality with his relationship to three women at the same time: “it was as if he had three wives, and was married to all of them, or none of them, or some of them, or now one and now another of them” (133). It is seen that Martin’s reterritorialization happens on unconventional relationships.

Martin’s next steps in reterritorialization are again short-lived and transitory. Beginning with the renovation of the Vanderlyn, he feels at peace after the completion of each construction and stays in them for a while soon to be overwhelmed once again by the need to move and expand. With each new idea, Martin creates “new lands” which become “route[s] to deterritorialization” (*A Thousand Plateaus* 324) and on which he then settles down, which is to be followed by the need for “fresh air” (Millhauser 177).

Like the constructions in *The Music of Chance* and *The Museum of Innocence*, the hotels have “the-value-of home” for Martin (*A Thousand Plateaus* 326). After he completes the construction of these hotels, he settles in them. At this point, it is important to note that except during his childhood, Martin does not have a permanent home, and lives in hotels. His nomadic life can be viewed as a state of transience. His own hotels become homes for Martin. Each home, the Vanderlyn, the Dressler, the New Dressler and the Grand Cosmo are first “vectors” of Martin’s deterritorialization (*A Thousand Plateaus* 382). They then become places where he stops and reterritorializes and which are soon “traversed by movements of deterritorialization” once again (*A Thousand Plateaus* 326). Deleuze and Guattari outline the inextricable relationship between acts of deterritorialization and reterritorialization, by emphasizing that the territory can be a place to deterritorialize from as well as to reterritorialize in:

[W]e must remark that the territory is constantly traversed by movements of deterritorialization that are relative and may even occur in place. . . . A territory is always en route to an at least potential deterritorialization, even though the new assemblage may operate a reterritorialization (something that “has-the-value-of” home). . . . The territory is inseparable from certain coefficients of deterritorialization. (*A Thousand Plateaus* 326)

The hotels, these new territories Martin constructs by his schizo-nomadic urge, are what Steven Millhauser calls “replicas” and what Jean Baudrillard calls “simulacrum.” They aim at creating self-sustaining worlds that would make the real world of the novel unnecessary as well as calling that “world into question” (Millhauser “Replicas” 51). In copying the city, the world and finally the cosmos, Martin’s hotels “cease being artificial images to become indices of the new world” (Deleuze and Guattari *Anti-Oedipus* 322). In other words they become more than what they copy. Millhauser’s ideas on the replica resemble Deleuze and Guattari’s positive ideas in relation to simulation and simulacrum (Massumi “Realer than Real: Simulacrum according to Deleuze and Guattari”) in that he sees a potential in the replica, in this simulated territory, and also in this new creation, a power to surpass and exceed what it has copied. For instance, as Millhauser states, Martin’s last hotel, the Grand Cosmo, is “a complete and self-sufficient world, in comparison with which the actual city was not simply inferior, but superfluous” (Millhauser *Martin Dressler* 265). Besides, the simulacrum or the replica can question its precedent:

[T]hey seem to whisper that the real world at which they stare so intently is no such great matter, since it may be replaced by the likes of them. And don't they seem to ask us, though teasingly, how we can be so certain that the other world, the solid world of real objects from which they draw their being, is itself not a deception? (“Replicas” 60)

Martin’s first project is to create a city within a single building which he does with the Vanderlyn. He takes up the project of combining the old with the new and he brings together both the technologically up-to-date and the nostalgic in the Vanderlyn. As Marc Chenetier points out for the fiction of Millhauser, and which also holds true for Martin, there is a “malaise, of a feeling of lack” that causes Martin to feel restless. According to Chenetier, this feeling



nourishes itself and expands, trying to fill this lack. It moves toward a paroxysm which might promise a new way of knowing, then, exhausted by [its own] excess, muted by the inexpressible, butting against the insoluble, it gives way to a new attempt to conquer the imaginary space, whereupon . . . it destroys itself by dissolving the forms it had so meticulously arranged to reach that point. (*La Precision* 89)

Martin is zealous to include contradictions in the hotel and he is against what is united and ordinary, which can be interpreted as his wish to create a postmodern space which houses diverse elements. The feeling of a lack which Chenetier points out drives him to reterritorialize on as many diverse elements as possible. The need for diversity and excess finds its outlet in postmodern architecture which in turn aims at housing complexities and contradictions. There is an obvious parallelism between Martin's desire and the features of postmodern architecture: Martin's own "excess, muted by the inexpressible, butting against the insoluble" urges him to "conquer imaginary space" (Chenetier 89). Likewise, postmodern architecture, as Jacques Derrida also points out, is in search of reaching "the Supreme, the Sublime," and for this aim it includes excessive diversity that enables it to conquer new imaginary spaces ("Architecture Where Desire May Live"). Martin's reterritorialization through and on postmodern architecture is a natural outcome of the need to satisfy a feeling of lack. Millhauser defines Martin's perception of the design of space:

[F]ar from deploring such contradictions, Martin feel[s] deeply drawn to them, as if they permitted people to live in two worlds at once, a new world of steel and dynamos and an older world of stone arches and hand-carved wood. . . . He admire[s] the stores as immense solutions to problems of organizing space, of bringing together in a complex harmony an astonishing number of often clashing notes . . . [they] seem to make of each grand emporium a little enclosed city, a roofed city with an intricate system of elevators and stairs moving shoppers vertically through a world of attractions. (178-181)

The new design of the Vanderlyn recalls the features of postmodern architecture. Robert Venturi, one of the most important names in postmodern architecture, argues that architecture must embrace complexity and contradiction which is achieved through bringing the old and the new together, and he prefers elements "which are hybrid rather than "pure," compromising rather than "clean," "accommodating rather than excluding,"

and “redundant rather than simple” (16). The Vanderlyn and the hotels that would follow it are hybrid forms that bring many spaces together into the single space of the hotel.

Martin’s new hotel after the New Vanderlyn is The Dressler Hotel. For the hotels following the New Vanderlyn, Martin works with an Austrian architect named Rudolf Arling. Arling introduces the idea of inner eclecticism to Martin, by which he means “not the familiar combination of antiquated styles with modern technological devices like elevators and telephones” as Martin employed in the space of the Vanderlyn “but rather the tendency of modern structures to embrace and enclose as many different elements as possible” (194). Together, they put this idea into practice through the hotels where they realize inner as well as outer eclecticism, which again corresponds to the basic features of postmodern architecture such as celebration of spectacle, radical eclecticism, random historicism, irrational space (Woods *Beginning Postmodernism* 112).

Martin’s hotels are postmodern because in postmodernist architecture “the aesthetic features of architecture are celebrated for their own sake, as opposed to the way in which modernist architecture sought to subordinate form to function” (Woods 112). Martin, too, dismisses any functional aim in the structure of his hotels. Martin sees one day that in a part of the hotel the wind is blowing the rain inside, “so that customers were huddling in one corner” (218). This shows that the hotel does not function as a shelter. This is also the exact rendering of Peter Eisenman’s concept of architecture according to which buildings should abandon “the traditional distinction between inside and outside” (*House of Cards* 13). Eisenman argues that this would create new spaces and “the traditional notion of place is [thus] undercut because each place is actually many places at once” both inside and outside (*Re:Working Eisenman* 22). Instead, the hotels are products of Martin’s imagination, his own fictions. The territory which Martin deterritorializes from transforms into spaces where he chooses to reterritorialize because of their fictional and imaginary features.

The Dressler Hotel is described by Millhauser as having “a boldness of vision,” “a structural ingenuity,” and it is so “heavily ornamented” that its exuberance is to be acknowledged as “a sheer delight in itself” (Millhauser 210). It is also described as a

“real battle against symmetry” which complies with postmodernist interest in irrational space. Postmodernist architects are against the modernist tendency to “rationalize and standardize” space with geometrical shapes and as a result they favor the use of space without any apparent motive. Every public room in the Dressler “was designed in a different period style” (Millhauser 212) which recalls postmodernist features like radical eclecticism and random historicism which refer to bringing different historical styles into one single plane (Woods 93-101).

Dressler and Arling take their project further with the New Dressler Hotel, which shows more radical features when compared with the previous hotels. Martin’s dream is to build a microcosm and to show “in a single building what the city [is] expressing separately in its hotels and skyscrapers and department stores” (Millhauser 235). In the novel, the descriptions of the New Dressler and what people experience in this hotel resemble Fredric Jameson’s account of Bonaventure Hotel located in Los Angeles. Jameson tells how he felt at a loss at Bonaventure, space of which can be called “postmodern hyperspace” (*Postmodernism* 44) which means the capacity of space to render people disorganized and dislocated. The new space Martin reaches through reterritorialization is an example of excess, of extravagance which is why it makes the customers in the novel confused.

Like the Vanderlyn, the New Dressler combines hotel, vacation retreat, museum, historical places, world wonders in its structure, and by doing so it also blurs the function of and the boundaries between these places by putting them side by side in one building. The New Dressler includes historical monuments from the history of the United States as well as paintings that depict scenes of historically significant moments. Martin re-depicts history in his hotel from his own points of view; after all he is an American Dreamer. The hotel also contains vacation retreats that provide different holiday possibilities like a beach or a camp by the woods. Martin wants to have everything in one building, as a schizo-nomad, to contain multitudes in the hotels which are the reflections of himself. Besides blurring the functions of different kinds of buildings, the New Dressler also dismantles the distinction between the interior and the exterior, inside and outside with the structure of the building. As the New Dressler exemplifies, postmodern space is

highly fragmented, and even pulverized and dislocating, making spatial orientation rather problematic.

The hotels preceding the Grand Cosmo and the Grand Cosmo itself become spaces where Martin reflects his own unconscious desires. In these places he seeks refuge: “always there was an invitation to put oneself at ease, to escape from the harshness of the world into a pleasant haven that was itself a little world” (Millhauser 195). Like the wall in *The Music of Chance* and the museum in *The Museum of Innocence*, these hotels bear the marks of their creator’s personal history which is full of schizoid urges to expand and recreate the world itself.

Like its predecessors the Dressler and the New Dressler, the Grand Cosmo is an example of postmodern architecture. The hotel becomes so overwhelming and strange that it leaps beyond than people can imagine. It contains so many attractions that it is almost impossible to discover the whole building. Some of the attractions it contains are pleasure parks with artificial moonlight, reconstructions of Hidden New York, an Asylum for the Insane, tableaux that depict The Assassination of Abraham Lincoln and Lazarus Rising from His Grave, the Hall of Optical Novelties, CineTheater and the Theatrum Mundi and “a globeshaped chamber” with “black-and-white images from every corner of the known world” (Millhauser *Martin Dressler* 270-71).

Rather than its locating function then, the Grand Cosmo can be described as a place of dislocation. Margaret Soltan points to a similar disposition in the works of architects like Eisenman and Bernard Tschumi. According to Soltan these architects “seek to create displaced buildings with disseminated meanings, buildings that no longer express, say, shelter” (Soltan “Architecture as a kind of Writing”). Eisenman himself points out that as long as architecture dislocates, it can keep its energy, “which is creative and critical rather than stabilizing and institutionalizing” (*Re:Working Eisenman* 16). Dressler’s Grand Cosmo, too, is criticized for its dislocating structure by the people in the novel. They even claim that the Grand Cosmo is “an act of disobedience” (Millhauser 281) because, while the New Dressler tried to render the city unnecessary, the Grand Cosmo tries to be “a world within a world, rivaling the world” (284). Like Eisenman, Bernard

Tschumi states that “architecture only survives where it negates the form that society expects of it. Where it negates itself by transgressing the limits that history has set for it” (*Architecture and Disjunction* 64)

It can be said that Martin finally reterritorializes on and through the Grand Cosmo. On his relationship to his construction, it can be said that his reterritorialization takes the shape of a total identification with the structures he builds as in the other two novels. Only, the Grand Cosmo mirrors Martin’s “black gardens of imagination” (Millhauser 272). He settles down there totally detaching himself from the formerly occupied territories: “[h]e became reluctant to leave the Grand Cosmo, as if the act of passing through its doors were a form of abandonment, of betrayal. The Grand Cosmo needed him, needed him far more than Caroline or Emmeline” (Millhauser 277). As Laura Miller points out “the farthest reaches of the imagination belong to the utterly ruthless, to the likes of Sade. And even if you don’t go quite far, things can get scary. As the old map says: Here be monsters” (Laura Miller “Theme Parks of the Mind”). Martin’s venture into creating the world comes from his schizo-nomadic drive to multiply and it is indeed “a satanic overarching” (Posthlethwaite “Cities of the Mind”).

Finally, it should be noted that Martin’s hotels have a theatrical flavor. The effect of theatricality also refers to the hotels’ being “simulacrums,” “replicas” of the world outside. Like a stage design in theater, these constructions try to create the illusion of being what they copy. David Harvey argues that this effect of theatricality is an outcome of the schizophrenia which Martin Dressler represents ideally. Harvey reflects that,

the theatricality of effect, the striving for jouissance and schizophrenic effect are all consciously present. Above all, postmodern architecture and urban design of this sort convey a sense of some search for a fantasy world, the illusory “high” that takes us beyond current realities into pure imagination. The matter of postmodernism ... is “not just function but fiction. (David Harvey *The Condition of Postmodernity* 97)

As can be seen, Martin has found the ideal outlet for his schizo-nomadic drive in postmodern architecture by reterritorializing on it. With its “schizophrenic effect,” fantastical incorporations, and imaginative ventures, postmodern architecture is based on

the idea of fictionality rather than functionality. This fictional quality satisfies both Martin's wish to create an illusory space by incorporating the real and the fictional together and his wish to recreate the world with its wonders included. Even as the Grand Cosmo transforms into "dystopian disaster of clash, uncertainty and confusion" (Burroway "Heartbreak Hotel"), Martin feels satisfied with what he has created:

The sense of failure filled him with an odd energy—he wasn't going to sit in melancholy stupor and watch the snow come sifting down. After all he had done what he wanted to do, it could not have been different, his only error was to have dreamed the wrong dream. And Martin embraced his failure, threw himself into the idea of failure as into a new and soaring creation. (284)

To sum up, Martin's reterritorialization process begins simultaneously with his movements of deterritorialization. Unlike the other two characters, Nashe and Kemal, however, these processes are short and constantly traversed by movements of deterritorialization. Martin's hotels where he reterritorializes and which he reaches at the end of the movements of deterritorialization are territories that are the creations of his imagination, they are simulacrums and accordingly, bear postmodern characteristics.

### 2.3. “A PLACE WHERE ONE COULD LIVE WITH THE DEAD:” THE MUSEUM IN *THE MUSEUM OF INNOCENCE*

Orhan Pamuk’s *The Museum of Innocence* can be categorized as a work that uses “museological practices.”<sup>4</sup> Unlike other works that use the museum as a “textual location” and a motive, Pamuk’s novel announces that a real museum will be established in İstanbul that exhibits the memorabilia of the characters of the novel. *The Museum of Innocence*, thus, reads like a museum catalogue as well as the love story of its protagonist. Speaking at many points directly to the reader, Pamuk continually reminds his readers that they are not only reading a novel, but a museum guide, and while doing this, they should feel that they are in the world of a museum. By transforming his fictional venture into real life by founding the Museum of Innocence at Çukurcuma, İstanbul, Pamuk takes the challenge of enlivening a fictional space in real life, and blurring the boundaries between art and real life, fiction and fact, the simulated and the real.

Apart from its existence in real life, the museum is the main place and object of Kemal’s reterritorialization process in the novel. After he deterritorializes through his love for Füsün, he reterritorializes first on the Keskins’ house and on the moments he spends with Füsün, and later on the Museum of Innocence. Like Nashe, his reterritorialization takes place on two complementary planes, that of schizoid and nomadic. His schizoid rift and deterritorialization slow down through the Keskins, their house, Füsün and certainly the objects. His nomadic deterritorialization stops for a while when Keskins’ house at Çukurcuma is converted to a museum. The Museum of Innocence becomes a new world for its curator, Kemal, who aims at simulating his love for Füsün by exhibiting objects that are reminiscent of her. With the founding of the museum, he tries to recreate the moments he spent loving, thinking of and missing Füsün. The museum, however, tells

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<sup>4</sup> In their book *The Exhibit in the Text* (2009), Caroline Patey and Laura Scuriatti name a few authors who have employed “museological practices in [their] literature” (Patey and Scuriatti 5). Some of the names they give are Jorge Lois Borges, Umberto Eco, John Fowles and Italo Calvino who “turn to the museum as a favorite textual location and use it as a rationale of their work” (Patey and Scuriatti 5). According to the editors, besides these contemporary names, there exist “ancient mythological and etymological” origins between “museums and words” (Patey and Scuriatti 1).

more than his love as Kemal later states. It tells the story of Istanbul. While Kemal hopes to reterritorialize through the museum at first, and does for a short period of time, the museum itself becomes deterritorializing for Kemal and drifts him finally to his “absolute deterritorialization” (*A Thousand Plateaus* 55).

At first, when Kemal is searching for Füsün and is being drifted into his deterritorialization day by day, he hopes that the next day would be different and he would overcome his illness and be “normal” again. He likens falling in love to an unfortunate experience the effects of which would soon pass over. In his treatment of love in the novel, Orhan Pamuk himself states that: “I want to look at love as a traffic accident. And in this book, I do. Something that befalls us” (*Manzaradan Parçalar* 437). Kemal thinks that he would re-territorialize and go back to the old territories of his past life, of his fiancée and of his life among the bourgeois society after this “traffic accident.” However, his attempts prove futile at this initial stage, and he has to wait for a while to reterritorialize, not by returning to his previous territories, but by settling in a completely new territory.

Kemal’s first step in his reterritorialization takes place when he finds Füsün after one year of searching. Gradually, he develops the habit of visiting the house of Füsün and her family—the Keskins’ house. These visits last eight years, during which Kemal forms a new territory that is defined with his relationship with the Keskins. This new territory, this formerly unknown land, is characterized by his emotional attachment to Füsün—as a direct result of his deterritorialization—and her family. His reterritorialization takes place through a deep attachment to space, to the house in Çukurcuma.

In the chapters that recount the time he spends at the Keskins’ house, Kemal’s happiness as a result of his reterritorialization can well be observed. He feels content and peaceful now that he can see Füsün and, as he states, “[h]appiness means being close to the one you love, that’s all” (Pamuk 253). He decides to visit their house three or four times a week so as not to “fall into the bilious black abyss of love,” that is, not to return to his former state of deterritorialization (Pamuk 277).



Kemal thinks that his happiness is the result of his relationship with time. He recounts his experiences, both during deterritorialization and reterritorialization, with reference to time. He feels time as static and unmoving while he was waiting and searching for Füsün, yet during his reterritorialization he experiences it as divided into single “Aristotelian” moments (287), during which he had happy memories with Füsün:

For the sake of any readers who are amazed that I could visit Füsün and her family . . . for eight years, and who wonder how I can speak so breezily about such a long interval—thousands of days—I would like to say a few words about the illusion that is time, as there is one sort of time we can call our own, and another—shall we call it “official” time?—that we share with all others. It is important to elaborate this distinction, first to gain the respect of those readers who might think me a strange, obsessed, and even frightening person, on account of my having spent eight lovelorn years trudging in and out of Füsün’s house, but also to describe what life was like in that household. (Pamuk 282)

Kemal’s reterritorialization is shaped by a feeling of “timelessness” during which he forgets the “official,” one single “Time” reminded by the radio, television and the clocks in the house. When he enters into the Keskins’ house, he experiences time subjectively as single moments of happiness. His eight year long reterritorialization is entrenched in his perception of time. Happiness that comes after he reterritorializes is prolonged and relived by remembering the single moments of his reterritorialization process:

For me, happiness is in reliving . . . unforgettable moments. If we can learn to stop thinking of our lives as a line corresponding to Aristotle’s Time, treasuring our time instead for its deepest moments, each in turn, then waiting eight years at your beloved’s dinner table no longer seems such a strange and laughable obsession but rather . . . assumes the reality of 1593 happy nights at Füsün’s dinner table. Today I remember each and every evening I went to supper in Çukurcuma—even the most difficult, most hopeless, most humiliating evenings—as happiness. (Pamuk 289)

Perhaps no other chapter can show Kemal’s reterritorialization process better than the one entitled “Come Again Tomorrow, and We Can Sit Together Again” (Pamuk 289). To use the word “sit” makes the Keskins and Kemal “less uncomfortable” in the face of his unnatural visits (295). It is just a common word and becomes a good excuse for Kemal to pay visits to the Keskins’ house. The Turkish way of inviting or bidding farewell to the

guests to one's house is used by Aunt Nesibe to invite Kemal to their house. Apart from its common usage, however, the word "sit," to stay still for a long period of time, shows that Kemal is not in a rush anymore. He has already reterritorialized in the Keskins' household. While he was a wanderer in the backstreets of poor neighborhoods, or a strange swimmer in the dangerous waters of the Bosphorus, he now feels peaceful and tranquil while "sitting" with the family and watching Füsün. As Füsün states in one scene, "[h]ome is where the heart is, and where we fill our stomachs," Kemal's new home becomes the Keskins' house (Pamuk 328). Even though this new home is a place that reterritorializes Kemal, as Deleuze and Guattari remark, it will be "en route to an at least potential deterritorialization" (*A Thousand Plateaus* 324). Besides having a new home, like Nashe who defined a new familial territory with his relationship to Pozzi, Kemal has a new family and defines a new familial territory for himself through his relationship to the Keskins:

As the months and years went by, and I was still sitting and talking at the Keskin table, watching television with Tarık Bey and Aunt Nesibe, aimlessly gabbing about this and that—with Füsün joining in at the odd tangent—I tasted pleasures I'd never known before. You can say I was creating a new family for myself. Those nights sitting across from Füsün, taking part in the Keskin family's conversations lifted my spirits and made the world look so bright to me, I almost forgot the sorrow that brought me here. (Pamuk 349)

As in his deterritorialization, Füsün becomes the most important person in Kemal's reterritorialization because Kemal can only feel peaceful during the time he spends with Füsün. He reterritorializes only when he can be with Füsün. Significantly, when Deleuze and Guattari reflect on the relationship between desire, pleasure and reterritorialization, they state that reterritorializing on the beloved is equal to "find[ing] oneself," however, because deterritorialization is the desired state of being, they question the necessity of reterritorialization:

The renunciation of external pleasure, or its delay, its infinite regress, testifies . . . to an achieved state in which desire no longer lacks anything but fills itself and constructs its own field of immanence. Pleasure is an affection of a person or a subject; it is the only way for persons to "find themselves" in the process of desire that exceeds them; pleasures, even the most artificial, are reterritorializations. But the question is precisely whether it is necessary to find oneself. (*A Thousand Plateaus* 156)

During his visits to the Keskins' house, through Füsün and the house, Kemal's relationship to space and the way he experiences it also change. Kemal's love for Füsün can not be thought to be free of his feelings for the house. The house becomes a place where Kemal seeks refuge from the perils of his previous life. He settles down for eight years with the help of his relationship with Füsün and the Keskins' house:

As one visit to the Keskins' followed another, the streets of İstanbul, the world beyond the house, took on an eerie cast. To look at Füsün's paintings, to witness their slow progress, poring over the photographs of İstanbul's birds that Feridun had taken for her, and musing in hushed voices about which she would paint next . . . this intimation of security, continuity, and the pleasures of home seemed to fix things for all eternity. It lifted up my heart to behold that we lived in a universe both simple and good. The peace I felt came from the place, the room, our mood, and what we saw around us; it came from Füsün's slow progress painting birds, and the brick red dye in the Uşak carpet on the floor, the pieces of cloth, the buttons, the old newspapers . . . —in my mind they were all one piece. (Pamuk 353)

Apart from Füsün and the Keskins' house, Kemal's reterritorialization can be observed in the scenes when he is at Merhamet Apartments. The apartment is important, this time, in reterritorializing him. While he was in a deep sorrow and trying to be healed by the objects at Merhamet Apartments before he found Füsün, the house is now a place for him "to prolong" his happiness (Pamuk 353). He sees the Merhamet Apartments as an extension of the territory he settled in, as an extension of the Keskins' house. His relationship with and attachment to the objects, are also grounded at the Merhamet Apartments:

Especially after 1979 I'd grown well accustomed to the comforts of my new life, and moving between my home and my office, Füsün's house and the Merhamet Apartments, I felt at one with its spirit. I would go to the Merhamet Apartments, and reflecting upon the happy hours Füsün and I had spent there, I would lose myself in daydreams, admiring my slowly growing "collection" with ever renewed wonder. As these object accumulated, so did the manifest intensity of my love. Sometimes I would see them not as mementos of the blissful hours but as tangible precious debris of the storm raging in my soul. (361)

Another significant element in Kemal's reterritorialization, and also one of the main motifs of the novel as well as the reason for the founding of the museum is Kemal's

obsessive interest in the objects that are related to Füsün in one way or another. These objects that caused him to deterritorialize from his former territories earlier, are the very objects that lead to his reterritorialization process. In other words, their influence depends on which territory Kemal occupies.

As Deleuze and Guattari state, deterritorialization “may be overlaid by a compensatory reterritorialization” (*A Thousand Plateaus* 508). In this respect, anything “can serve as a reterritorialization, in other words, ‘stand for’ the lost territory; one can reterritorialize on a being, an object, a book, an apparatus or system” (508). In Kemal’s case, it can be said that there are consecutive steps: beginning with objects, he later reterritorializes through Füsün, her family, and their house, through objects again at Merhamet Apartments, and finally through the museum.

While they have an important function in his reterritorialization process, the objects related to Füsün finally prepare for Kemal’s final deterritorialization. Driving the car head on to a tree—like Nashe— Füsün dies, which brings Kemal’s eight year of settling down to a halt. Following this, Kemal deterritorializes again, and this time more strongly and deeply. As he recounts, his life transforms into a dream on which he does not have any control anymore:

In those days I’d ceased to think of my life as something I lived in wakeful consciousness of what I was doing: I’d begun instead to think of it as something imagined, something—just like love—that issued from my dreams, and as I had no wish either to fight my growing pessimism about the world or to surrender myself to it unconditionally, I acted as if no such thoughts had entered my mind. (420)

Kemal feels restless again because his conception of İstanbul alters significantly: it is now “a very different city” (492) “teeming with reminders” of Füsün (495). It can be said that İstanbul is now a totally territorialized, recoded and known space that will not keep Kemal’s restless soul peaceful. Kemal is driven this time to more exhaustive wanderings throughout the world, and he visits thousands of museums as well as backstreets of poor neighborhoods in various cities of the world. Because of the impossibility of reterritorialization once again, Kemal decides to re-territorialize his love—if not

himself—and tell his story to other people. The idea of founding a museum is born of his need to record the history of his love.

The museum, like the wall in *The Music of Chance*, is very significant in understanding Kemal's last, though impossible, attempt to reterritorialize. Converting the Keskins' house to a museum, Kemal uses an already reterritorialized space for a new reterritorialization process. No matter how much the museum seems to be a place to reterritorialize, as will be explained, it has deterritorializing features. The museum becomes a way for Kemal to tell his love to other people who do not know anything about İstanbul and its neighborhoods. He realizes that only if he documents his life and love that are deeply entrenched in İstanbul will he be able to “make sense of those years” collecting objects (Pamuk 498). He creates a place for himself through which he can recount his past life, his history and also the history of İstanbul and the political and social events of the times from his own perspective.<sup>5</sup> Like the two previous protagonists, he tells his personal, micro-history through architecture. As Nashe does with the wall, Kemal aims at creating a personal history with the museum and with the way it chronologically exhibits objects because he believes that “the past is preserved within objects as souls are kept in earthen bodies” (Pamuk 500). The museum is thus intended to recount the years Kemal spent loving Füsün, and like most of the museums, it is devoted to the “loved one preserved for eternity” (Laurent *The Exhibit in the Text* 13). To put it in another way, Kemal intends to simulate a world founded on his memories. As Steven Millhauser highlights, memory is itself a kind of replica, a simulacrum which is “a remembered object, appearing in the mind as an image” (Millhauser “Replicas” 59). Kemal's memories, however, appear not only as images in his mind but also as concrete objects in real life. Therefore, through the museum he replicates in flesh a bygone era in his life.

With the museum, Kemal not only simulates a past world of love, but also creates a new plane which is inspired by the museums all around the world. In its single plane, the museum recreates the experience that Kemal undergoes during his wanderings in world

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<sup>5</sup> The quince grinder (“Appendix”), for instance, is not just an object Kemal steals from the Keskins' house. With this object, Pamuk recounts the years of the coup and following martial laws such as the night curfew implemented in Turkey.

museums. In other words, Kemal tries to recreate the happiness he felt during his tours of these different museums; he makes up a collage of feelings which he tries to relive in the Museum of Innocence. Additionally, the museum is a collage of objects, a “heterogeneous memorabilia” (Laurent 13). As postmodernist architecture aims at doing, the Museum of Innocence creates a hybrid form that is historical and global but at the same time regional and entrenched in the story of İstanbul. Kemal also wishes to display various objects that are connected to each other not by a definite frame, but by his love. The objects, and through these objects, the museum have a language of their own which “signifies and communicates” (Jencks *The Language of Postmodern Architecture*). They tell Kemal’s love story, as well as a history of a country. The Museum of Innocence is also an architectural example that can be viewed through Charles Jencks’ term of “double” or “dual coding” by which he means that architecture speaks two languages to two different audiences (Woods 99). One is that it addresses other architects, the other is that it addresses the public. Kemal makes a collage of museums he visits all around the world which only a careful reader of the book can observe in the museum, while the museum also addresses the public at large with its existence as a museum, as a place to visit for pastime:

[H]istorical ambivalence is one of the principal features of postmodernist architecture, which generally refers to a building which works on two semiotic levels: it addresses other architects and a concerned minority who care specifically about architectural meanings; and it addresses the public at large, or the local inhabitants, who care about issues of comfort and a way of life. This is what Jencks has termed postmodernism’s ‘dual-coding’ or ‘double-coding’, or a conscious schizophrenia, which amounts to nothing less than architectural irony, or pastiche. (Woods 99)

Kemal realizes that the harmony in an exhibit needs not be the only way to display objects and that the exhibition of heterogeneous memorabilia can well work to tell what one feels. He visits a museum built by one of the important names of Modernist architecture, Walter Gropius. He observes that despite the building’s and the architect’s initial purposes such as clarity, mechanism and reductivism, which are also basic tenets of modernist architecture, inside of the building can have a rather complex form and can be characterized by disharmony:

I first came to understand how my pure contentment flowed not just from these museums as collections, but from the harmony in the arrangement of their pictures and objects. But it was not until I visited the Museum der Dinge in Berlin, once accommodated in the Martin Gropius Building and later made homeless, that I saw this truth another way: One could gather up anything and everything, with wit and acumen, out of positive need to collect all objects connecting us to our most beloved, every aspect of their being, and even in the absence of a house, a proper museum, the poetry of our collection would be home enough for its objects. (501)

Kemal also argues that the museum should be organized in such a way that “wherever one stands inside it, it should be possible to see the entire collection, all the display cases, and everything else” (519). Such an exhibition technique might as well be regarded postmodern because one quick look at the objects will show a large, heterogenous, and complex collage of objects. Kemal is convinced that such a display will create a sense of infinite space as well as a feeling of timelessness in the visitors to the museum because “all objects in . . . [his] museum—and with them, [his] entire story—can be seen at the same time from any perspective, visitors will lose all sense of Time. This is the greatest consolation in life” (519-520).

Kemal aims at creating a dream-like space both with the feeling of an infinite space and of timelessness, a feeling he brings from his personal past. After he is drifted into his final deterritorialization with Füsün’s death, he feels as though he were lost in a dream. Kemal’s comments on his museum’s features are indeed parallel to the arguments on postmodern space. According to Fredric Jameson, for instance, postmodern space is characterized by a spatial liberation as well as play. In the museum, this spatial liberation is achieved through its dreamlike qualities. The feeling of being caught in a dream will bring temporal and spatial ambiguities in the plane of the museum, which is also a significant characteristic of postmodernist architecture as “irrational space” (Woods 113). As Woods underlines, “postmodernism . . . suspends normal categories of time and space, social and rational categories which are built up in everyday architecture” (*Beginning Postmodernism* 113). Kemal mentions the dream-like feeling that he wants to capture in the museum as follows:

I struggled for a long time to convey for the Museum of Innocence this sensation of being caught in a dream. The condition has two aspects: (a) as a spiritual state, and (b) as an illusory view of the world.

(a) The spiritual state is somewhat akin to what follows drinking alcohol or smoking marijuana, though it is different in certain ways. It is the sense of not really living in the present moment, this now. Visitors to my Museum of Innocence must compel themselves . . . to view all objects displayed therein—the buttons, the glasses, the old photographs, and Füsün’s combs—not as real things in the present moment, but as my memories.

(b) To experience this present moment as a memory is to experience a temporal illusion. But I also experienced a spatial illusion. (421-422)

For Kemal, the museum is a place where he can remember and relive the moments he spent with Füsün. He wants the museum to be a place “where one could live with the dead” (Pamuk 503) and he establishes this museum with a “monastic dedication” (Negar Azimi). The museum finally becomes a plane where various dynamics such as memory, personal history, the feelings of timelessness and spatial illusion intertwine so as “to make visitors feel that they are in a place of worship which as a mosque, should awaken in them feelings of humility, respect, and reverence” (519). In this respect, Kemal can be said to be the curator of what Michel Foucault calls “heterotopia” by which he means those spaces,

which are outlined in the very institution of society, but which constitute a sort of counter arrangements, all the other real arrangements that can be found within society, are at one and the same time represented, challenged and overturned: a sort of place that lies outside all places. (*Rethinking Architecture* 350)

As a museum, the Museum of Innocence is an institution that can well be “outlined” among the institutions of the society; however, with its unconventional structure and design as recounted by Kemal, it gains a new potential to challenge other spaces that claim to be “real.” Museums, states Foucault, “are the heterotopias of time which accumulate ad infinitum . . . [and] in which time does not cease to accumulate, perching . . . on its own summit” (355). As has been discussed before, Kemal also wants the museum to be a space of timelessness which is created through the accumulation of the years he spent with Füsün.



Like Foucault, Deleuze and Guattari state that simulacrum can question the realness of the real with their existence. They may exceed the real, “where they cease being artificial images to become indices of the new world” (Deleuze and Guattari *Anti-Oedipus* 322). Kemal’s museum, as he explains, is not “simply a story of lovers, but of the entire realm” (Pamuk 525). As a simulated space, the museum becomes more than what it was initially intended to be. It can be said that, as a heterotopia, the Museum of Innocence recreates a new space as it houses dynamics that question the real life. Heterotopias, according to Foucault, perform two tasks, which finally empower them to “compensate” for what is lost in the real world:

On the one hand they perform the task of creating a space illusion that reveals how all of real space is more illusory, all the locations within which life is fragmented. On the other, they have the function of forming another space, another real space, as perfect, meticulous and well-arranged as ours is disordered, ill-conceived and in a sketchy state. This heterotopia is not one of illusion but of compensation. (Foucault 356)

The Museum of Innocence aims at creating an illusory space, an idea which can be extended to mean that its space, indeed, shows how the so-called “real space” is illusory. The museum questions the stability and balance of real space by mirroring the dynamics that create a dream-like space. The museum also “compensates” for what Kemal could not live with Füsün when she was alive, and provides him with “a new happiness” (*A Thousand Plateaus* 207).

As has been argued, Kemal reterritorializes on and through Füsün, her family and their house, the objects and finally the museum. It should be noted, however that the museum itself has deterritorializing characteristics which prove that Kemal is an ideal schizo nomad who reterritorializes on deterritorialization itself. The new space he reaches at the end of his journey that is, the museum is a simulated space. Nevertheless, it bears richer and realer characteristics when compared with the territory it simulates. It now displays many diverse postmodern characteristics as well: it is a collage of objects, its space is illusory, in its entirety it tries to create a dream world, and finally it deserves to be called a heterotopia.

When the three novels are reviewed, it is obvious that there is a tension between the real and the unreal, the original and the simulated, and the real and the copy. In the novels, this tension is created by the character's wish, or unconscious desire to create new worlds that would replace the real world of the novels, of fiction. While in *The Music of Chance* and *Martin Dressler*, this tension remains within the space of fiction, with *The Museum of Innocence*, however, it is carried directly to the real life. Exhibiting in real life the objects, which are mentioned in the fictional world of the novel, the Museum of Innocence can unbalance one's perception of fact and fiction, bringing along a new understanding of life and fiction as "faction." The Museum of Innocence is a real space which seems first to deterritorialize the visitor of the museum through its experimental existence, then reterritorializing him/her with the story of Kemal's love told through the objects.

## CONCLUSION

*No one can say where the line of flight will pass: Will it let itself get bogged down and fall back to the Oedipal family animal, a mere poodle? Or will it succumb to another danger, for example, turning into a line of abolition, annihilation, self-destruction, Ahab, Ahab...? We are all too familiar with the dangers of the line of flight, and with its ambiguities.*

Gilles Deleuze and Felix Guattari from *A Thousand Plateaus*

*Human madness is oftentimes a cunning and most feline thing. When you think it fled, it may have but become transfigured into some still subtler form.*

Herman Melville from *Moby Dick*

Schizoanalysis developed by Gilles Deleuze and Felix Guattari is a challenge against the authority of psychoanalysis which treats madness in general and schizophrenia in particular as an illness that bears the marks of the Oedipus Complex and that needs to be cured by the help of the psychoanalyst. Psychoanalysis functions as a controlling mechanism on the individual's conscious and unconscious desires, it defines strict borders. Any case of the violation of these borders results in the exclusion of the violator, he/she then becomes an outcast, an outsider. Calling attention to the possible implications of Freudian psychoanalysis on individual and social levels, Deleuze and Guattari propose schizophrenia as a healthier and a more creative manifestation. "The schizo" is defined as the one who violates any such borders as family, work, society. His actions are characterized by lines of flight that remove him from the known territories to the unknown ones. At this stage, the schizo's character couples with the nomad's because of his/her both schizoid and nomadic voyages.

In *The Music of Chance*, *Martin Dressler: The Tale of an American Dreamer* and *The Museum of Innocence*; Nashe, Martin and Kemal are schizo-nomads per se. Their

journeys take place on both mental and physical levels. Willingly or unwillingly, being aware or unaware of their condition, these characters commit themselves to the pursuit of a nameless desire. This nameless desire causes them to go “off the rails,” to digress from the customary path to the edge, and lead them to a new land. As Deleuze and Guattari emphasize, going off the rails is a process which is pregnant with creative outcomes. They propose that it is crucial to understand the true dynamics of the process:

Rather than conceptualizing schizophrenia in terms of the havoc which it wreaks in a person, or in terms of the holes and lacunae which it reveals in a structure, we must grasp schizophrenia as a process. . . . Today . . . this rich notion of process [is understood] in a totally different way: a rupture, an eruption, a break-through which smashes the continuity of a personality and takes it on a kind of trip through “more reality,” at once intense and terrifying, following lines of flight that engulf nature and history, organism and spirit. This is how the schizophrenic organ-machines, the organless body, and the flows of intensity on the body interact, bringing about a connection of machines and a setting adrift of history. (Deleuze *Two Regimes of Madness* 27)

Nashe, Martin and Kemal are schizo-nomads, because they follow their unconscious desires unlike other people who suppress them. Leaving behind their responsibilities imposed on them by the society, institutions and any body of power, they venture into searching for their own pursuits. In this way, they are driven outside mental and physical limits of the society, and in the end, they define their own freedom from the limits of sanity:

produc[ing] himself as a free man, irresponsible, solitary, and joyous, finally able to say and do something simple in his own name, without asking permission; a desire lacking nothing, a flux that overcomes barriers and codes, a name that no longer designates any ego whatever. He has simply ceased being afraid of becoming mad. He experiences and lives himself as the sublime sickness that will no longer affect him. (*Anti-Oedipus* 131).

Nashe in *The Music of Chance*, represents the ideal schizo-nomad because he is outside familial and social territories. He is deserted by his wife, has not heard of his father until he learns that he is dead, and he leaves his daughter to his sister’s care which furthers his detachment from the territory of family and drifts him to his own solitude. Nashe

cannot bear the responsibilities of being a husband, a son or a father. Displaying a similar irresponsibility in his work, he leaves his job after he inherits money from his father. Even though he cannot make sense of his “abnormality” at first, he gradually embraces it and follows the “dizzying prospect” of following his desires and taking whatever decision he wants to take. In Deleuze and Guattari’s words, he “produces himself as a free man, irresponsible, solitary and joyous” (*Anti-Oedipus* 131).

Unlike Nashe, Martin in *Martin Dressler: The Tale of an American Dreamer* is too responsible to be called “normal.” He throws himself into business and later into hotel building with such zeal that his ventures can be seen as “rifts” from the society he lives in. A quiet and peaceful life that he can live with his family working as the next owner of his father’s small tobacco shop does not satisfy his restlessness and the need to move and expand. Like Nashe, and yielding to his unconscious desires, Martin attempts to be a part of the restless, developing and expanding New York City, and to swirl in its movements.

Kemal’s schizoid rift from his society takes place through his obsessive love for Füsün. Leaving behind the comforts of his rich bourgeois life, a promising job in his father’s company, and his engagement to an educated and beautiful woman, Kemal drifts away into his obsession day by day, although he expects that his illness would pass over the next day. Like the two other protagonists, he gradually yields to his sublime sickness, which is shaped this time in the “black abyss of love.” Discovering the soothing effects of the objects that are related to his beloved, Kemal becomes a collector of objects which are housed at Merhamet Apartments, an old house full of antique objects that are of no use anymore. This house mirrors Kemal’s inner state of mind with memories of his beloved as well as his strange obsession, which together take him out of any defined or known boundaries of the society.

Nashe’s, Martin’s and Kemal’s lines of flight, which happen on a mental plane also bring along physical movements. For these characters a nomadic urge to move and to wander aimlessly is a necessity. This act of moving outside the formerly occupied territories and stopping in undefined and unknown territories is called

“deterritorialization” in Deleuze and Guattari’s works. There are two levels of deterritorialization, mental and physical, which are inextricable. Mental deterritorialization happens in relation with the schizoid urges the schizo is driven by; it concerns movements that are immobile. Deterritorialization also concerns physical movements that prove that a schizo is a nomad while the reverse also holds true: the nomad is a schizo. Unlike mental and schizoid deterritorialization, physical deterritorialization takes place by physically and literally changing places. In other words, this kind of deterritorialization is mobile and taken up by those who are called “nomads.” As schizo-nomads, the mental deterritorializations of Nashe, Martin and Kemal are coupled by their physical wanderings.

After he inherits a large sum of money from his father, Nashe has the chance to do what he irresistibly wants to do, to be on the road. For almost a year, he drives ceaselessly, only with short breaks to sleep at motels. He especially chooses the places where he would not have to see or talk to anybody and where he can drive without interruption, like the deserts in the American West. Driving long hours in his car, Nashe has the opportunity to enjoy the solitude and freedom he cherishes most. Removed from his previous life in Boston, Nashe is now “deterritorialized,” as he does not have a home, and he is on a drift in infinite space. This space is a new one and it is only sensed at an unconscious level which initiated his voyage.

Martin’s physical deterritorialization happens in New York City. He is a regular walker in the outskirts of the city, watching the city’s boom into future with a deep excitement. The developing and dynamic city reflects Martin’s unconscious desire to expand, to create structures that would become his surrogate selves. He also walks to observe the structures and mechanics of the city, the “immense dynamo” that keeps the whole, big city working. Bridges, trains, skyscrapers become his favorite places during his walks, which he watches with keen interest and records on a subconscious level, and which he will finally combine in his own creations. These walks take Martin out of his old territories that he occupied with his family and with his old job, and make him stop at new territories that open up new prospects of booming and expanding to new directions for Martin.

Kemal's obsessive love for Füsün turns him to a detective-wanderer in the streets of İstanbul where he searches for the signs of Füsün. He is driven out of his rich and bourgeois neighborhood Nişantaşı to poorer neighborhoods where he watches those families in their homes remembering and imagining Füsün and her family. Like Martin, he becomes a regular walker in the neighborhoods that he has not known previously. Escaping from the comforts of his previous life, Kemal takes refuge in a hotel situated in one of those poor neighborhoods. These temporary territories are signs of Kemal's deterritorialization through which he is left in a state of homelessness.

As Deleuze and Guattari point out, one of the most outstanding features of the schizo-nomad is his/her experience of catatonia and rush together. In the novels, Nashe's, Martin's and Kemal's portrayals highlight those significant moments of the schizo-nomad's odyssey in which the schizo-nomad is reflected in a perpetual state of catatonia and rush. While they want to disperse into as many directions as possible and produce new territories, they are raged by attacks of inertia and are unable to move despite their urge to do so. They feel this distress simultaneously and inversely: they may feel in a rush while they cannot move; while they may be rushing mentally and physically, they are in a state of catatonia.

In this respect, Nashe proves to be a schizo-nomad because during his long hours of driving, he is in constant motion. He drives fast and without a stop on empty roads. This state of movement, however, is coupled by a state of motionless. He sits motionless in his car, while his environment is mobile and constantly changing. Nashe himself is immobile, sitting for long hours in his car and the only physical activity during this constant motion is to hold the steering wheel. This physical state of being caught between constant motion and the state of motionlessness reflects the schizo-nomad's mental dilemma: while he wants to become many things at once on the one hand, he is raged by attacks of inertia that prevent him from achieving various transformations on the other.

Martin's catatonic moments are mostly overshadowed by his moments of rush; even though they are always present causing him to feel restless. During his walks, while he is watching the city, Martin is motionless watching the city and is mesmerized by its dynamism while he is raged by the desire, by the rush to be like the city. Besides, until building his ideal construction, the Grand Cosmo, Martin feels restless and in a rush. In his café business and later in his hotels he tries to go beyond what he has already produced. He feels as though he cannot breathe in the old, familiar territories, and he wants to move, to be in new spaces. These catatonic moments give way to his moments of rush when he realizes his dream projects.

Kemal is also raged by attacks of inertia as well as the desire to be on the move. While spending time with Füsün and her family in their house, Kemal is always in a dilemma to stay or leave the house. These moments become the hardest moments of his life as his mind rushes in many directions and as he is torn between the desire to stay with Füsün a little longer, and the necessity to leave their house out of politeness. His catatonia is rooted in the house at Çukurcuma, while his rush shows itself as the desire to be with Füsün and the desire to be a wanderer in the streets of İstanbul.

Nashe's, Martin's and Kemal's movements of deterritorialization are followed by reterritorialization. The process of reterritorialization is quite significant in that it is the process in which the schizo-nomad defines a new home for himself. As Deleuze and Guattari emphasize, reterritorialization is an unavoidable process and follows deterritorialization in stabilizing the schizo-nomad. They also indicate that a schizo-nomad reterritorializes in the spaces of his/her own creation. The three novels exhibit that the protagonists' deterritorializations "evolve into creative flights" (*A Thousand Plateaus* 173). This happens through the processes of reterritorialization when they create new lands with their unconscious flows of desire.

Nashe's schizoid reterritorialization first begins through Pozzi with whom Nashe defines a new familial territory for himself. He develops a father-son relationship with Pozzi, which becomes important in settling him down. Another and more crucial tool in his reterritorialization, however, is his nomadic reterritorialization through his



attachment to the wall he builds up. The wall gains a significant meaning for Nashe, who sees the wall as a chance to settle down and to have a new home. The wall means for Nashe a cause to evaluate what he has done until that period in his life, and a new beginning, a cause to think on and continue his life. He also regards the wall as a construction of his own work and he feels attached to it.

Martin's reterritorialization takes place first through different women and then through his constructions, and finally through the Grand Cosmo. He tries to draw a familial territory for himself by marrying one of the Vernon women, Caroline. Lost in her own dreams, Caroline cannot be the person to resettle Martin, but perpetuates his deterritorialization by drifting him away from the familial territory. Martin's hotels help him settle down temporarily, yet not until he achieves his dream project with the Grand Cosmo can he be said to reterritorialize completely. The Grand Cosmo becomes the permanent territory, finally evolving into a "real" world, a "real" home for Martin. He wants the Grand Cosmo to be permanent a home for other characters in the novel, some of who are appalled by the idea of not going out of the Grand Cosmo.

Kemal's reterritorialization, on the other hand, takes place through his relationship with Füsün, her family, their house and the objects related to Füsün. During his visits to the Keskins' house, Kemal feels happy and at peace and defines a new family and a home for himself. His reterritorialization on objects that belong to or remind him of Füsün becomes the next step for him. His reterritorialization on their house, together with these objects gives way to the idea of converting their house into a museum. Like the wall built by Nashe and the hotels of Martin, the museum Kemal founds becomes the most important place in Kemal's reterritorialization, becoming a home that chronicles his love, and thus his life.

These new territories, that are, the wall in *The Music of Chance*, the Grand Cosmo in *Martin Dressler: The Tale of an American Dreamer* and the museum in *The Museum of Innocence* are new lands. In Deleuze and Guattari's phrasing, each one exemplifies "the unknown country, . . . [schizo's] own, which alone created by his work in progress" (*Anti-Oedipus* 318). These unknown territories inevitably bear the marks of their own

creators and the traces of their unconscious flows of desire. The schizo-nomads carve their own personal territories out of the infinite and unknown territory. These constructions turn into homes for the characters where they find peace and tranquility for the first time. They partly get rid of their catatonic rush, and feel happy with the completion of these structures. These structures develop into significant places for the characters because they identify with them and see their personal history in a nutshell through them. In other words, the structures chronicle their creators' desires and by reflecting to them their own thoughts, they project schizophrenic and nomadic personality of their creator. Nashe settles down for the construction of the wall which becomes for him a cause to make sense and continue his life. Martin Dressler settles down through his hotels which are the reflections of his schizoid drive to multiply. When compared to Nashe and Kemal, Martin Dressler is the least reterritorialized character who evolves into the schizo-nomad without any lingering on the way to his final deterritorialization. Kemal settles down through the museum which would be a chronicler of his love. In this respect, these schizo-nomads are "sealed in, tied up, reknotted, reterritorialized" with these constructions (*A Thousand Plateaus* 229).

These constructions are the creations of schizo-nomads, they are structured by schizophrenic motives, which finally make them the products of postmodern space and architecture. First of all, they are simulacrum, the wall becomes a world in itself, the hotels try to replace the world, and the museum tries to simulate a love story. In addition, they have postmodern characteristics such as being collages, being dislocating and illusory structures and being heterotopias. These features are connected again to the characters' state of mind. They can only reterritorialize on structures that mirror the inner workings of their mind which are themselves deterritorialized. To put it another way, they reterritorialize on deterritorializing structures. This proves that they are schizo-nomads par excellence who reterritorialize on deterritorialization.

The affinity between architecture and schizophrenia has been discussed by such critics as David Harvey, Edward Soja and Jacques Derrida. The schizophrenic effect in architecture has gained supporters as well as opponents. One such supporter is Jacques Derrida who promotes a kind of architecture "where the desire may live" (319), where it

“can recognize itself, where it can live” (323). Architecture, he insists, should originate from the flows of desire and be connected to the act of “being on the move,” on a mental and physical plane (320). Architecture that reflects one’s self in its structure means “a changed concept of building” which in turn means a new “condition of thinking” (Derrida 322). This new condition of thinking will bring out, according to Derrida, a new “dimension of the High, the Supreme, the Sublime” (323) or as Deleuze and Guattari call it, the “sublime sickness” (*Anti-Oedipus* 131). Nashe, Martin and Kemal are characters who venture into constructing such examples of architecture; the architecture of desire, of schizophrenia, of madness. To sum up, Nashe’s, Martin’s and Kemal’s “formless desires for another form, . . . desires for a new location, new arcades, new corridors, new ways of living and of thinking” (Derrida 323) find their *métier* in constructing such places as the wall, the hotels and the museum which eventually transform them to artists.

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**APPENDIX**

“The Museum of Innocence”

The Bukner Apartments, before and after renovation project Orhan Pamuk financed



“The Keys”

Photo: Olaf Blecker for *The New York Times*

“The key is an ordinary object. I want my museum to be modestly filled with the ordinary things that make up the city, that make up any city. I want my museum to be a museum of the city, to include everything from street maps to locks to door handles to public telephones and the sound of foghorns” (Orhan Pamuk *The New York Times*).



“The Tricycle”

Photo: Olaf Blecker for *The New York Times*

“The two main characters in the book are distant cousins, and in the 1950s and 1960s, when they were children, it was customary for wealthier branches of a family to pass on old clothes and toys to less-privileged members of the family. When these two cousins, Kemal and Fusun, meet years later and become lovers, she remembers a tricycle she once received as a gift from his family” (Orhan Pamuk *The New York Times*).



“The Pesticide Sprayer”

Photo: Olaf Blecker for *The New York Times*

”On this red armchair is an object that we used to spray pesticides. In Turkish we called it *temiz is*, or “clean job.” It extinguished all mosquitoes, bugs, anything really. I even remember families spraying it around the dinner table when I was younger, maybe in the late 1950s. I bought this one from a shop. I liked its color. It looks deadly. And even a bit primitive” (Orhan Pamuk *The New York Times*).





“The Teeth in a Jar”

Photo: Olaf Blecker for *The New York Times*

”Everyone in my grandparents' generation had this type of removable false teeth. The ill-tempered old teachers in school had them, too, and when they scolded us they would make a clapping sound in their mouths, and the whole class would laugh. Not everyone could afford them, though. Every night before she slept, my grandmother would take them out of her mouth and, holding them delicately in her hands, would clean them with a regular toothbrush and toothpaste, then put them in a glass of water until the next morning. The sight fascinated me. I saw the same kind of glass and false teeth next to my father's deathbed” (Orhan Pamuk *The New York Times*).



“The Birds”

Photo: Olaf Blecker for *The New York Times*

“Füsün, the character with whom I strove to identify in this novel, passes time in her marriage by making paintings of birds. As it happens, I was a painter in my youth. In my museum, I will show the popular birds of Istanbul, which Fusun fastidiously paints one by one, but I will paint them myself. This is a stuffed seagull and crow I have in my office that help me as I prepare the paintings for the museum. Once in a while other crows come to my balcony to peer in at this one” (Orhan Pamuk *The New York Times*).





Photo: Olaf Blecker for *The New York Times*

“The Quince Grinder”

“This is a quince grinder, an exceptional object about which I wrote an entire chapter. While I was writing the novel, I saw this quince grinder in a thrift shop near my office and had to buy it. I wanted to write about the strange legacy of the 1980 military coup in Turkey. There were curfews back then, and it was incredibly hard to move around the city without getting stopped. In one scene, my novel's hero, Kemal, is carrying this quince grinder as he is stopped at a checkpoint. Obviously this is a suspicious object. Why in the world is he carrying a quince grinder in the middle of the night just after a coup has taken place? Is he making jam?” (Orhan Pamuk *The New York Times*)