

**THE REPRESENTATION OF THE POST-INDUSTRIAL AND LATE CAPITALIST
SOCIETY IN MURIEL SPARK'S NOT TO DISTURB**

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ABSTRACT

Muriel Spark's novel *Not to Disturb* (1971) is a postmodern novel which can be characterized by Spark's use of pastiche, intertextuality, and temporal distortion. Spark's metafictional novel also offers a portrayal of a depthless society with a critique of postmodern culture and late capitalism in which the commodification, aestheticization and the screenification of everyday life which has been transformed into a capitalist commodity and consumer goods can be clearly observed. The society in the postmodern age is described as a "service society", or "information society" or "knowledge society". Daniel Bell prefers to define this society as the "postindustrial society" (1996: 424) in which "telecommunications and computers are strategic for the exchange of information and knowledge" (1996: 427). This paper sets out to discuss how Muriel Spark reflects the contemporary media landscape with the media and communicative technologies in a post-industrial society with great emphasis on the commercialization and commodification of knowledge and information, which play a crucial role not only in creating and maintaining the hyperreal but also in re/shaping social relations and processes, as discussed by the critics including Jean Baudrillard and Daniel Bell in his work *The Coming of Post-Industrial Society*.

Key Words: Postmodern novel, post-industrial society, information, mass media, hyperreality

1. INTRODUCTION

Muriel Spark puts emphasis on the postmodern celebration of diversity and multiplicity in *Not to Disturb* (1971) by bringing characters from different nations and backgrounds in the household of the Baron and the Baroness in Switzerland. The household consists of the multinational servants who are led and directed by Lister, the porter. The characters are rootless and depthless and they are motivated and driven mainly by sex and money. In the novel, Spark employs a postmodern pastiche and plays with the established literary conventions of the gothic fiction, tragedy, the detective story and the crime novel. On the surface, it seems to be a tragic murder story which takes place in a gothic setting. However, the plot based on the love triangle which results in the death of the trio, the Baron, the Baroness and their private secretary Victor, has been subsided and the process in which the servants manipulate and manage this intricate relation among the trio to capitalize on their private lives is foregrounded as the main plot line.

Spark seems to have been influenced by the liberation movements of the sixties and seventies that destabilized the oppressive structures in writing her highly transgressive and subversive novel. The sexual revolution liberated women from Victorian restrictions and taboos; the women's movement freed women from traditionally assigned roles; gay liberation movement allowed the free expression of sexual orientation; and the civil rights movement put an end to the institutionalized racism. In the novel, the female characters have the free expression of sex and nobody sees any wrong in them. For instance, there is uncertainty concerning who the father of Heloise unborn baby might be:

'Well it isn't my fault,' says the chef.

'Nor me neither, Heloise,' says Lister severely. 'I always took precautions the times I went with you.'

‘It is Pablo,’ says the girl, ‘I could swear to it. Pablo’s the father.’

‘It could have been one of the visitors,’ Lister says. (7)

As can be seen in the case of Victor’s friends waiting for Victor outside the Chateau Klopstock, the clear cut distinction between the heterosexual sexes/genders gets blurred. Mr Samuel is taken by surprise when he discovers that one of them is male:

‘Just a minute. You sound like a man’

‘I’m a man’

‘All right. I thought you were a girl.’

‘That’s only my clothes. My friend here’s a woman’ (Spark, 1977: 32)

2. LITERATURE REVIEW AND DISCUSSION

A post-industrial society is characterized by technology and science produced for instrumental purposes, functional rationality, and a hedonistic way of life (Bell, 1996: 433). “The two large dimensions of a post-industrial society, as they are elaborated in this book, are the centrality of theoretical knowledge and the expansion of the service sector as against a manufacturing economy” (Bell, 1996, 432). Daniel Bell makes a comparison between the industrial and post-industrial society. Information and knowledge are the main structural features of a post-industrial society which depends on intellectual society whereas an industrial society which is marked by labor and capital is based on machine technology: “A post-industrial society is characterized not by a labor theory but by a knowledge theory of value” (427-428). Lister, who functions as the representative of the domestic service, regards the career of domestic service as promising and rewarding since the servants are the possessors, producers and distributors of information in the postmodern age: “‘Bear in mind,’ says Lister, ‘that when dealing with the rich, the journalists are mainly interested in backstairs chatter. The popular glossy magazines have replaced the servants’ hall in modern society. Our position of privilege is unparalleled in history. The career of domestic service is the thing of the future. The private secretaries of the famous do well, too’ ” (Spark, 1977: 83).

In the post-industrial society, what is sold, exchanged or consumed is not industrial goods but knowledge and information as a social product. Daniel Bell draws attention to the role of information and knowledge in re/shaping social relations and processes in his work *The Coming of Post-Industrial Society*. In *Not to Disturb* the social relations among the characters are not regulated by the “economics of goods” any more but by “the new networks of information” (Bell, 1996: 428). *Not to Disturb* reflects the change in the character of the work which has also influenced and altered human relations. A post-industrial transformation of the society brings new power relations and the novel reflects the shift of power from the bourgeoisie/aristocracy to the servants in the post-industrial age.

By bringing together the high culture and low culture together, Spark removes the boundary between the servants and the bourgeoisie/aristocracy. Heloise who is married to Gustav Anthony Klopstock, the mad man in the attic, has the same surname with the Baron. Although Lister suggests it is just a simple coincidence, this calls into question the origin of the Baron. “Her father is a humble Klopstock, a riveter. No connection with the house of Klopstock whose residence this is, where galaxies of generals, ambassadors, and their bespangled consorts mingle with cardinals and exiled Arabians by night when the Baron and Baroness are not privately engaged” (Spark, 1977: 79). One feature of postmodernism is “the effacement in them of the older (essentially high modernist) frontier between high culture and so-called mass or commercial culture” (Jameson, 1996: 558). In the novel, the servants are foregrounded and centralized. While the servants are in control of the management of the household and the actions of the trio, the Baron and Baroness are reduced to the puppet-like characters and to the object of the knowledge produced by the servants. Since a post-industrial society is “a technical society”, inheritance and property do not determine one’s position and status in the society. Meritocracy, “a place based on achievement”, gives more importance to skill and education (Bell, 1996: 431).

Daniel Bell suggests that unlike the pre-industrial age in which man has to struggle against nature for survival, in a post-industrial world, work is a “game between persons”, and thus, individuals and groups should learn how to live with each other (Bell, 1996: 430). In the novel the game is set up between the Klopstocks and the servants, the servants and Victor, the secretary, the servants and Victor’s friends - Anne and Alex -, the servants and Sister Barton who is in charge of the mad man in the attic, the brother of the Baron, the servants and the media, and the servants and the police. Towards the end of the novel, Heloise

reveals the fact that the two friends of Victor have also got tape-recordings and films ready so that Victor and the Baroness can have a deal with the Baron (Spark, 1977: 66), which reveals the game among the trio. Sister Barton invited the Reverend to be married to the mad brother in the attic who is next in line so that she can inherit what the Baron and Baroness have left behind, which is a maneuver against that of the servants.

Not to Disturb highlights the centrality of knowledge and information and the expansion of the service sector as against a manufacturing economy. “In a post-industrial society, the new services are primarily human services (principally in health, education and social services) and professional and technical services (e.g. research, evaluation, computers, and systems analysis)” (Bell, 429). Mr Samuel and McGuire play a key role in the novel since there is a shift from goods to services and the new services in the postindustrial society are human services, professional and technical services. Although Lister claims that the two friends of Victor cannot enter the story since they pop up unexpectedly and unnecessarily, he raises no objection when Mr McGuire shows up upon the call of Mr Samuel without any consent or approval from Lister: “ ‘I asked him to come and join us. I might need a hand with the data. I hope that’s all right’ ” (Spark, 1977: 39). Mr Samuel and Mr McGuire constitute a knowledge and technical class which is “the fastest growing group in society. Mr McGuire is the “the finest sound-track man in the business. He coordinates [...] Very Professional [...] Mr McGuire and Mr Samuel are in a class by themselves. You can’t judge against them just because they made a success. They are a great team” (Spark, 1977: 55-56). The servants need to have their photographs taken since with the growth of the mass media, photographic images have also increased. “The camera clicks quietly, like a well-reared machine. Mr. Samuel moves a few steps then clicks from another angle. He then moves a lamp and says, ‘look this way,’ pointing a finger to a place in the air” (Spark, 1977: 45). Mr Samuel and Mr McGuire were even imprisoned for all these shooting and recordings before. “It was the same technique. Mr Samuel did the photography and Mr. McGuire did the sound-track. They put code ads in the papers. They got a lot of responses [...] they were doing it for small money. If you do a thing for peanuts you get caught for a crime. You have to do it privately for big money like everything else” (Spark, 1977: 56).

The servants have also changed their position from a labor force to businessmen who invest into the service sector. The servants seem to have internalized the values of marketplace and they all turn into capitalist entrepreneurs, making calculations about the profitableness of their capitalistic undertakings which include the commodification of information and the commercialization of a private life. Especially, Lister acts as a managing and organization man. Peter F. Drucker in his book *The Practice of Management* defines manager as follows: “The manager is the dynamic, life-giving element in every business. Without his leadership, the ‘resources of production’ remain resources and never become production” (1954: 3). Lister, as the embodiment of capitalism, undertakes the task of recoding and rechanneling people along with their needs and desires. Lister manages not only the other servants both also the production and the distribution of the information they have collectively produced. “Management [...] is the generic organ of the knowledge society” and a manager is “responsible for the application and performance of knowledge” (Drucker, 1993: 43-44).

Not to Disturb demonstrates the new social formation which does not operate according to the “laws of classical capitalism” any more (Jameson, 1996: 558). This means that the industrial production of material goods and class struggle come to the end. National differences do not matter and the post-industrial mode of production somehow creates unity and solidarity, as can be seen in the example of the servants. Bell suggests that information is by its nature collective. It is not a private property for whose production and distribution there is always a competition. On the contrary, for the easy and rapid distribution, circulation and use of knowledge, a cooperative strategy is required. “It is by its character available to all, and thus there is little incentive for any single person or enterprise to pay for the production of such knowledge unless they can obtain a proprietary advantage, such as a patent or a copyright” (Bell, 1996: 428). Lister claims for the ownership and the copyright, to which nobody raises any objection; on the contrary, each of them willingly contributes to the production: “Mr Samuel knows that the negatives are mine” (Spark, 1977: 45).

“In the marketing of individual goods, it is clear that a “competitive strategy” between producers is to be preferred lest enterprise become slothful or monopolistic. Yet for the optimal social investment in knowledge, we have to follow a “cooperative” strategy in order to increase the spread and use of knowledge in society” (Bell, 1996: 431). The servants are getting ready together for the aftermath of the murder: “We all, with the exception of Mr Samuel and Mr McGuire, shall go up to our rooms, change into our smart working-day uniforms, and at eight or thereabouts we blunder downstairs to call the police and interview the journalists who will already have arrived, or be arriving” (Spark, 1977: 64). Clovis has made a deal with the

American film company to make sure that the contract he signs will guarantee that all the domestic staff will take a part in the film to be shot. “The film’s in our pocket ... Our only problem is the casting. You have to have everyone younger than they really are. If Hadrian plays Lister, Pablo could play Hadrian ... Eleanor can play the Baroness ... [Pablo]’s very photogenic” (Spark, 1977: 59).

There is a close relation between the production and consumption of knowledge, and information and the construction of truth in a Foucauldian sense. The domestic staff participate “in the game of truth, in the game of information” as willing partners (Baudrillard, 1985: 582). “‘Truth’ is to be understood as a system of ordered procedures for the production, regulation, distribution, circulation and operation of statements. ‘Truth’ is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A regime of truth” (Foucault, 1996: 380).

It is not easy any more to make a distinction between the realm of the mass media and the cultural sphere. In the novel, the media functions as a consumption-regulating device. “Virtual worlds have become viable consumptionscapes in and of themselves” (Dholakia & Reyes, 2013: 1583). Because of the dominant consumer culture, the novel is full of commercially produced images disseminated by the media. “The mass media provide an inexhaustible supply of images of a pseudo-reality that serves instead of experience and becomes for many hard to distinguish from reality itself (McQuail, 2010: 130). Baudrillard sees the media as “the strategic territory of the ruse of the masses, who exercise their concrete power of the refusal of truth, of the denial” (1985: 587). The media is a very effective instrument to destabilize the real and the true. Our addiction to the media does not result from our need or desire for communication or information but from our aspiration to subvert, denaturalize and destruct the truth and reality (Baudrillard, 1985: 587). Here servants can be accepted as the representation of the mass which manipulates and controls the media to determine what the truth is. Lister, for instance, does not want to mention sex as the main motivation of the murder: ‘Sex,’ muses Heloise. Lister shudders, ‘The forbidden Word,’ he says. ‘Let me not hear you say it again.’ (11). ‘The Baron Klopstocks were obsessed with sex,’ says Eleanor. [...] ‘Sex is not to be mentioned,’ Lister says. ‘To do so would be to belittle their activities. On their sphere sex is nothing but an overdose of life. They will die of it.’” (Spark, 1977: 13).

Baudrillard’s media theory is based on hyperreality and simulation/simulacra. For Baudrillard, “the media are the vehicle for the simulation” (1985: 587). Baudrillard suggests that there are three orders of simulacra:

- (1) natural, naturalistic simulacra: based on image, imitation, and counterfeiting. They are harmonious, optimistic, and aim at the reconstitution, or the ideal institution, of a nature in God’s image.
- (2) productive, productionist simulacra: based on energy and force, materialized by the machine and the entire system of production. Their aim is Promethean: world-wide application, continuous expansion, liberation of indeterminate energy (desire is part of the utopias belonging to this order of simulacra).
- (3) simulation simulacra: based on information, the model, cybernetic play. Their aim is maximum operability, hyperreality, total control (1991: 309).

Baudrillard suggests that we have “the generation by models of a real without origin or reality” (1994: 1). Similarly, in *Fatal Strategies*, Dominic Pettman states that “Today, reality has been swallowed up and disappears in its own hyperbole, just as sex disappears in porn and events in the news” (2008: 13). In “The Precession of Simulacra” Baudrillard explains that the image has gone through four phases. In the first, “it is the reflection of a basic reality.” In the second, “it masks and perverts a basic reality.” “It masks the *absence* of a basic reality” in the third phase, and in the fourth “it bears no relation to any reality whatever: it is its own pure simulacrum” (Baudrillard, 1994: 11.). The first order is associated with counterfeit. In the third order, “[t]he very definition of the real becomes: *that of which it is possible to give an equivalent reproduction*” (1994: 146). In the fourth order, the virtual completely displaces the real, leaving no trace of its disappearance. In the third and fourth orders of simulacra, signs have no real-world referents.

Kellner and Share assert that “Media do not present reality like transparent windows or simple reflections of the world because [they] are created, shaped, positioned through a construction process [that] involves many decisions about [...] how to represent reality” (Kellner and Share, 2007: 12). In his essays “Dust Breeding” and “Telemorphosis” Baudrillard critiqued the increasing banality of the world “accompanied with by information overload, excessive visibility, and obscene amounts of images” (Kline, 2016: 652). This is the end of panopticism which is replaced by “screen promiscuity” since “everything has been given over to viewing” to such an extent that nothing is left to see (Baudrillard, 2011). The proliferation of screens and information overload lead to the increasingly banal world. Kline also discusses that reality shows like *Big Brother* in the United States and *Loft Story* in France has contributed to the banality and the screenification

of the world (2016: 653). *Not to Disturb*, with its voyeurism and the representation of the banal world, can be taken as the precursor of such reality shows. The domestic servants reveal the fact that it is not only the life inside but also the whole life outside is indeed a fantasy of which we are all part: “No need to enter into the idea of the virtual double of reality, we are already there — the televisual universe is nothing more than a holographic detail of global reality” (Baudrillard, 2011: 5). According to Baudrillard, there is “no more subject, no more focal point, no more center or periphery: pure flexion or circular inflexion” (1995: 29) and violence or surveillance in this order has been replaced by only “information”. This neo-managerial space creates “a tensional space of part-taking, the feeling of involvement and importance, teamwork and team performance”, as can be observed among the servants (Rørvik & Brodersen, 2012: 648).

Communication technology gives the impression of increasing communication and interaction, which is, indeed, false and misleading. There is no contact or face-to-face experience anymore; thus, a new kind of interactivity is required, which is based on simulated interactivity and simulated proximal human relations (Kline, 2016: 650). Baudrillard believes that communication is a modern invention. “Whoever had the idea of ‘communicating’ in ancient societies, in tribes, in villages, in families? ... People don’t need to communicate because they just speak to one another” (Clarke et al., 2008: 16). He is critical of technological developments in communications because of their unilaterality. Postmodern culture fosters technologization through which hyperreality is created and promoted since postmodern “societies are organized around the play of images, signs, codes and models” (Rørvik & Brodersen, 2012: 639). “Every society has always existed on the basis of knowledge, but only now has there been a change whereby the codification of theoretical knowledge and materials science becomes the basis of innovations in technology. One sees this primarily in the new science-based industries -computers, electronics, optics, polymers- that mark the last third of the century” (Bell, 1996: 429). *Not to Disturb* also introduces new information and processing devices. When the Reverend has seen the tape-recorder for the first time in his life, he asks what it is and Lister introduces the machine to him as follows: “It’s the new electronic food-blender [...] We’re all computerized these days, Reverend. The personal touch is gone. We simply programme the meals” (Spark, 1977: 50).

There exists a close relation between information technologies and hyperreality. Information technologies produce and reproduce the knowledge rather than representing the real. In the novel, there are a lot of references to the tape-recorder and the camera. Spark draws attention to the tape machine with which Mr McGuire walks around for recording: “Between the two men, on the floor, is a heavily built tape-recorder in an open case with a handle. It is attached by a long snaky cord to an electric plug beside the bed. The two magnetic bobbins, of the 18-centimetre size, have come to a standstill at Mr McGuire’s touch of the stop-switch” (1977: 41). Mr McGuire plays and stops the tape-recorder while at the same time giving instructions to Lister to produce the desirable knowledge that can be consumed in the global market. ‘Start again,’ he says. ‘Make it more colloquial, Lister. Don’t say “a boy of fourteen”, say “a boy fourteen”, like that, Lister [...] ‘Take my advice, Lister,’ [...] ‘and give it a conversational touch’ (41). In the twentieth century, art, cinema and photography function as the new territories in which reproduction has replaced the classical tradition and process of production (Baudrillard, 1996: 446). Aronowitz also suggests that “photography and film are the first art forms in which mechanical reproduction is internal to the form” (112). “Fashion, the media, advertising, information and communications networks” operate at the level of reproduction (Baudrillard, 1996: 446). Baudrillard, in *Symbolic Exchange and Death*, argues how the media culture replaces earlier senses of reality by creating a hyperreality:

The end of the spectacle brings with it the collapse of reality into hyperrealism, the meticulous reduplication of the real, preferably through another reproductive medium such as advertising or photography. Through reproduction from one medium into another the real becomes volatile. It becomes the allegory of death, but it also draws strength from its own destruction, becoming the real for its own sake, a fetishism of the lost object which is no longer the object of representation, but the ecstasy of denegation and its own ritual extermination: the hyperreal. (Baudrillard, 1996: 454)

Lister also points out to the process of transforming the information into hyperreality in the hand of the media: ‘Style can be left to the journalist, Mr McGuire. This is only a preliminary press handout. This inside story is something else - it’s an exclusive, and we’ve made our plans for the exclusive. All we need now is something for the general press to go on when they start to question us’ (Spark, 1977: 42).

In a postmodern simulation, social reproduction, including information processing, knowledge industries, communication and images, replaces production as society’s key organizing principle and constituent (Kellner 1994: 6-7). The knowledge and information the servants produce about the Baron, Baroness and the

secretary is not “possible nor impossible, nor real nor unreal”. It is the hyperreal which eradicates what is real and fiction in a world of simulation. It is this indistinction which determines the true nature of hyperreality. Baudrillard maintains that “the real could never surpass the model, for the real is only a pretext of the model [...] in a world governed by the principle of simulation” (1991: 310). The model precedes the real, so it shapes the real, which means it is no longer possible to generate the unreal from the real and to produce the imaginary from reality. The process has already been reversed in which models of simulation are given “the colors of the real, the banal, the lived; to reinvent the real as fiction, precisely because the real has disappeared from our lives” (1991: 311).

What the servants do in the novel is to represent what is going to happen/what happened in the library among the trio through photorealism which is an art movement that has become popular since the 1960s. Baudrillard explains that “simulation and the hyper-real gives a meaning to something which ought not to have any meaning. And in reality, this is what art does. Art gives a meaning or a sense of identity to something which is meaningless, which has no identity” (2002: 165). When art has been integrated into the capitalist industry, advertising and commercial display gain importance along with the rise of a film as a dominant cultural form. The servants in *Not to Disturb* get actively engaged in the process of creating film images during which film-makers literally produce a new reality rather than merely representing it. Lister and Clovis have already written their movie scripts before the murder takes place. Clovis’ first rate movie script has earned a lot of praise: “The lines are terrific [...] You edited those tapes perfectly, Clovis [...] That’s a good idea to open with, where you build the baroness like an identikit, when the police are looking for the motive and they put an eye here and a nose there. Very visual” (Spark, 1977: 58). McGuire and Samuel are shooting Anne and Alex with a camera for commercial films: “Amateurs. Where’s my camera? It’s just possible I could get a few shots of them to fit in an educational film I’ve got going. The young have to be taught about the average aberrant in the Street” (Spark: 1977, 84). This is not the first time McGuire and Samuel are working in cooperation with the servants. They also made porno films in which the servants took part before.

The servants created the virtual as a simulation of the real. Michael Heim defines virtual reality as ‘an event or entity that is real in effect but not in fact’ (1993: 107). The virtual reality in the novel refers to technology-generated reality. In other words, virtuality/virtualization comes out as the consequence of highly technologized and digitalized forms of representation. *Not to Disturb* highlights the role of the media technologies in the construction and maintenance of the hyperreal. The technology and the media depicted in *Not to Disturb*, including the audio and video materials, television and cinema, have a high degree of virtuality and create a form of simulation in which media production and consumption blur the boundaries between the real and fiction, between the rational and irrational. Robbins states that “[t]hrough the development of new technologies, we are, indeed, more and more open to experiences of de-realization and de-localization” (1996: 92). Deleuze and Guattari also maintains that “The capitalist machine [...] is faced with the task of decoding and deterritorializing the flows [...] The decoding of flows and the deterritorialization of the socius thus constitutes the most characteristic and the most important tendency of capitalism” (1996: 418). Dholakia and Reyes, on the other hand, suggest that “‘virtual’ cannot mean un-real, less than real, or simulational” (2013: 1583). With the new communication technologies, virtuality happens to be understood in terms of re-realization and re-localization.

What is going to happen in the library is predetermined and fate is sealed off before the events take place, which gives the feeling of simulation and simulacra, creating the effect of tragedy. “Any break in the meeting might distract them from the quarrel and side track the climax [...] Let the tension mount as it may” (Spark, 1977: 30). The trio are not prepared for it but “they have placed themselves, unfortunately, within the realm of predestination” (Spark, 1977: 37). However, the domestic staff is more than ready and prepared for this murder and they seem to know every detail concerning why and how the murder will take place before the murder is committed, as Pablo puts it: “He’s gone to meet his Maker. He shoots the wife and secretary when they talk too fast. Then he shoots himself, according to the script. He sorts out the mix-up the only way he knows” (Spark, 1977: 66). They have worked out the details very meticulously to make sure that the story will unfold according to the already-written plot: “My memoirs up to the funeral are as a matter of fact more or less complete. At all events, it is out of our hands. I place the event at about 3 a.m. so prepare to stay awake” (Spark, 1977: 9). They even get the flower arrangements ready for the upcoming funeral before the murder. They have loosed the shutters since they need noise to explain logically why they have not heard the gun shots. They have also decided beforehand exactly how to act and what to say and do when the police and the media show up in the morning in order to create the effect of the simulation they have already designed: “Lister wants us all to be suffering from shock like when the police arrive. Lack of the sleep has the same effect, Lister says [...] I could act a state of shock at any time” (Spark, 1977: 53). They have to create the

impression that the death of the Baron and the Baroness has been a very great shock to them all: “It was the last thing we expected. We heard no shots, naturally, since our quarters are quite isolated from the residential domain. And of course, in these large houses, the wind does make a lot of noise. The shutters upstairs are somewhat loose and in fact we were to have them seen to tomorrow afternoon” (Spark, 1977: 43).

However, how it is possible for the servants to know what is going to happen to the trio remains uncertain. Baudrillard mentions “a completely new species of uncertainty” which “results not from the lack of information but from information itself and even from an excess of information. It is information itself which produces uncertainty, and so this uncertainty, unlike the traditional one which could always be resolved, is irreparable” (1985: 580)

It is possible to see different layers of a simulation in the novel. The Baron and Baroness created a simulacrum of imitation to give the impression that they have descended from aristocracy. This is the first order of simulation. They have built the Chateau Klopstock only eleven years ago. The furniture and the objects in the house have not been inherited from their ancestry but they are all bought from different places. “Royalty are very careful about their setting and their lighting. As is the Pope. The Baron resembled royalty and the pope in that respect at least. Parquet flooring and door handles. The Baron bought them all in a lot with the house when the old king passed away. They definitely came from the royal palace” (Spark, 1977: 28). The wall is covered with miniature portraits. “Many objects in this large room are on a miniature scale. [...] it seems as if the inclination towards the miniature is either a trait descending throughout a few generations to their present owner, or else these little portraits have been cleverly copied, more recently, from some more probable larger originals” (Spark, 1977: 27).

Lister also imitates a smart and resourceful businessman when he chooses his style in clothes. Lister wears a dark business suit with a white shirt and red tie and he looks like the master of the house (Spark, 1977: 26-27). Prince Eugene, a friend of the Baron, could not even identify him as a servant: “ ‘Who are you?’ he says. ‘Excuse me, your Excellency, that I’m in my off-duty clothes,’ Lister says. ‘I’m Lister, the butler.’ ‘You look like a Secretary of State. [...] You talk like a Secretary of State to the Vatican’ ” (Spark, 1977: 36-37). Likewise, Lister, on the morning of the murder, dresses smartly for work and looks like “a gloomy shopkeeper” (Spark, 1977: 84).

In the order of production, use value has been transformed to exchange value. Along with capitalism, exchange value has been foregrounded. Lister draws attention to the dialectic of market exchange value and use value in the modern production with his remark about the Baron and the Baroness: “They were good for a purpose so long as they lasted,” Lister says. ‘As paper cups are suitable for occasions, you use them and throw them away’ (Spark, 1977: 31). In the last part of the novel, Lister and Prince Eugene have a bargain for some members of the domestic staff: “Take Irene [...] The very charming one. Quite the most attractive. A very good little cook, too [...] It’s the best I can offer, your Highness. She is happy enough with her evening off at the airport” (Spark, 1977: 95). Not only the trio but especially female maids are treated as a commodity with monetary value to be exchanged in the market.

The domestic staff also create a simulation simulacra in which reality is constantly modified and revised when a necessity arises. Mr Samuel and Mr McGuire have made several Klopstock soundtracks, during which they stop the tape-recorder, play it back and forward for corrections, revisions and additions. Mr Samuel moves around the servant’s room with the camera and gives directions to the servants as to how they should be posing: “Stand closer together. Lister, put your hand on the chair [...] Pablo must look inconsolable [...] It’s a good idea in itself” (Spark, 1977: 45). Clovis also needs to revise his script after the disclosure of the secret about the mad man in the attic: “He is a nephew or something, isn’t he? Clovis says. If not, I have to amend the script” (Spark, 1977: 67). Lister suggests that “there is a vast difference between events that arise from and those that merely follow after each other. Those that arise are preferable. And Clovis amends his script” (Spark, 1977: 68).

In the post-industrial society, there are scarcities of information and of time rather than industrial commodities (Bell, 1996: 431). Thus there is already a ready market to buy the information the servants produce. “The postmodernisms have, in fact, been fascinated precisely by this whole “degraded” landscape of schlock and kitsch, of TV series and Reader’s Digest culture, of advertising and motels, of the late Show, and the grade B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel” (Jameson, 1996: 558). In compliance with the demands of the global market, Mr Samuel and Mr McGuire have prepared the scandal exclusives in the form of typescripts, photographs and sound-recordings.

Postmodern dependence on the media can be explained through the transference of responsibility to the media which imposes on us the need to desire as Baudrillard discusses: “Publicity, information, technics, the whole intellectual and political class are there to tell us what we want, to tell the masses what they want-and basically we thoroughly enjoy this massive transfer of responsibility” (1985: 585).

The domestic servants appeal to the new consumptive taste to satisfy consumptive appetites according to the marketplace ideology by employing successful marketing strategies, which shows that they internalize the culture of consumption and capital logic very well. Especially Lister has taken on the spirit of postmodern culture which is based on mass culture which constantly encourages consumption. Since “mass media is financed by selling the products to audiences and paid by the client advertisers for the chance of audience attention to their messages”, he gives instructions to the other servants accordingly: “The television, Associated Press and the local riff-raff are sure to question you wildly: answer likewise – say anything to them, just anything, but keep them happy. Isn’t that right, Clovis?” (Spark, 1977: 87). “For the television, throw your heads into your hands and sob, or display a sad disapproval of your late employers” (Spark, 1977: 87). “The cameras flash. Microphones are thrust forward to their mouths like hot dogs being offered to hungry pilgrims” (Spark, 1977: 91).

Not to Disturb exposes the globalization of the market and culture through multinational capitalism and multi-national corporations as well. As Jameson explains, late capitalism is the third stage of capitalism in which national borders get blurred, globalization and transnational corporations take over the control of the market economy along with the processes of cultural production. “Consumer culture describes a densely woven network of global connections and extensions through which local cultures are increasingly interpenetrated by the forces of transnational capital and the global mediascape” (Arnould and Thompson, 2005: 869). Hamilton regards late consumer capitalism as “the penetration of market values into areas of social and personal life where they do not belong” (Spark, 1977: 55). In the novel, Clovis who has made his contract for the movie with the company in the United States highlights the globalized nature of the late capitalism: “France, Germany, Italy, bid high. But don’t forget in the long run that English is the higher-income language. We ought to co-ordinate on that point” (Spark, 1977: 6). Lister made his contract with Stern and Paris-Match over a month ago. “Now of course there’s still the movie deal to consider, but you want to play it cool. Don’t forget. Play it cool and sell to the highest bidder’ ” (Spark, 1977: 6). Multinational capitalism and consumer culture determine the socio-economic structures of the postmodern era. “This whole global, yet American, postmodern culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout the World: in this sense, as throughout class history, the underside of culture is blood, torture, death, and terror” (Jameson, 1996: 560). For Jameson, “the spreading power and influence of globalization” refers to the spreading economic and military might of the US”, which is “a new version of what used to be called imperialism” (2000).

Along with high modernism, we witnessed “the destruction of the fabric of the traditional city and its older neighborhood culture” (Jameson, 1996: 556) since modern moral values are forsaken. When the Prince Eugene comes to talk to the Baron, he wants to be kept outside the story when he learns what is going to happen in the library. He does not do anything to prevent this murder. On the contrary, he appreciates how effective and efficient the servants are in managing all the affairs. He even offers a job to them. *Not to Disturb* also presents sexually explicit materials to display how sexual marketing is active and how pornography is very pervasive in the postmodern culture which Brian McNair calls *porno-chic*. The body becomes the target of postmodern culture which aims to regulate and discipline the body for coding the desire. There is a shift from sexuality to pornography which brings about the objectification of the human body. The Reverend comes with a small press cutting from *Daily American* which is about new anti-sex drug used to keep sex offenders under control and he thinks it is quite relevant to the practices going on in the house and he wants especially the Baron and the Baroness to read it.

Pornography comes to dominate all aspects of life and culture in the postmodern era. Especially the reification of the body and the capitalization of pornography constitute an important aspect of postmodern culture. Pornography functions as the cultural fetish as a consequence of the mass culture which codes the desires according to the needs of the late capitalist system. A female body is treated as an asset. Sexuality, evolved into pornography, is now expressed and experienced through simulacra because of the advertisement and entertainment culture. New technology turns into a pornographic apparatus which reduces the female body to an object accessible and available for the consumption of man. The domestic staff has produced pornographic simulacrum as well. Mr Samuel and McGuire made pornography with Heloise, Irene and Lister. “Mr McGuire kept saying, ‘Speak out your fantasies’, like that. I didn’t know what the hell to say, I

thought he meant a fairy story, so I started with Little Red Riding Hood” (Spark, 1977, 56). Irene likes to show her legs at every opportunity since they are all she has got. Heloise insists that the Baroness have should have been photographed and filmed in the nude since she was natural (Spark, 1977: 55).

Pornography’s dependence on pastiche, parody and its superficiality reflect aspects of postmodernity as suggested by Fredric Jameson. Technology simulates sexuality in a simulacrum of the senses. Susan Sontag (2009) makes here the distinction between bad pornography and good pornography. “Bad pornography is mass pornography, completely lacking aesthetic values, while good pornography, on the contrary, is endowed with such aesthetic values, allowing it the possibility to be considered art” (19). What the servants produce is bad pornography. Sontag (2009) maintains that pornography represents a way of life, a new form of being and existence by raising it to the level of fetish for the contemporary man.

3. CONCLUSION

To sum up, although *Not to Disturb* is far behind the new communication technology such as cellphones, facebook, twitter, instagram through which people reflect their lives virtually, it foretells our current social media landscape. In the novel the mass media is represented by television, movie, journalism, entertainment and pornography. *Not to Disturb* has displayed how human experience, knowledge and information are shaped and governed by hyperreality through communication and information technologies. Information and communication technologies used in the novel show how knowledge and information is determined, produced, organized, distributed, regulated and stored for the capitalist gain and profit. The mass media generates an unlimited supply of images of a pseudo-reality that has replaced experience. The trio’s life has been made to conform to the virtual reality by the servants thanks to sound-recording, movie scripts and camera shooting which are all produced collectively to be consumed in the postmodern global market. Postmodern culture refers to commercial culture in which the difference between the real and an image does not matter anymore and thus there is no need to look for logical explanation, truth or real in the postmodern age. Deleuze and Guattari discuss that “everything is production: production of productions, of actions and of passions: productions of recording processes of distributions and of coordinates that serve as points of reference; productions of consumptions, of sensual pleasures, of anxieties, and of pain” (1996: 404). Production has been replaced by the endless reproduction of images, signs and simulations through the media which obliterates the distinction between the image and reality. “There are only images or illusions; ‘behind’ images there are more images; there is no point at which the final illusion is stripped away to reveal ... reality” (Pawlett 2007: 71).

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