



**ARTIFICIAL MEMORY AND SIMULACRA IN THE  
AGE OF PANDEMIC: A STUDY OF SELECTED  
NARRATIVES**

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## THESIS APPROVAL PAGE

I certify that the dissertation submitted by Alaa Khalaf KHEDHER titled “ARTIFICIAL MEMORY AND SIMULACRA IN THE AGE OF PANDEMIC: A STUDY OF SELECTED NARRATIVES” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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## **DECLARATION**

I certify that this dissertation is the result of my work and that all information contained therein has been obtained and explained by the institute's academic rules and ethical policy. Besides, I acknowledge that all non-original data, findings, and materials for this thesis have been cited and referred to verbatim.

Without limitation, I accept all ethical and legal consequences of any discovery contrary to the above statement.

**Name Surname:** Alaa Khalaf KHEDHER

**Signature:**

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## ABSTRACT

Pandemic literature holds immense significance in capturing the essence of human experiences during times of crisis. It serves as a vessel for reflection, fostering resilience, and inspiring renewal. Through the power of storytelling, authors transport readers into the heart of the pandemic, allowing them to confront their fears, contemplate their values, and envision a brighter future. This thesis examines three literary texts from different pandemic times and cultures. The first novel is *Love in the Time of Cholera*, written by Gabriel Garcia Marquez. The other two texts are short stories from *Life Without Children*, a collection of short stories” by Roddy Doyle. The short stories are entitled: "Curfew" and "Worms”. The texts are analyzed by means of applying the concept of artificial memory and the theory of simulacra to them.

By providing a textual analysis to the literary elements of the three texts, the study argues that the characters go through the same experiences despite different contexts. There is a similarity in the texts in terms of the effect that pandemics, as a traumatic experience, have on the characters. The study significantly shows that by engaging with the stories of the characters in pandemic narratives, readers gain insight into our own capacity for resilience, vulnerability, and the ability to forge meaningful connections in the face of adversity.

The study contends that pandemic narratives navigate the challenges of the present and forge a path forward, pandemic literature remains a testament to the strength of the human spirit and the enduring power of literature itself.

**Keywords:** Pandemic, Disease, Make-Believe, Memory, Illusion, Fact, Lockdown, Simulation



## ÖZET

Pandemi literatürü, kriz zamanlarında insan deneyimlerinin özünü yakalamada muazzam bir öneme sahiptir. Düşünmek, dayanıklılığı geliştirmek ve yenilenmeye ilham vermek için bir araç görevi görür. Yazarlar, hikaye anlatımının gücüyle okuyucuları pandeminin kalbine taşıyarak korkularıyla yüzleşmelerine, değerleri üzerine kafa yormalarına ve daha parlak bir gelecek tasavvur etmelerine olanak tanıyor. Bu tez, farklı salgın zamanları ve kültürlerinden üç edebi metni incelemektedir. İlk roman, Gabriel Garcia Marquez tarafından yazılan Kolera Günlerinde Aşk'tır. Diğer iki metin, Roddy Doyle'un kısa öyküler koleksiyonu olan Life Without Children'dan kısa öykülerdir. "Sokağa Çıkma Yasağı" ve "Solucanlar" başlıklı kısa öyküler, yapay bellek kavramı ve simülakr kuramı uygulanarak çözümlenir.

Çalışma, üç metnin edebî unsurlarına metinsel bir çözümleme sunarak, karakterlerin farklı bağlamlara rağmen aynı deneyimleri yaşadıklarını savunmaktadır. Pandemilerin travmatik bir deneyim olarak karakterler üzerinde yarattığı etki açısından metinlerde benzerlik vardır. Çalışma, okuyucuların pandemi anlatılarındaki karakterlerin hikayeleriyle etkileşim kurarak kendi dayanıklılık kapasitemiz, savunmasızlığımız ve zorluklar karşısında anlamlı bağlantılar kurma yeteneğimiz hakkında fikir edindiğini önemli ölçüde gösteriyor.

Çalışma, pandemik anlatıların günümüzün zorluklarını aştığını ve ileriye doğru bir yol açtığını, pandemik edebiyatın insan ruhunun gücünün ve edebiyatın kendisinin kalıcı gücünün bir kanıtı olmaya devam ettiğini iddia ediyor.

**Anahtar Kelimeler:** Pandemi, Hastalık, Hayal Ürünü, Hafıza, Yanılsama, Gerçek, Tecrit, Simülasyon

## ARCHIVE RECORD INFORMATION

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## ARŞİV KAYIT BİLGİLERİ

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## **SUBJECT OF THE RESEARCH**

The topic of the study deals in general with the issue of pandemics' impact on people mainly and on some themes that study deals with three literary texts in two different ages, and these themes and characters are analyzed by applying to them the concepts of artificial memory, simulacra.

## **PROPOSE AND IMPORTANT OF THE RESEARCH**

The significance of the study is to focus on knowing the bad side that forms after and during the pandemic exists, and one of its concepts is the artificial memory and simulation and simulacra that occurred after the outbreak of the pandemic and what the role of social media and the news in exaggerating the subject, mater and the events.

## **METHOD OF THE RESEARCH**

In the research, we will use concepts strongly associated with pandemic literature; one of the trauma concepts is "artificial memory" used, and the other concept is simulation and simulacra, which will be applied to the literary texts taken in the research.

## **LIMITS OF THE RESEARCH**

The limits of the possibilities of the research lie in some things. We use only English literature texts in this research. One of them is British, according to the stander of the university, which narrows the scope of the research. The research is also restricted in several areas because we add some theories, which is a lot. Also, we can develop this research in the future by adding more concepts like conspiracy theory that take it from different perspectives.

## **HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM**

The research problems are that there is an exaggeration by people and the world, especially in social communication, and a lack of knowledge, which has led to psychological problems for people and the spread of gossip, lies and myths that have no basis in truth. That is, we will take it in the concept. "Simulation and simulacra" on many social media and news. Trauma theory and one of its concepts is "artificial memory", as this theory looks at the reactions of individuals as a result of exposure to a situation or event that significantly affects their lives so that they are traumatized due to these events or actions, which releases their tendency to the extent that they can develop psychological diseases.

One of the problems that we will face in the research is that the two novels were written at different times, and "Love in the Time of Cholera" referred to the pandemic indirectly, while the second texts, which is a collection of short stories, was written at the time of the pandemic of corona itself.

## INTRODUCTION

A pandemic is an outbreak of an infectious disease that affects many individuals in a specific area or around the world. The world has witnessed many pandemics that affected humanity and greatly impacted health and history. We organize them chronologically, such as the Black Plague epidemic that ravaged Europe and is considered the deadliest in history. After it came the Spanish flu epidemic, followed by tuberculosis, immunodeficiency disease (HIV), and last, we hope, it could be the least Covid 19.

Throughout history, pandemics have had a significant influence on literature. The emergence of sanitary and epidemiological challenges within a society is often mirrored in the literary productions generated during that period. Pandemics and epidemics have been known to evoke emotions of fear, anxiety, and despair, and literature has been utilized to explore the health, social, and moral implications of such occurrences. Across various historical periods, numerous authors, poets, and dramatists have produced literary works that explore pandemics and their effects on human society.

Furthermore, pandemics are occasionally employed as a representation or conceptualization in literary works. A pandemic has the potential to serve as a representation of disorder and mortality or as a means of Sharing information about pandemics in literature. Delving into profound ethical and philosophical concepts.

In chapter one, we will take essential concepts related to pandemic literature, like artificial memory and simulacra. Artificial memory can be synonymously referred to as fake memory or something illusionary. It is associated with simulation and can be represented through various domains, including social media, TV propaganda, media, and exaggeration. It is a feeling of an imagined reality when the truth is overstated rather than accurately portrayed as it is. It is the art of manufacturing and conveying information. In this situation, hyperreality, simulation, and simulacra may all be connected to artificial memory. Artificial memory displays a specific sort of reality that is constructed through made-up indicators. As a result, it would be nothing more than a television reality and an illusion.

The second important concept related to pandemic literature is simulation and simulacra. These ideas are connected to those of the philosopher Jean Baudrillard, who uses them to investigate the connections between reality and symbols, particularly the semantics, cultures, and media that all share an understanding of the existence of these things to know the common ingredient between them.

The simulation's goal is to properly mimic the behaviour of a real-world process over an extended period of time. According to Baudrillard, reality and importance have been replaced by symbols and signs, making human experience a simulation of reality. The media mostly create simulacra. Information and images are everywhere in the media. The media makes the individual unable to distinguish between truth and fiction, and the link overturned between them.

The second chapter deals with the novel "Love in the time of Cholera" by Gabriel García Márquez. The novel talks about the word of love itself during the time of cholera, and it talked about some characters in a city on the Colombian coast, and the novel's main characters were Florentino Ariza, Fermina Daza, and Dr Juvenal Urbino. At eighteen, Florentino falls in love with Fermina Daza, a young woman, after a love that lasted for more than two years. Her father spoke to Florentino and asked him to stay away from his daughter, but this warning was not enough for Florentino. After that, Fermina and her father moved away from the town to the town of his wife's relatives. They continue to exchange love letters by telegraph, but after a few years, the young woman Fermina returns to the city and breaks off her relationship with Florentino. After a while, Fermina had sick is similar sick of cholera, and her father suspected her sickness was cholera, and Dr Juvenal Urbino came to the house to see her, and he fell in love with her at first sight. After that, they marry and live for fifty years, experiencing everything a married couple will go through, from misery to happiness. They have children and become grandparents. After that, the doctor dies after falling from the ladder trying to catch the parrot Dr Juvenal loved.

After the funeral that was held for Dr Juvenal Urbino, Florentino expressed sympathy for Dr Juvenal Urbino's wife. However, instead of offering sympathy to Fermina, he finds an appropriate opportunity to tell her about the extent of his love for her and his obsession with her. However, Fermina strongly refuses and kicks him out of the house. After that, they began to correspond again until they had weekly

meetings every Tuesday with her son, Urbino, and sometimes his wife. After that, these meetings end with Fermina's acceptance of a cruise on a seagoing ship belonging to Florentino, and their love culminates on board the ship that will remain at sea after raising the yellow flag of cholera. Then the novel ends with an open ending. After that, an applied concept was mentioned in the previous chapter to prove that the text came with a new perspective dealing with pandemic literature. Even though the text does not refer to the pandemic directly, the pandemic really exists and the name of the novel does contain Cholera; it does not come from nothing.

The third chapter deals with a collection of short stories, "Life without Children" by Roddy Doyle, an Irish writer who wrote this collection during the time of Covid 19. The chosen stories that will take into the research is "the curfew" and the second one is "Worms" The first one is indirectly referring to the pandemic. The writer uses the Ex-hurricane Ophelia as symbol referring to the corona, like lockdown, pills, medicine, and tests, i.e., The story begins with the main character. This man is sixty years old, and as he walks back home, he meets a skinny woman carrying a child in baby slings, after which it turns out that the child is just a teddy bear. After that, he went home, and a siren sounded in the streets, announcing the curfew because Ex-Hurricane Ophelia would be coming after he returned home. While sitting on the chair waiting for his wife, he felt sleepy and went to sleep. After he woke up, he was terrified, and sweat came from his face. His wife asked him, "What is wrong with you?" He told her, "I feel a pain in my shoulder and chest. He was afraid that that would be a heart attack." He was sleeping, and his position was like someone sleeping on a chair. Do not be afraid. The next day he was sitting in the kitchen and was looking at his wife, and the memories started about his parents when his mother came to the kitchen quickly after hearing her husband's voice saying, "Where is my pill" She was looking for his pills because she is afraid that she will not find them and her husband will die.

Furthermore, the kids took these pills bars to laugh at their father. For the kids, the pills were entertainment. He put his pills on the fridge and wrote a note on his phone that the tablets = the fridge because he did not want to lose them like his father. After that, he checked the house and went to the room, and he kept looking out of the window while he was in his bed, hoping to see something happen because of the hurricane as if he wanted to see a car flying in the air because of the hurricane he did



not see anything except the leaves falling off trees he said to his wife Hurricane is not like before she said everything is not like it used to be. He sat down and talked to his wife about the tests he had done a few days ago, such as the prostate and arteries, and it turned out that he had one of the arteries closed by 75%. The doctor told him we could use stents but not be afraid, and she gave him pills. Then he told her about the woman he saw, he told her she was not carrying a baby, only a teddy bear in baby slings, and he told her after that “I miss the kids”, the story ended with his crying.

Moreover, the second story, “Worms”, talks about a married couple about sixty years old who live in Ireland. Start the story with Joseph. He remembered that one night he was shaving in the bedroom and he heard a song that he had heard before; late a couple of night he heard the same song as if it look like someone hummed it, and that was when the corona began. The song was “The Whistling Gypsy”, rich to both of his ears. He thought he was suffering from earworms, which were something usual in the time of corona. He listened to the radio and heard it from the woman who was the air hostess. After that, he goes to his wife. He had told her about the earworms, and he asked her if she was the one who played music; she told him to look at her playlist on Spotify; at that time, he did not know if she had one before they spoke like it is the first time they ever speak because they did not speak for a while, they were busy with their children for thirty-four years they look like they fell in love again and the pried of the lockdown develop their relation to notice the partnership. After that, they used asthma as a pretext to stay alone in their house even when their children visited them, and they used asthma to tell them to leave the house. After that, they watched the TV news; they watched Micheal Martin talk about the danger of opening the country and the situation the country is going through because of the Covid19. Thelma got sick when she woke up that morning. Joe was afraid of her; he tried to make her feel good. After a while, the ambulance got to the house they took her to quarantine for ten days in the St Joseph ward. After many calls on the iPad, he had made it to the last one; she could speak; she told him, “I heard your worms Joe”, and started to sing. She sang a stanza, and Joe completed the rest. He recognized that she was the one who had made the earworms all the previous months. The story ends

This study deals with two literary texts considered literary genres of pandemic Fiction. That will use concepts of Artificial memory, and simulacra applied to a selected narrative and analysed it to reach the point of the study of applying these concepts. The aim is to link the pandemic literature with concepts because these concepts are fully compatible with the pandemic literature in analyzing characters, signs, and symbols. To rich the point of how to deal with the characters in the novels and their impact on the events of the pandemics, and also to know what is the role of the media in amplifying the events and what role these events play in people's psyche and the country's conditions at all levels in terms of the economic and moral situation factors thus affect negatively on the individual himself.

Several theses wrote about "Love in the time of Cholera" by "Gabriel García Márquez"; not even one of the researchers talked about the novel and used these concepts previously mentioned in pandemic fiction. Here are several subjects of the thesis that dealt with the novel, like the research in his thesis that mentions the same novel contains pandemic fiction discussed the bad side of the swine flu that was in the 2010 pandemic and how education and training could survive in the face of the pandemic by researcher Chakravorty (Chakravorty, 2020) . Moreover, another researcher like Khalaf Hussein has taken the pandemic literature and linked it with trauma, and he used it in his thesis novella "life after Covid 19", and other texts he deals with the trauma of Covid19, and it has reflected on specific literature text (Hussein, 2022). The other thesis for researcher M. Keith Booker in his thesis that carrying the subject "the dangers the reading narrative as seduction" A study of Love in the Time of Cholera aims to contrast the romance of Ariza with the practical and scientific goals of Dr Urbino, and this comparison was only between the main characters. (Booker, 1993). Moreover, in the other research paper by Mabel Moraña, he discussed in his paper the two main characters about their love to Fermina compares the love in 19th century with the love of modernism criticized it as the shape of love that is out of date. (Moraña, 1990).

# **1. THE REPRESENTATION OF ARTIFICIAL MEMORY AND SIMULACRA IN PANDEMIC NARRATIVES**

## **1.1. The Power of Pandemic Literature: Reflection, Resilience, and Renewal**

Pandemics have left indelible marks on human history, shaping societies and transforming the lives of individuals. Throughout the ages, literature has served as a powerful medium to document and explore the human experience, including the tumultuous times during pandemics. In this essay, we delve into the realm of pandemic literature, examining its significance in reflecting on the past, fostering resilience, and inspiring renewal.

Pandemic literature serves as a mirror that reflects the collective experiences, emotions, and struggles of individuals during times of crisis. By recounting personal narratives, fictional or non-fictional, authors capture the intricate human responses to pandemics. These stories allow readers to connect with the characters and empathize with their journeys, providing solace and validation. For example, Albert Camus' "The Plague" portrays the resilience and despair of a community struck by a deadly disease, drawing parallels to the human condition in the face of adversity.

One of the most remarkable aspects of pandemic literature is its ability to highlight human resilience. In the face of daunting challenges and overwhelming uncertainties, characters in these narratives often demonstrate resilience and resourcefulness. By exploring the depths of human courage and perseverance, pandemic literature inspires readers to find strength within themselves. Such stories serve as beacons of hope, reminding us that even in the darkest of times, there is potential for resilience and recovery.

Pandemic literature not only reflects the trials and tribulations of the past but also offers a glimpse into the possibilities of renewal. In the aftermath of a pandemic, societies undergo profound transformations, necessitating the rebuilding of communities and individuals alike. Literature provides a platform to envision and explore these processes of renewal. It offers narratives of rebirth, introspection, and the

pursuit of a better future. Through these stories, readers can contemplate the lessons learned from the pandemic and ponder how society can evolve and improve.

Pandemic literature often showcases characters who undergo transformative journeys. The challenges they face and the lessons they learn shape their growth, both individually and collectively. Characters may start off as “flawed or uncertain, but through their experiences, they evolve, finding newfound strength, purpose, or understanding”. Their transformations provide readers with a sense of hope and the belief that personal “growth and renewal are possible”, even in the darkest of times. ((Langstaff, 2020)

The COVID-19 pandemic has sparked a surge in pandemic literature, capturing the zeitgeist of our times. COVID-19 narratives shed light on the pre-existing societal challenges and inequalities that the pandemic has magnified. They draw attention to issues such as healthcare disparities, social inequities, and the impact of systemic injustices on marginalized communities. By amplifying these voices and experiences, COVID-19 narratives compel readers to confront and address these underlying issues, fostering conversations and actions aimed at creating a more equitable and just world in the post-pandemic era. Authors from around the world have responded to the crisis by crafting narratives that navigate the complexities of the human experience during this unprecedented era. These contemporary works of pandemic literature encompass a wide range of genres, from novels to poetry, essays, and memoirs. They serve as a testament to the resilience of writers and readers, forming a collective voice that echoes throughout the world.

COVID-19 narratives showcase the indomitable human spirit and its ability to persevere through immense challenges. These stories depict individuals from various walks of life—healthcare workers, essential workers, patients, and ordinary citizens, navigating the complexities of the pandemic. They portray tales of resilience, sacrifice, and unwavering determination. By narrating the struggles and triumphs of these characters, COVID-19 narratives inspire readers to find strength within themselves and to stand resilient in the face of adversity. At the heart of COVID-19 narratives lies a deep exploration of compassion and empathy. These narratives shed light on the interconnectedness of humanity and the shared vulnerability in the face of a common threat. Through the lens of characters and their experiences, authors invite readers to

step into the shoes of others, fostering understanding and compassion. COVID-19 narratives serve as a reminder that compassion and empathy are essential in building a more resilient and supportive society.

## **1.2. Artificial Memory and Trauma**

According to psychology, memory is understood as the ability of an organism to store information and its ability to retrieve it. This is in the normal situation of the individual. However, if the individual is exposed to an accident or psychological trauma, his memory is affected by loss, and the memories most susceptible to damage are recent memories. This is what is stated in Ribot's law. (Davidson, 2000) Artificial memory can be synonymously referred to as fake memory. It is associated with simulation and can be represented through various domains, including social media, TV propaganda, media, exaggeration, and other things. It is a feeling of an imagined reality when the truth is overstated rather than accurately portrayed as it is. It is the art of manufacturing and conveying information. Hyperreality, simulation, and simulacra may all be connected to artificial memory in this situation. Artificial memory displays a certain sort of reality that is constructed through made-up indicators. As a result, it would be nothing more than a television reality and an illusion. The concept of hyperreality explains how consciousness is unable to distinguish or differentiate between the actual and its depiction. It is a common misconception that hyperreality is a state in which the distinction between reality and fiction is hazy, making it challenging to establish where one could begin and the other ends. This chapter examines artificial memory as a key concept of trauma theory and how artificial memory is linked evocated in pandemics. It also examines simulation theory in the time of pandemic and how it applied through the literary text.

Before modern times, the word "trauma" was used in Greece to refer to emotional wounds. However, in Greek, the word "wound" was used to refer to both physical and emotional wounds, even though, at the time, the Greeks exclusively used this term to describe physical injuries. Traumatic events can be life threatening and more effective than an individual may have ever experienced. As we already know, however, trauma causes psychological aftereffects that last long after the wound has healed and have earned the designation post-traumatic stress disorder in the context of

the psychological response (PTSD). In the form of recurrent nightmares, flashbacks to the past, intense worry, and despair, trauma emerges from violent and stressful experiences for an individual, such as what happens to troops in battle, physical or psychological abuse, natural catastrophes, or pandemics. All of them lead us to the psychological damage that we mentioned previously, which it refers to as "trauma."

And the artificial memory this particular form of memory and referring to/or consider as a fake memory is associated with hyperreality, characterized by two primary concepts: simulation and simulacra. In addition, artificial memory is intricately linked to various pertinent domains such as media, propaganda, television, social media, credibility, and hyperbole. The concept being conveyed pertains to a perceived reality not reflective of actuality but is embellished beyond veracity. Hyperreality is utilized to construct and portray various entities. The present scenario connects synthetic memory with hyperreality, simulation, and simulacra concepts. Artificial memory entails a form of veracity constructed through envisioned symbols. Therefore, it would be nothing more than a mere illusion and a representation of reality broadcasted on television. The concept of artificial memory refers to a type of memory that is constructed through imagination and is not grounded in actual experiences. this study delves into the plausible outcomes and ethical predicaments linked with the manipulation or augmentation of human memory. The concept of hyperreality has gained widespread recognition due to its promotion by the renowned French philosopher Jean Baudrillard. The term denotes a state in which the demarcation between actuality and virtual or symbolic depictions becomes indistinct, to the point where discerning the veracity of a given situation becomes challenging. The concept of hyperreality in literature frequently delves into the effects of media, consumer culture, and technology on our understanding and interpretation of reality (Jameson, 1991).

Memories that emanate from personal experiences are essential to the formation of identity. Individuals gain knowledge through their direct relationships with the outside world, and the memories of those they encounter. Experience and memory are intertwined. In a study by a neuroscience scholar, the researcher argues that Memories are created in the brain, and memory manipulation is a developing field that involves "memory transfer, prosthetic augmentation, and erasure." (Martone, 2019)The study demonstrates that brain units that ordinarily reply to individual events may be triggered insincerely and connected together in an artificial memory. To create

a fully manufactured memory, most of the scientists had to arouse the brain in such a manner that it mimicked the spirit activity induced by “the foot shock.” (Martone, 2019)

It is conducted that Individuals suffering from post-traumatic stress disorder (PTSD), if we are going back to the history of trauma, or depression are more likely to concept false memories are presented with information relevant to their field of knowledge. What we know about memory is from our personal experiences. We have a memory about our past and helps us to direct our behaviors. This is what we know about memory, but with the experiences that were conducted and we are in the process of mentioning an experiment that took a place in some mice, and in the experience, the researchers designed an artificial memory similar to natural memory in their work. They are linked to the brain cells, then they trained another animal after carrying out the experiment, the experiment was kept and called in a way that cannot be differentiated from the original one. (Martone, 2019)

Memories are important and good for identifying a person. This wonderful study proved that it is possible through the application of the samples that were taken from the memory that is processed in the brain according to the experiment, it can be separated from the real memory that is made through real experiences, and these memories are preserved in the form of artificial memory with its experiences, and this memory can be extracted if it is put in a genuine setting. The study contributes to the emerging science of memory manipulation, which also encompasses memory transfer, consolidation, and erasure, by offering some fundamental insight into how memories are created in the brain. These initiatives can have a significant influence on a variety of people, including those who have memory problems and those who have painful experiences, as well as widespread cultural and ethical implications ramifications. (Martone, 2019)

Through this research, we can identify some of the basic concepts of the formation of memories in the brain, and these experiments are from a broad science, which is the science of manipulating memories, where you can add memories, enhance and erase them. This science is useful as it can rid the individual of painful side effects related to the memories he suffers from, or a person who suffers from a weakness in his memories (Martone 6) In the most recent study, researchers found that a molecule

derived from acetophenone that smells like cherry blossoms activates a specific sort of sensory receptor. At the time, rats were taught to avoid a certain fragrance (cherry blossoms) by going through a rectangular test chamber saturating one end with a different aroma (caraway). The odor of caraway is caused by a molecule called carvone, which is present in foot shock. (Martone, 2019)

In order to stimulate these olfactory nerve cells, they turned to a complex technology, optogenetics. In optogenetics, light-sensitive proteins are used to trigger the activation of certain neurons in the brain. via surgically inserted optic fibres. The scientists used transgenic rats in their early studies that only generated the protein in olfactory neurons that were sensitive to acetophenone. By combining The researchers were able to educate the rats to associate the electrical foot shock with the activation of these acetophenone-sensitive sensory nerves by pairing optogenetic light stimulation of the olfactory neurons. The electrical foot shock was associated by the rats with acetophenone-sensitive olfactory activation. bulb via optogenetic light. neurons. When the mice were later tested, they avoided the scent of cherry blossoms. (Martone, 2019)

These initial stages demonstrated that the animals did not need to encounter the odor in order to associate it with a painful foot shock. Nonetheless, this was not an entirely fabricated recollection, as the shock was still pretty genuine. In order to create a totally synthetic memory, the scientists needed to inspire the brain in a manner

That mimicked the spirit activity induced by the foot shock. Previous research had indicated that certain neural pathways The unpleasant nature of the foot shock was crucially dependent on the foot shock travelling to the ventral tegmental area (VTA), a location. The VTA required to be stimulated similarly to how the olfactory sense neurons were triggered in order to create a truly artificial memory, But in those nerves, the transgenic mice only produced light-sensitive proteins. They performed optogenetic stimulation by turning on the same genetically altered mice's olfactory neurons and injected light-sensitive proteins into the VTA using a virus. Before engaging the olfactory receptors to recreate the aroma of cherry blossoms, researchers stimulated the VTA with light to simulate a painful foot shock. The animals recollected the created memory and avoided a shock they had never experienced by reacting to an aroma they had never experienced. It has long been unclear how memory is created in the brain, as well as what physical changes take place during the



process. In order to build new memories, this study employed electrical stimulation, which also activated other brain regions known to be important for memory formation, such as the basolateral amygdala. It has been suggested that variations in synaptic activity, which take place at the points where nerve cells connect to one another, are the foundation of memory formation. In basic animals like the sea slug *Aplysia*, memories may be passed from one person to another using RNA that was taken from the individual who experienced them. The RNA instructs the animal's neurons to make the proteins involved in memory. By activating similar patterns of nerve activity in a receiving animal using recordings of electrical activity in a taught animal's memory region (the hippocampus), memories have been partially transferred in rats. Similar to the recent study detailed above, this approach uses electrical stimulation of certain brain regions to trigger memories. Unlike the optogenetics study, where the electrical activity pattern connected to memory was totally created from scratch inside the mouse's brain, the memory transfer study used a pattern that was derived from trained mice. This is the first description of a completely made-up memory, and it adds to our understanding of the fundamentals of memory regulation. (Martone, 2019). Research on memory and attempts to manipulate it have developed quickly. enhancing memory formation using a "memory prosthesis" With the help of the Defence Advanced Research Projects Agency (DARPA), a method for memory storage and recall via electrical stimulation of the human brain's memory region has been created. In honour of the Hollywood movie *Eternal Sunshine of the Spotless Mind*, which has a mnemonic theme, memory erasure utilising the *Eternal Sunshine* drug (zeta inhibitory peptide, or ZIP), is being created to erase memories of chronic pain..

Their initiatives are motivated by valid reasons. Memory has been referred to as "the soul's scribe," Additionally, it serves as the foundation for a person's personal background. Some people might make an effort to reclaim memories that have been partially or fully lost. Others, such as those who suffer from chronic pain or post-traumatic stress disorder, may try to erase distressing memories in an effort to feel better.

Humans are not likely to tolerate many We are not transgenic like the animals used in the experiment, nor do we have fiber-optic implants or virus injections. In spite of this, as technology and methods advance, the prospect of influencing human memory becomes increasingly plausible. Invariably, the presence of military entities

such as DARPA makes the intentions for these endeavors questionable. Exist things that we should all fear or that we must or must not do? There are clear dystopian scenarios. Artificial memory development advances our understanding of memory formation and may one day help in the detection and treatment of life-shortening disorders like Alzheimer's. However, the recollection struck at the very heart of our humanity, and we must make sure that any changes are made in an ethical way. (Martone, 2019)

"Acting out" and "working through" are two concepts that Dominick LaCapra explores in his work on trauma, memory, and history. They are both derived from psychoanalytic theory and have been adapted and applied to the understanding of individual and collective responses to traumatic events. Acting Out: In psychoanalysis, "acting out" refers to the unconscious repetition or reenactment of past traumatic experiences in the present. LaCapra applies this concept to the study of history and memory, suggesting that individuals and societies may engage in actions or behaviors that unconsciously reenact or replicate traumatic events. These actions can manifest in various ways, such as political violence, social conflicts, or the perpetuation of oppressive structures. By recognizing and analyzing these acts of repetition, LaCapra argues that it is possible to gain insight into the lasting impact of trauma on individuals and societies. "Working through" is another concept derived from psychoanalysis that LaCapra employs in his analysis of memory and trauma. It refers to the process of engaging with and processing traumatic memories to facilitate healing and transformation. LaCapra emphasizes the importance of actively engaging with traumatic experiences, both on an individual and collective level, through processes such as dialogue, reflection, and critical examination. Through this working-through process, individuals and societies can potentially come to terms with the past, gain a more nuanced understanding of trauma, and work towards reconciliation and the prevention of future violence. These concepts are integral to LaCapra's exploration of the relationship between trauma, memory, and history. He employs them to critically analyze the ways in which traumatic events shape individual and collective identities, narratives, and historical consciousness. By examining how individuals and societies both act out and work through trauma, LaCapra seeks to contribute to a deeper understanding of the complexities involved in remembering and representing traumatic experiences. (LaCapra, 2001)

### **1.3. Simulacra and Simulation Theory in the Time of Pandemic**

The French philosopher and cultural theorist Jean Baudrillard wrote a philosophical thesis in 1981 titled *Simulacra and Simulation*. In it, he aims to investigate the connections between reality, symbols, and society, focusing on the cultural and medial significations and symbolism that go into creating a shared view of existence. A simulacrum is a copy that depicts something that either never existed in the first place or no longer exists in its original form. (Baudrillard, 1981)

The goal of the simulation is to replicate a real-world process or system's behaviour through time as exactly as feasible. Most notably, *Simulacra and Simulation* discuss symbols and signs, and how they connect to modernism. According to Baudrillard, existing Human experience is a mimic of reality, with symbols and signs standing in for all actuality and importance. These simulacra also conceal the fact that nothing approaching reality is relevant to our current knowledge of our lives; they are not only representations of reality, but even misleading representations of reality. They are neither grounded in reality nor do they conceal it. The simulacra Baudrillard is referring to are the cultural and media significations and symbolism that build seen reality, the knowledge that gives purpose to our lives and to our shared existence. The "precession of simulacra," as it was known to Baudrillard, was a phenomenon whereby, because of the oversaturation of these social creations and simulacra in society, all significance has been lost. due to limitless mutability. (Baudrillard, *Simulacres and Simulation*, 1981)

Instead of experiencing actual events, individuals in this world interact with simulacra of actual occurrences. When disconnected from their own experiences, people lose their sense of reality. The media mostly create simulacra. The ubiquitous images and information in the media, which have blurred the distinction between truth and fantasy and inverted their connection, endanger people's capacity to understand the actual world. The media has also completely seized control of people by instilling in them the ideals and values produced by capitalism. A postmodernist critical theory is hyperreality. Additionally, to reality and its clones, hyperreality threatens modern civilization. Its negative repercussions are seen in the present media and literary sectors. There are always fake realities out there that pass for the genuine thing.

The fabricated realities that are promoted in literature and the media are exposed by Jean Baudrillard in his 1981 French-language book *Simulacra and Simulation*, which was subsequently translated into English in 1983. His concept of hyperreality fits better with postmodern media and literature, and he is a well-known opponent of postmodernism. Reality and mixed reality are regularly confused in the world we live in, and even reality itself is frequently hidden beneath illusions and fantasies. Media and literature are constantly being impacted by hyperreality. The current society is unable to recognize the truth and originality due to the created realities that are shown in movies, advertisements, news, and social media. People often idolize made-up protagonists and uninteresting characters in both media and literature.

Modern communication and technology have an impact on children and youth. The IT revolution has always hastened to keep up with an inventive world. Simulacra are becoming more appealing and comfortable for people to live with thanks to technology. Everything would progressively lose its unique identity, originality, and essence as a result of hyperreality as people would descend into chaos and confusion. (Antony, 2020) There have been many changes in many aspect of the social and cultural sphere as a result of new innovations and scientific advancement. If we analyze literature specifically, it has undoubtedly entered the Postmodern age with a number of theoretical frameworks. In the sphere of literature, postmodernism saw new perspectives, styles, ideas, and developments. Everywhere throughout the world during the first half of the 20th century, war-related chaos and oddities were observed. All cultural and literary traditions underwent theoretical and ideological shifts throughout the post-World War II era. The tragedies and conundrums of the post-war conflicts inspired creative artists and philosophers to create new worldviews and notions in literature Michel Foucault, Jean Baudrillard, Frederic Jameson, and Jean Francois Lyotard. are crucial in postmodern thinkers and critics. Around this period, a number of postmodern ideas, including Deconstruction, Hyperreality, Post-structuralism, and Queer theory, are being produced. We are aware that some parts and facts in the world in which we live are exaggerated in some way. Media, communication, and technology all shape human behavior, and they occasionally spread false information and concepts (Antony, 2020).

In his 1991 paper entitled: "Power and Politics in Hyperreality: The Critical Project of Jean Baudrillard," Luke discusses Jean Baudrillard's critical approach to his postmodernist perspectives. He criticizes Baudrillard for emphasizing and promoting consumer culture in his work because, in his view, hyperreality is a manufactured reality that restricts human engagement in the world as a consumer. As stated by Mark Poster "The most significant work written by Baudrillard is probably *Simulacra and Simulation*. His concept of the hyperreal underpins most talks. He shifts from the "code"-based operator society hypothesis to a broader philosophy of culture that problematizes simulation and "reality" in general. Baudrillard's "*Studies in Simulacra and Simulation*" is one of his most well-known works, according to Douglas Kellner, who references it in his paper. significant works, especially in relation to his analysis of postmodern culture (*Simulacra and Simulation*) and idea of postmodernity. In his essay entitled: "Jean Baudrillard in Cyberspace: Internet, Virtuality, and Postmodernity," Nunes discusses the impact of hyperreality on media and communication, focusing in particular on the "internet" by elaborating on the metaphors of the "information superhighway" and "cyberspace", As the internet grows, virtual reality degrades to a simulation, and eventually simulations are formed. People in the highly technologically advanced postmodern culture confuse reality with its simulation, making it impossible for us to tell what is genuine and what is made up. Jean Baudrillard's *Simulacra and Simulation* or hyperreality is one of the ideas that might help us explain postmodern absurdities. Jean Baudrillard, a French novelist and postmodern theorist, created the concept of "loss of reality" as a result of the exaggeration and fabrication of reality by media, photographs, and films, which is incredibly fitting given the fragility and disorientation of postmodern culture. These exaggerations and created "Hyperreality" is the term used in postmodern culture to describe some realities. He is known as the "head priest of postmodernism," and the terms "simulacra and simulation" and "the hyperreal" are commonly used to describe him. used in his writings. employed in discussions about postmodernism. hyperreality is a representation, a symbol, without an original referent, according to Baudrillard, who described it as "the creation by models of an unreal or without reality, according to Baudrillard. It relates to semiotics.

According to Baudrillard, hyperreality requires creating a symbol or group of signifiers in addition to combining or merging the "actual" with the symbol that

expresses it. that symbolize an impossibility, such as Santa Claus. Hyperreality enables the blending of virtual and physical realities. There is just the hyperreal, which exists forever, according to Baudrillard, and neither a representation nor real existence. Simulacra are copies of things that either don't have an original or don't have one anymore. original and depict them. A replica or imitation that represents reality is known as a "simulation." In He criticises American society, consumerism, television, capitalism, science, and politics in Simulacra and Simulation. According to Baudrillard, fiction and fictional characters now predominate over human ideas and feelings as a result of the postmodern society's replacement of signs and symbols for all truth and meaning. It is well known that the Simulacra and Simulation theory examines signs and symbols and how they relate to contemporaneity. According to Baudrillard, human experience is a simulation of reality, and in contemporary culture, symbols and signs have taken the place of all sense and reality. This is simulation as opposed to representation. The core tenet of representation is the equivalence of the sign and the actual, even though this similarity is utopian in nature. Contrarily, simulation emerges from the fundamental rejection of the sign's importance, the utopian ideal of the principle of equivalence, and the sign's function as every reference's reversal and death sentence. As a simulacrum, simulation encompasses the full structure of representation. in contrast to the representation's attempt to view simulation as a false representation and absorb it. Every area of human civilization is affected by hyperreality; examples include media, politics, economics, architecture, television, movies, advertisements, and more. The customers of all these industries frequently mistake false realities with realities created by current technology breakthroughs. People are always drawn to false realities, and such feelings lead individuals to believe that those fake worlds are real and original. The erosion of the authentic is far more pronounced in postmodern civilization across all disciplines. The signals and visuals used in mass media and other forms of multimedia frequently replace the real world, elevating the representation above the real and encouraging superficiality.

Simulacra is the state of the hyperreal, and simulation is the symptom of the lost reality. It is the signed order. Hyperreality has divided the process into four stages, the first of which is termed Reflection. maybe described as a precise duplicate or representation of what actually happened or how reality actually is. The second phase,

known as Mask, is when reality is warped. Because this depiction is not authentic, it might be considered an unreliable picture or replica. The absence of a fundamental reality characterises the third stage, which is an illusion. At this point, the sign pretends to be a genuine item while actually being a fake or counterfeit. The fourth level, in which there is no relationship between the simulacrum and reality, is also referred to as a Pure Simulacrum or representation. It is the mirror of a fundamental truth, a profound reality, claims Baudrillard. that is concealed and denatured, a profound reality that is absent, and it is completely unrelated to any other reality. It is a pure imitation of itself. The first thing to note is how well-preserved the image of the sacramental sequence is visually. The second, it has a malevolent aspect and is wicked in nature. In the third, it makes an attempt to be an apparition; it belongs to the sorcery order. In the fourth, the sequence of appearances is no longer relevant. nonetheless, of simulation. According to renowned media theorist Baudrillard, hyperreality is bad for society, especially in relation to the media.

Media has a significant impact on people's ideas since people today rely on and place a high value on numerous media. All mass media nowadays take a strong presence of hyper-reality; this includes movies, commercials, cartoons, news, social media, and other types of entertainment. Disney World is cited by Baudrillard as a shining illustration of hyperreality. Disneyland is a flawless representation of all the complex hierarchies of simulacra. First and foremost, it is a drama about phantasms and illusions, such as the frontier, the future world, and the pirates. The purpose of this make-believe environment is to guarantee the operation's success. In this case, illusion replaces reality, and people are taken to a better place than the real world. According to Baudrillard, Disneyland's imagination is neither genuine nor untrue; rather, It is a deterrent set up to bring back the opposition camp's fantasy of the real. Why is this so pathetic? Its infantile deterioration is fictitious. This world aspires to childlikeness in order to deceive us into thinking that adults are The adults who come here to act the kid in order to create illusions as to their genuine childishness are In order to hide the fact that genuine childishness exists everywhere, those who are acting childishly elsewhere, in the "real" world. Her (2013), The Truman Show (2004), in 1998, Pulp Fiction (1998), (1994), Wag the Dog in 1997, The Matrix (1998), (1999), Solaris (1972), and Inception (2010) all have hyper-realistic elements. and others. These movies transport viewers to fantastical worlds, and they believe that they disregard

reality and instead prefer particular simulacra and simulations because they believe that illusions are superior to the actual world. The sights and other visual treats in the films provide the spectators many happy and delightful feelings. People rely heavily on television in the technological age as a supply of reality and information, but because it also encourages, we can't rely on hyperreality to provide us the full picture or the truth.: " Transparency is no longer the notion of control, and television is no longer the object of an unwavering stare.." As a result, it is conceivable to claim that: observing us, alienating us, tricking us, and informing us.

The vanishing point is the horizon of reality and meaning. one is still depends on a third party's active and successful intervention, media analysis, and "perspectival" information in all of this. The majority of TV shows nowadays, particularly reality TV, are made entirely of simulations and simulacra. Reality television programs constantly propagate false realities thanks to contemporary technology and graphic portrayal. Moreover, news outlets promote exaggerated and phony news and support false realities.

Nowadays, television channels frequently promote hyperreality through their reality shows and news segments. With technical developments, editing and cut zooms constantly obscure reality and encourage hyperreality. Because news outlets hide the truth for their own purposes and interests, we are exposed to some false information. To further their goals, political groups and corporations use hyper-realistic media manipulation. (Antony, 2020) The hyperrealistic world order is also greatly influenced by advertisements, which have a profound effect on people's senses and transfer them there while weakening their ability to tell truth from its imitations: Therefore, advertising is similar to knowledge in that it destroys intensity, which act as an inertia accelerator. See how it stages everything just As with all the procedures, all the language-communication mechanisms, and like sex in pornography, all the artifices of meaning and nonmeaning were recreated in it with lassitude, that is, without any faith and with the same jaded ugliness.

The best example of hyperreality is a picture that has been posted on a social networking site, most notably Instagram. Before being uploaded to Instagram, this specific picture may have undergone Photoshop or similar computer programme editing, modifying, and beautification. As a result, many who follow or watch that



particular snapshot think it is a genuine one. In computer games, cartoons, and other media, people pick visuals and effects for their aesthetic delights, which produces hyperreality. As a result, the media are creators of the implosion of the social in the eyes of the public, not socialization. And this just represents the macroscopic expansion of the meaning's collapse at the sign's tiny level. The notion of hyperreality is significant in postmodern literature. We may learn about reality from a variety of angles. According to postmodern critics, artificial realities are increasingly influencing readers' literary preferences since reality has gone from many literary genres. As a result of the numerous books and other fictitious works we read, we have developed a number of misunderstandings and fantasies about them, leading us to believe they are genuine and unique—at this point, literature has aspects of hyperreality. According to Baudrillard, true art is extinct since artificiality has taken precedence over reality in every sector. "Reality might transcend fiction: that was the surest indication that an ever-expanding imaginary was possible. Yet the actual cannot outperform the model since it is only its cover. The existence of imaginary components makes originality meaningless while emphasising imagination and dreams, as can be shown by looking at literary works of various Science fiction from the cybernetic and hyperreal era may be constrained by the artificial revival of "historical" worlds. The limits of a former world, the incidents, the people, and the ideologies of the past—empty of meaning and of their original process but hallucinatory with retrospective truth—might be a constraint. As a result, Philip K. Dick's *Simulacra* contains the Secession War.

A massive three-dimensional hologram in which the past is desperately rehashed instead of being a mirror held to the future. The finest A simulacra, simulation, or hyperrealistic example is a book. Even if the novel is based on a true tale, the reader will not appreciate it if the author tells the precise narrative of the characters in the novel. Thus, The first stage of telling a certain novel or literary work is directly tied to the real-life circumstance, thus it is a reflection; the second stage involves masking and perverting reality; the third stage involves creating some illusions that are related to reality; and the fourth stage involves creating its pure simulacra. In this case, the story's conclusion or final transcript is wildly unrealistic: Literature today, and science fiction in particular, strongly encourages Hyperreality Science fiction would implosively grow in the exact image of our existing understanding of the universe, striving to reanimate, reactualize, and requotidianize

simulation pieces, parts of this global simulation that have come to represent to us the so-called "real world." With all the flexibility and naivety that the fascination of discovery provided it, science fiction would no longer be a romantic extension. The concept of hyperreality is not new in literature; its components have been present throughout the genre's history, but they are particularly evident in postmodern writing. In the environment we live in today, communication technologies and the media have an impact on and power over our everyday lives. Baudrillard shows the world our ongoing perplexity over Through his idea of hyperreality, he establishes what is genuine and what is fictitious. *Simulacra and Simulation*, one of his works, is highly significant to modern media and literary studies. The images and indications of the contemporary day welcome people into a new order despite the fact that most of the time we live in a world of fabricated realities and absurdities. People are constantly influenced by technology and the media, and as a result, we regularly disregard facts and truth. People's thoughts and viewpoints are continually captivated by hyperreality or fake realities. Due to the effects of hyperreality and consumerism, the images and signs do not accurately depict reality; rather, they produce an identical duplicate of it. Jean Baudrillard criticises the postmodern dilemma in his theory of hyperreality and exhorts people to understand the truths and realities that are all around us. Realising that sometimes the media and literature are very far from reality may help us to better understand and be aware of the present situation.

In *Symbolic Exchange and Death*, Baudrillard first proposed its structuralist structure, which is the main way in which it is understood. The simulation in Baudrillard's writing goes by many names (code, simulation, hyper-reality, obscene, etc.). (Proto, 2013) "Simulation is a result of the utopian ideal of "Equivalence as such" (i.e., the notion that, beyond representation, nothing but a synthetic impersonation of reality exists. Debord defined simulation as a representation that has accumulated to the point that it can no longer be represented. Lacan's notion of the mirror stage comes in an exceedingly unique way in his genealogy of representation, that is, not just at the very beginning. Baudrillard stated this concept. the notion that different levels of simulation correlate to varying levels of closeness between the representation's subject and itself, but also that the illusionistic effects of representation can only be accomplished under certain conditions, as with The one-point perspective requires that the spectator maintain a specific distance and angle of vision in order for

the perspective window to create the illusion; once this distance is breached, the perspective window may have the opposite effect.

The three tiers of simulation in Baudrillard's genealogy, therefore, depend on the various Distances separating representation from the thing being represented at any given time including the order of production (from the Industrial Revolution to World War II), where representation is based on equivalence (i.e., the "perfect" similarity between reality and representation to the point at which they are exactly equivalent), and the order of counterfeit (from the Renaissance to the Industrial Revolution), where representation is based on resemblance; and third order, simulation proper (the current era), in which a perfect resemblance, or equivalence, renders the representation and the representational object interchangeable. The exact moment at which such a gap is still possible is determined by the first order of simulation. At this point, the difference between reality and its representation is great enough to maintain the deceptive effects of simulation. Yet, the simulation-supporting technologies are already in place. (Proto2, 2013)

Simulation, hyperreality, based on Baudrillard's theory have been enormously examined in works of postmodernist writers. *White Noise*, as a case in point is a novel by Don DeLillo which analyzes how technology and mass media are portrayed as an empire of signals and codes that destroy or collapse meaning. In this late capitalist society, TV, radio news and snippets, and medical imaging technologies are linked with many elements of people's life. In this novel a fictional world populated by manufactured characters is shown. These imaginary characters in the novel are unaware of reality and are only interested in pursuing their selfhood in a simulacrum order. Instead of embracing their genuine selves, they create a preset character into which they package themselves as "bigger" and "more powerful." They essentially lose their individuality as a result and turn into replicas of themselves. In *White Noise*, DeLillo demonstrates how a postmodern simulacrum world exists in contemporary America, where the media and consumer culture overflow, in an effort to provide readers with a critical perspective to probe the current society and try to get the readers to consider their future as modern people living in a world with high-tech and lavish goods. (Idol, 2021)

#### 1.4. History of Pandemics and their representation in Literature

*“A person can be safe from everything except the epidemic, because in front of it all people live in a city without walls.”* “Epicurus Greek philosopher”

The word pandemic first appeared in the 1660s and is derived from the Latin word *pandemus*, which is derived from the Greek word *pandemos*, *pan-* meaning "all, every, whole" and *demos* meaning "people" You will recognize *demos* in terms such as *demotic*, which refers to the language of the majority. The word *demos* derives from the Proto Indo European (PIE) *da-* and *mo-*, which imply "division" together. Therefore, this expression suggests a distinction between the majority and the elite., so the pandemic which means "all people," is where the word "pandemic" originates. A pandemic is an epidemic or disease outbreak that affects the entire planet. Thus, describe the PANDEMIC in detail. first of all, it's crucial to understand that a pandemic does not necessarily mean that everyone on earth will get sick. It denotes that a disease has traveled unusually quickly around the world. In other words, it is contagious and pervasive. Second, you might be curious as to why some illnesses are categorized as pandemics while others aren't, so here it is. (J, 2020)

**Pandemics** A broad epidemic is an epidemic that affects people over a significant geographic region, such as a continent, or it may spread to encompass the entire planet. **Sweeping** describes the rapid spread of a disease among animals. **Epidemic** In terms of the populace that visited in terms of the epidemic, stable scattered settlers. Therefore, the common cold is not included in the list of influenza. Throughout history, pandemics like those that caused smallpox and TB have caused it to emerge. The Black Death, one of the greatest pandemics ever, killed about 20 million people around 1350 AD. HIV, the Spanish flu, the swine flu outbreak in 2009, the coronavirus (SARS-CoV-2), and the coronavirus are recent pandemics (COVID 19).

Names of pandemics such as the Black Death, Black Plague, Spanish Flu are among the most powerful pandemic known to humanity. A review of epidemics along history shows that the globe has been subjected to the traumatic experience caused by epidemics, creating a sort of collective traumatic identity among individuals. Between the years 430 and 426 BC, Athens experienced the Plague. During the four years of the Peloponnesian War, typhoid disease killed a quarter of the Athenian military and a

quarter of its citizenry. The severity of the disease and how quickly it killed those who contracted it stopped the pandemic from spreading, even if it gravely undermined the might and authority of Athens. People died from it before they could become infected. For many years, the primary cause of the pandemic was unknown. The bacteria that cause typhoid fever was discovered in 2006 after numerous researchers from the University of Athens examined a tooth that had been retrieved from a mass grave underneath the city. (Little, 2006)

Antonine plague and Justinian's Plague occurred between the years of 165 and 180 AD. It is believed that up to five million people were murdered total when it initially spread to the Italian peninsula thanks to troops returning from the Near East. The Cypriot Plague, which caused the death of 5,000 people in one day in Rome during its second breakout (215: 266 AD), was known as the illness. Justinian's Plague originally occurred between the years 165 and 180 AD, and its first epidemic was known as the scourge of bubo. After starting in Egypt, it travelled the next spring to Constantinople, killing 10,000 people per day at its height and maybe 40% of the population. Procopius, a Byzantine historian, provides the city's population. One-fourth to fifty percent of the world's population perished as a result of this pandemic, which swept over all inhabited areas that were known to exist. Between 550 and 700 AD, it led to a 50% reduction in the population of Europe. (Murphy, 2005)

Black plague first arose between 1330 and 1353 AD, and it is said to have killed over 75 million people worldwide. And the plague returned to Europe 800 years after its initial epidemic. In the year 1348 AD, the disease spread from Asia to the Mediterranean and Western European nations, possibly through Italian soldiers fleeing the Crimean War. It is estimated that 20 to 30 million Europeans died from the disease in 6 years, accounting for a third of the continent's population. The urban population, which might make up half of the continent, was most badly impacted. This was the initial outbreak of the European plague, which persisted into the seventeenth century. During this time, there were over a hundred plague outbreaks throughout Europe. Between the years 1361 and 1480 AD, the illness started to return in England with a frequency of once every two, three, four, or five years. The last epidemic of this illness in England occurred during the London Great Plague of 1665 and 1666 AD. Additionally, 100,000 people, or 20% of London's population, perished from this epidemic. (Gualde, 2006)

The third pandemic, which began in China in 1855 and eventually extended to India, claimed 10 million lives. The Plague in San Francisco, which struck the United States of America in 1900: 1904 AD, was one of the disease's outbreaks. The western United States is still home to a few sporadic occurrences of this scourge today.

In contrast to most influenza epidemics, which disproportionately kill the young, the very young, and the elderly while leaving those in between with good survival rates, the Spanish flu was more focused on the very young. In the first 25 weeks after it appeared, this influenza claimed more lives than the whole population of those killed in World War I. The growth of fire and chemical warfare was a result of military units moving about, changing barracks more quickly, and developing more quickly. further helped the use of flying ships.

The first cholera pandemic (1817–1824) was initially limited to the Indian subcontinent since it started in Bengal and spread there in the year 1820 AD. As a result, 10,000 British soldiers and an undetermined number of Indians perished. After there, it moved on to Indonesia and China (where over 100,000 people were killed after giving up their lives on the island of Java), and finally the Caspian Sea before dissipating. Over 15 million people died in the Indian subcontinent between the years 1817 and 1860 AD. In addition, it caused the deaths of 23 million more individuals between 1865 and 1917 AD, and more than two million deaths in Russia occurred during this time. The second cholera pandemic (1863–1875) first struck Russia (cholera riots), Hungary (nearly 100,000 deaths), Germany in 1831, London in 1832, and the United Kingdom as a whole (more than 55,000 deaths), followed by France, Canada (Ontario), the United States of America (New York), and the Pacific coast of North America in 1834 AD. Over 150,000 Americans are estimated to have perished from cholera between 1832 and 1849 AD. (Tngenweb, 26 August 2010) (56) In Russia, the third cholera epidemic (1846–1860) claimed the lives of almost a million people. It erupted across England and Wales during its first two years, killing 52,000 people. Over 236,000 people died in Spain as a result of it between 1854 and 1855 AD. [60] In Mexico, it resulted in the deaths of 200,000 people. In 1863–1875, the fourth cholera epidemic reached Europe and Africa. Of the 90 000 pilgrims present in Mecca, at least 30.000 perished as a consequence. 90,000 persons perished in Russia in the year 1866 AD. Down to the current pandemic known as the Covid 19 pandemic, all pandemics have the same effects on humans in terms of psychological, health, and

social impact, and the last one, by which we mean the social ties between community members, is what shocks a person the most after infection. (Beardslee, 2010). In the second chapter we will deal with the novel “love in the time of cholera” by Gabriel García Márquez

## **2. REPRESENTING THE ARTIFICIAL MEMORY TRAUMA AND SIMULACRA IN “LOVE IN TIME OF CHOLERA.”**

### **2.1. *Love in the Time of Cholera* as a Pandemic Novel**

*Love in the Time of Cholera* by Gabriel García Márquez is often considered a pandemic novel, despite the fact that it portrays a different infectious disease cholera rather than a respiratory illness like COVID-19. Although written long before the COVID-19 pandemic, the themes and symbolism within the novel resonate strongly with the experiences and emotions felt during a pandemic. The novel is set in the late 19th and early 20th centuries in a fictional Caribbean town, where cholera outbreaks periodically ravage the community. While the focus of the story is primarily on love and the complex relationships between the characters, the backdrop of the cholera epidemic adds depth and layers to the narrative. One way *Love in the Time of Cholera* mirrors a pandemic novel is through its exploration of the fragility of human life. The constant presence of cholera highlights the omnipresence of death, reminding the characters and readers of the unpredictability and brevity of life. This theme echoes the sobering reality of a pandemic, where individuals confront their own mortality and witness the loss of loved ones.

Moreover, the novel delves into the psychological effects of living in a time of disease and uncertainty. The pervasive fear and anxiety surrounding cholera parallel the emotions experienced during a pandemic, where individuals grapple with the fear of infection, isolation, and the disruption of normalcy. This resonates with the psychological toll that COVID-19 has had on individuals, amplifying the sense of unease and existential contemplation. Additionally, *Love in the Time of Cholera* explores themes of longing, patience, and endurance emotions that are magnified during a pandemic. The protagonist, Florentino Ariza, waits decades for the opportunity to be with his beloved, Fermina Daza. This protracted waiting period and the perseverance of their love despite physical separation and societal obstacles reflect the notion of enduring love amidst challenging circumstances. Similarly, during a pandemic, individuals may find themselves physically separated from loved ones, leading to a heightened sense of longing and the need for patience and resilience. The novel's portrayal of love as a transcendent force that can conquer the constraints of



time and disease also resonates with the experience of a pandemic. Love becomes a lifeline and a source of hope amidst chaos and uncertainty. This theme aligns with the narratives of people finding solace and support in their relationships during times of crisis, including the COVID-19 pandemic.

Gabriel García Márquez, a Colombian author who began his career as a journalist before becoming well-known in the novelist community after receiving the 1982 Literature Nobel Prize. The novel "One Hundred Days of Solitude," along with "Love in the Time of Cholera," is among his best-known works. *Love and Other Demons*, *No One Writes to the Colonel*, and *Chronicles of a Death Foretold* are three books. are among his works of literature. At the age of 87, Gabo passed away in 2014. (Aljazeera, 2014)

## **2.2. A Plot Synopsis of *Love in Time of Cholera***

Dr. Juvenal Urbino, the Viceroy's most esteemed physician, is sent to examine Jeremiah Saint-Amour's body. Saint-Amour was a close friend and the finest chess player in the world who committed himself at the age of sixty in order to delay ageing. When the doctor gets home, he finds that his pet parrot has gotten out of the cage and is perched on top of the mango tree outside. Dr. Urbino uses a ladder to reach the parrot's branch, but just as he goes to grab it, he falls to his death. For the second time, Florentino Ariza affirms his "eternal commitment and everlasting love" to the Doctor and Fermina Daza, his wife. When Fermina witnesses such a callous act, she is shocked and for the first time understands the extent of the "drama" she had started when she was just eighteen years old.

Although she may have purged Florentino Ariza from her consciousness, she hasn't stopped thinking about Fermina Daza since their protracted, tumultuous love affair ended 51 years, 9 months, and 4 days ago. The first time Florentino saw Fermina was while he was delivering a message to her shady businessman father, Lorenzo Daza. Florentino gathers the courage to approach Fermina one day after witnessing her accompany her Aunt Escolástica as she walks to school every day from the Park of the Evangelists. He offers her a letter, but she declines since she has to obtain her father's approval first. She finally "gets it" the next week as a result of his demands. Instead of the lengthy letter he had originally planned to write, Florentino chooses to write her a

brief message in which he strongly confesses his love for her. He is agonizingly waiting for her response and is ecstatic when Fermina eventually responds positively.

The two years that follow see Fermina and Florentino just sometimes, despite the fact that they exchange daily love letters. Fermina accepts Florentino's marriage proposal after another positive response. The Mother Superior at Fermina's academy discovers her composing a love letter, and Fermina is banished. When Lorenzo discovers love notes in Fermina's room, he banishes Escolástica and makes her embark on a protracted voyage with him that won't finish until she has forgotten about Florentino. Fermina makes friends with her elder cousin Hildebranda Sánchez while travelling, who facilitates telegraph letters between Fermina and Florentino.

When Fermina finally arrives home after the lengthy trip, Florentino scarcely recognizes her since at seventeen, she has grown into a lady. He approaches her after spotting her at the Scribes' Arcade. Fermina is abruptly horrified with both him and herself for ever being stupid enough to adore him when she first sees him. She advises Florentino to "forget it" in a cool manner. Florentino makes one more unsuccessful attempt to win Fermina over. Not once does Florentino get the chance to talk to or visit his beloved Fermina in private during the course of the next 51 years, 9 months, and 4 days. At first, he promises to keep his virginity for just Fermina, but when Rosalba kidnaps him and takes him to a distant city on a ship, he decides to use sex to ease the grief of having lost Fermina. He leaves for home with the intention of claiming her once more. He had relationships with several women in the meanwhile, although covertly, despite the fact that he is thought to be homosexual.

Dr. Urbino pursues Fermina, but she rejects him. When Lorenzo Daza coerces his daughter to accept the Doctor, she does so grudgingly. When Florentino learns that Fermina will wed a renowned doctor, he swears to prove himself deserving of her. Don Leo XII Loayza, his uncle, gets him a job at the Caribbean River Company, where he works for thirty years before rising to the position of president. For three months, Fermina and the Doctor had a honeymoon throughout Europe. Fermina is carrying her first kid when she returns. Florentino keeps having sexual encounters with other women, which he discovers at the temporary motel and on the trolley, despite his desire to win Fermina. He encounters Leona Cassiani on the trolley, mistaking her for a whore. Leona simply requests a job, which he grants her.

Before he can win Fermina over, Florentino understands that he must wait patiently and without violence for Dr. Urbino to pass away. When he is out in public, Dr. Urbino greets him with his customary friendliness, but Fermina merely gives him a polite glance or smile and has no recall of their previous relationship. Although Fermina and the Doctor give off the impression of being a very happy couple, they are actually quite unhappy. Dr. Urbino had a four-month affair with Barbara Lynch, upending the unhappy but steady marriage, but he quits it after Fermina confronts him about it. Fermina relocates to Hildebranda's property out of rage over her husband's affair. Unexpectedly, the Doctor shows up at the ranch to take Fermina, who is ecstatic to see him, home with him.

At Dr. Urbino's wake, Florentino, who is now elderly, declares his "eternal commitment and everlasting love" to Fermina after suddenly ending his relationship with América Vicua, 14, after the Doctor's unfortunate death. She writes him a derogatory letter after she had expelled him from her house out of rage. She is able to get over her sadness after hearing him react with a meditation on life and love. They gradually revive their connection and spend afternoons together in Fermina's home after exchanging letters. Fermina agrees when Florentino invites her to travel with him on a river cruise. Florentino and Fermina ultimately had a sexual encounter out at sea. As the ship approaches its last destination, Fermina recognizes familiar faces and worries that if anybody sees her with Florentino, it would spark scandal. The Captain raises the yellow cholera flag as directed by Florentino. Only Fermina, Florentino, the Captain, and his lover are still on board. Because of the alleged cholera outbreak on board, no port would let them land, and they are condemned to a life of river cruising.

The cholera pandemic in the book "Love in the Time of Cholera" fulfils a number of crucial literary functions.

First, the outbreak gives the narrative a historical and social backdrop. The book takes place in Colombia in the late 1800s, when cholera was a significant public health issue. The outbreak acts as a reminder of the impermanence of life and the ongoing danger of death that individuals in this era faced.

Second, the cholera pandemic acts as a metaphor for the psychological disorders and societal issues that the novel's protagonists experience. Similar to the damaging effects of unrequited love or societal inequity, the sickness spreads quickly

and without discrimination. The pandemic also emphasizes the value of interpersonal relationships, togetherness, and compassion in the midst of hardship.

The cholera outbreak also acts as the setting for Fermina and Florentino's love tale. They are forced to reevaluate their objectives and beliefs as a result of the outbreak and face their death. It also emphasizes how urgent and intense their love is, made the more so by the prospect of death. The cholera epidemic's relevance in the book resides in its capacity to offer historical and social background, act as a metaphor for psychological issues, and heighten the intensity of Fermina and Florentino's love story.

### **2.3. Simulacra in Love in Time of Cholera**

In love, themes of simulation and unreality are common. The character of Florentino Ariza, who has been in love with Fermina Daza for more than fifty years but has never had a true relationship with her, serves as one example of how this is illustrated. Instead, he has created a complex fantasy world where he and Fermina are together, and he lives there as if it were the actual world.

The fact that many of the characters are not who they seem to be is another illustration of simulation and unreality in love in the text. For instance, Fermina Daza represents herself as an intelligent, intellectual woman, but she is actually quite insecure and unsure of who she is. Similar to Fermina, Dr Urbino presents himself as a model of morality and goodness, but in truth, he is flawed and defective.

We can assert that there was a simulation in the novel *Love in the Time of Cholera* in several places of the novel in the main character and hero, Florentino Ariza, who loved the heroine of the novel Fermina Daza who left him at the beginning of the novel and left with him all the memories to suffer with the bitterness of love that only tasted a drop of it starting with virginity claimed by Florentino Ariza.

*"I've remained a virgin for you."* (Márquez, 1988)

In this text, Florentino tells Fermina that he is still a virgin for her sake, it is an illusion and unrealistic, and this, of course, applies to the concept of simulation because what Florentino claims is the opposite of the truth in "*Love in the Time of Cholera*", Florentino is presented as a person who is passionate, loving and devoted to

Fermina. However, he appears to be a known womanizer and has had many sexual partners for years. He was away from Fermina, and there were rumours of those relationships that he did it in a half-century away from Fermina.

One of the elements of simulation theory is the illusion, which is that humans interact with the external world due to the perceptions that are prepared for them in their minds, and as a result of that preparation, individuals communicate with the external world through modeling the events that resulted from that simulation. The illusion itself, in the context of simulation theory, leads to inaccurate or incorrect results, as the individual prepares the person to simulate something in his mind that may be wrong or not true. It is possible that the illusion is part of his understanding of the outside world, but the problem is that if it is wrong, it may lead to... Unreal and wrong perceptions (Gopnik, 1993)

“And his first sign of life was a cough without rhyme or reason that seemed intended to awaken her too. She heard him grumble, just to annoy her, while he felt around for the slippers that were supposed to be next to the bed. She heard him make his way to the bathroom, groping in the dark. After an hour in his study, when she had fallen asleep again, he would come back to dress, still without turning on the light. Once, during a party game, he had been asked how he defined himself, and he had said: “I am a man who dresses in the dark.” She heard him, knowing full well that not one of those noises was indispensable, and that he made them on purpose although he pretended not to, just as she was awake and pretended not to be” (Márquez, *Love in time of cholera*, 1988)

In this text, Dr. Juvenal Urbino has been asked at a party of games, and they were asked how to define himself. Dr. Juvenal Urbino claimed that he is a man who wears his clothes in the dark so as not to disturb or wake his wife. that’s what he wants to the people hear from him because he always thinks of external image of himself that’s what we know about Dr. Juvenal Urbino, and this is contrary to the truth, meaning that he is in fact wearing his clothes, but what he does in terms of disturbances in the dark is from when he walks loudly and searches for his gloves to wake her up. Not for the sake of not disturbing his wife, not as he claims or telling people, even that his wife heard what he was saying and, in this text, there is a simulation answer of Dr. Juvenal Urbino The opposite of intentions was the answer.

“But it was not so much fear of a knife at his throat or a public scandal as the misfortune of Fermina Daza’s learning about his infidelity. One day during his years of waiting,” (Gabriel García Márquez, 1988)

The phrase, however, emphasizes a similar idea on the strength of emotional ties and the dread of harming someone we genuinely care about. In this instance,

Florentino Ariza is the one who expresses concern that his behavior would upset Fermina Daza, especially if she knew of his adultery. However, only in case, that she cares about Florentino's emotions are all thoughts in Florentino's mind (Florentino's illusion). That is the name we may give it. Even in the most difficult cases when there was a strong threat to his life, he did not abandon his eternal belief that Fermina, the old beloved, could still regain her love. Fermina is for infidelity, but if we return to the word infidelity based on a person's betrayal of another person he cares about, but in the case of Florentino there is nothing that connects Fermina with him, but in his conviction, he thinks that this is considered treason, which Florentino did against Fermina, and in fact these are illusions that Florentino deludes himself. If there was a relationship between him and Fermina that continued, it could be said in this case that it is treason, but there is no basis for the existence of this relationship. In fact, Fermina lives her life away from Florentino with her husband and cares about the life of her loving husband, and there is no such relationship with Florentino. In other words, Florentino could not recognize the illusion from reality

“He expressed his wish to him several times, and always in the same way:

“If I were fifty years younger,” he would say, “I would marry my namesake Leona. I cannot imagine a better wife.”

Florentino Ariza trembled at the idea of his labor of so many years being frustrated at the last moment by this unforeseen circumstance. He would have preferred to renounce everything, throw it all away, die, rather than fail Fermina Daza. Fortunately, Uncle Leo XII did not insist. When he turned ninety-two, he recognized his nephew as sole heir and retired from the company.” (Márquez, *Love in the Time of Cholera*, 1988)

Florentino Ariza is confronted with an unforeseen obstacle that threatens to derail his decades-long pursuit of Fermina Daza. The depth of Florentino's love for Fermina and the anguish he feels at the thought of losing her are reflected in his powerful emotional reaction at this particular time. Even if it takes giving up everything he has worked for or putting his own life in danger, he will stop at nothing to get through this challenge and win her love. In this text, the main theme of the novel is clearly which is the theme of love which is represented in two-character Florentino and Fermina the writer wants to show us how hard the complexity of love is Florentino is walking through to regain Fermina. no matter what the cost. And the word that's upper at the end of the text. A word fail indicates that there is a relationship between him and Fermina, such as the word promise, but she does not expect promises from

him, and here we are looking at the possibility and illusions embodied in Florentino's imagination.

## **2.4. Artificial Memory in *Love in Time of Cholera*.**

In this section, we will analyze some of the texts of the novel and learn how the concept of artificial memory was applied to it to prove that the novel contains this concept.

“So, the New Fidelity weighed anchor at dawn the next day, without cargo or passengers, and with the yellow cholera flag waving jubilantly from the mainmast.” (Márquez, *Love in the Time of Cholera*, 1988)

The ship leaves the port without the luggage and the passengers, except for the three, who are Florentino, Fermina and the captain. At the moment of leaving the port of Porto Nari, they raised the yellow flag, which represents the cholera epidemic, so that they could travel alone and not carry anyone with them. And this idea came from Florentino after he saw an imminent threat to his relationship with Fermina Daza. In this case, Florentino does not want to waste all those years that he spent away from the love of his life, Fermina. Once again, to a life that is full of gossip and is the focus of people's news, because the city was one of the cities in which there could be no secret, and she is the wife of the deceased Dr. Urbino, and this news affects her life. Laws of age, as if they were the same age. Their relationship did not stand up to the period of estrangement that occurred when they were at the beginning of their lives, as if they complemented each other. And Florentino was forced to take *flag* as an excuse, and we came to the conclusion that the yellow flag presents love as if it were cholera itself. love and Passion the novel's theme of love and passion is closely related to the yellow flag. Florentino Ariza and Fermina Daza's complicated relationship is the central theme of the narrative. The characters pursue their ardent desires despite the flag's presence and the ongoing fear of sickness, frequently having illicit encounters. The yellow flag symbolizes their willingness to risk all for their goals and the forbidden nature of their love.

“One night, for the first time in her life, Fermina Daza suddenly awoke choking on tears of sorrow, not of rage, at the memory of the old couple in the boat beaten to death by the boatman” (Márquez, *Love in the Time of Cholera*, 1988)

It is a trauma stored in the memory that appears on her late when she read the news in the newspaper and now she wakes up and cries in the middle of the night after a long time has passed since this incident. It is a trauma related to the artificial memory, because it had a feeling that its end might be like the end of the old couple, and it is not based on reality. It is the traumatic memory that was deposited in the unconscious. She decided that. This is the first case that happened with Fermina because the writer mentioned the phrase "for the first time in her life." This is proof And strong evidence of what was inferred from the Fermina case and for the setting are completely the same setting the old couple if we need to compare the old couple were into a boat when they get killed and Fermina were in the ship with her lover. they are into an affair while she is a widow and she is afraid that her reputation will be tarnished. even if they are lover.

"They awoke at six o'clock. She had a headache scented with anisette, and her heart was stunned by the impression that Dr. Juvenal Urbino had come back, plumper and younger than when he had fallen from the tree, and that he was sitting in his rocking chair, waiting for her at the door of their house. She was, however, lucid enough to realize that this was the result not of the anisette but of her imminent return "It is going to be like dying," she said" (Márquez, *Love in the Time of Cholera*, 1988)

In the given passage, Fermina Daza and her husband, Dr. Juvenal Urbino, were separated due to his untimely death. Fermina is now returning home after a lengthy absence, and she is experiencing a range of emotions, including an anisette-scented headache. Anisette is a variety of anise-flavored liqueur.

Fermina's heart is stunned by the realization that Dr. Juvenal Urbino has returned, plumper and younger than when he fell from the tree, and is seated in his rocking chair at the front door of their home, awaiting her arrival. She is however lucid enough to realise that this is merely a product of her imagination and emotions.

Fermina then states, "It will be like dying," conveying her apprehension that returning home and confronting her past will be a painful and arduous process, comparable to dying. This passage illustrates Fermina's complex emotions and psychological turmoil as she confronts her past and endeavors to move on with her life.

"Tránsito Ariza used to say: "The only disease my son ever had was cholera." (Márquez, *Love in the Time of Cholera*, 1988)



Through the text of *Tránsito Ariza*, the author compares cholera to love, making this a singular act. She does not know if her son has cholera, but the symptoms of cholera were evident on him. However, he is infected with the incurable illness of love, just as cholera infects a person. It is also impossible to escape from it, but when he was diagnosed by the doctor, the specialist confirmed that he had never been infected with cholera. However, these are symptoms of love, and this is without a doubt what the author intended to show us through the novel. It is the title of the novel. That is, love symbolizes cholera itself, and this is an artificial memory, because what has been reached from the conclusion of the character *Tránsito* is what she knows about cholera, because always in times of crisis and under the influence of media propaganda, the person becomes under the influence of suspicion and obsession, where the person becomes to associate anything with what he is afraid of, which at that time was cholera, which is why she associated her son *Florencio* with cholera.

“From the time the cholera proclamation was issued, the local garrison shot a cannon from the fortress every quarter hour, day and night, in accordance with the local superstition that gunpowder purified the atmosphere.” (Márquez, *Love in the Time of Cholera*, 1988)

The quote you provided describes a local superstition that firing a cannon every quarter hour from the fortress would purify the air and protect against cholera. This belief reflects a cultural tradition or ritual that people employed to protect themselves from the disease. This practice may be considered a form of encoded collective memory within a society in the context of artificial memory.

Collective memory can be incorporated into artificial memory systems. Artificial memory systems can store and retrieve information that represents the collective memory of a group or society, similar to how a society may pass down tales, traditions, and rituals to remember historical events or defend against certain threats.

In this instance, the discharge of the cannon at regular intervals may be interpreted as an artificial memory device or ritual that reflects local beliefs and practices associated with cholera prevention. It represents a cultural memory inscribed as a mystical practice. The concept of artificial memory can incorporate not only individual recollections, but also community or societal memories and practices.

While *Love in the Time of Cholera* predates the current COVID-19 pandemic, it exhibits many elements and themes that align with the experience of living through a global health crisis. Through its exploration of mortality, psychological impact,

endurance, and the power of love, the novel encapsulates the complexities of navigating life and relationships in the midst of a pandemic. As readers immerse themselves in the story, they may find solace and resonance with the emotions and experiences depicted, recognizing the universal nature of human struggle and resilience across different periods of history. In the third chapter, we will deal with *Life Without Children*, a collection of short stories. The short stories are “Curfew and “Worms” by Roddy Doyle

### **3. ARTIFICIAL MEMORY & SIMULACRA AS INVESTIGATED INDOYLE'S CURFEW AND WORMS**

This chapter will examine two short stories. The first is the short story "the curfew," The second section will deal with the short story "Worms"; both will apply the concepts of simulation and simulacra, and artificial memory. The short story the curfew is written in the time of Corona and these concepts are applicable to the material of the story such as the setting, symbols, characters, tests, medicine, and pharmacy. And the memories that affect the characters something like that it's very important to the theories that we will take in this chapter, in order to do that we need to analyze the text.

Roddy Doyle is an Irish has born in 1958 in Dublin and consider a novelist, dramatist, and screenwriter. Many of his books and his novel turn to be a film and the first of his work *the commitments* in 1991. Doyle particularizes in his works to deliver first place to the working class his writing technique depends on free writing and mostly his character's dialogue wrote in slang he wins the trophy the booker prize in 1993 for his novel Paddy Clarke *Ha Ha Ha*. Doyle's education was in the university college Dublin he studies geography and English and graduated with a BA degree in 1979 and he got a Diploma in Education (HDipEd) in 1980 he worked many years as an English and geography teacher after that he became just a writer in 1993. He lives and works in Dublin. (wikipedia, 2023)

#### **3.1. Plot Synopsis of Curfew**

Ex-hurricane Ophelia was moving into Dublin, and the wind was blowing the leaves in the wrong direction. The man observed two people coming straight at him and a lady carrying a baby sling as he was returning from the seaside. He had medications with him in a paper bag, but he didn't feel the need for them. He had already done other things like set candles about the home, tuck the wheelie bins under the hedge, and fold the outdoor chairs and store them. He was prepared for the curfew since Army soldiers would be patrolling the streets and would be shouting for people to remain inside out of the rain with loud voices.

It was not children. A man just received a free routine health examination from his health insurance. The man was okay with the fact that the doctor was a woman. As soon as the doctor informed him, he could sit up again, she dumped the latex gloves into a trash can. His phone vibrated in his pocket a week after the check-up, but he couldn't see the number on the screen. The dad felt contemporary, but he would never mention it to his daughters. His phone vibrated in his pocket a week after the check-up, but he didn't recognize the number displayed.

The patient is informed by the doctor that he has coronary artery disease, which is characterized by elevated cholesterol levels in his arteries. He has a 70% blockage in one of his arteries, or almost 75% blockage. An angiography will be scheduled, along with further diagnostics. Stents could be a good idea, but not just now. The doctor advises the patient to google angiograms and stents but doesn't say anything further. The patient keeps working, writing on an envelope "angiogram," "stents," "artery," "coronary," "nothing," and "disease."

The description of the woman and the teddy bear in the sling are the two most crucial components in this text. The mother is a large infant who is accustomed to wearing jumpers. Despite not wanting to be seen, the narrator turns to face the woman. She looks directly ahead, and the narrator has the impression of observing her from a window. The ex-hurricane and curfew are approaching, but the narrator keeps heading up to the home. The narrator is not a complete eejit, and the woman does not appear to be a mother.

The narrator is not an absolute eejit, despite being slim. The narrator is not a complete eejit, and neither is the narrator. The narrator is not a complete eejit, and neither is the narrator. The narrator recalls that Cliona, his youngest daughter, weighed a lot in one of those slings. Before the youngster was old enough to touch his hair or collar, he had detested the rucksack for at least six or seven years. The eldest, Ciara, was the infant in the rucksack on a particular day in Kerry. Early that morning,

he had packed her into the rucksack, kissed her on the forehead, slung her on his back and then started walking. He had seen the mountain the previous night but hadn't checked the weather or the view out the window. After feeding Ciara and stuffing a piece of bread into his mouth, he left the rental home they were staying in for the week through the back door. The most crucial information in this passage is

that Ciara was only eight months old and had not yet begun acting in the same way that he later did with the others.

He had taken a side street, crossed it, and then walked for another 10 minutes over a short stretch of asphalt to reach the shore. The whale was to the left and the beach was deserted with nobody else there. After beginning to go down the rocky shoreline, he determined Ciara was no longer alive after 10 minutes. He continued to move forward until he could see and smell the whale, but he was terrified to stop. Now that the eejit is striding over the sand, it is difficult for the narrator to recognise that man as himself. When he reached his destination—the whale—he paused because he could smell it. When he returned home, he was unable to recall the fragrance or the words he had used to describe it. He stopped staring at the carcass when he was around fifty yards away. He set the backpack down on the beach after removing it. Ciara was resting and doing good. Before leaving the home, he thought to put her sun hat on. He had never revealed to Despite the fact that he carried her for 20 minutes while she was still alive, he told everyone that he thought she was dead. She was now in Vancouver and planned to skype him later. Years had passed since he had recalled that beach day. He walked off the porch while still standing at the front door and traversed the tiny garden to the wheelie bins. He pushed them deeper after ensuring they were hidden behind the hedge's lip.

Because he didn't want his wife to see them lined up in the hallway, he refused to bring them into the home. When the brown one struck the elderly witch across the street, he opened the door for himself. The house was empty, but the narrator's wife was on her way home. He went into the kitchen and took the three paper pill boxes out of the chemist's bag. He arranged them in a line and set them inside Stonehenge. He picked up his reading glasses off the table and set them on top of the book he was reading. Until he took his pills and understood what it was, he was traversing The Road to Unfreedom—through Russia, Europe, and America.

He cherished using a sling to hold his youngest daughter, Cliona. He could see the faces of those cheering for her and feel the exhilaration in her legs. He was pleased with himself and pleased with his daughter. They moved through the throng on Henry Street and Grafton Street while carrying Cliona in a sling and Conor in a pram, with Ciara and Maeve holding the handles on each side. People moved aside, and he never

misplaced a child. The Fats of Life - The Lowdown on High Cholesterol was one of the pamphlets the doctor had sent him in the mail. A website named "Recipe Corner" and an article about a Fair City actor who had reduced his cholesterol were also included.

Additionally, there was an Angioplasty & Coronary Stenting pamphlet with a detachable consent form at the back but no photographs, definitions, or questions answered. He hadn't yet read it. Returning to Stonehenge, the narrator keeps an ear out for anything that may be decapitating elderly people, such as branches falling from the sky or roof slates. He recalls waiting for the windows to fly in on him during Hurricane Charley in 1986 so they might rip the drapes and impale him against the wall. It had been more than 30 years since he had experienced bodily fear. He scans the trio of cartons. The patient's cardiologist gave her advice to take the full recommended dosage, refrain from searching the internet, and learn more as her therapy proceeds. The patient was also cautioned against using Google by the cardiologist and his colleague. Over her spectacles, she was giving him the impression that she had become his new buddy. He questioned if it was him or if it was a characteristic of her upbringing or character. Although he had followed the recommendations, he had not searched for "coronary artery disease." The highest dose advised by the cardiologist was in the largest box, 40 milligrams of Rosuvastatin Teva Pharma. He thinks it will aid in lowering cholesterol levels. If you experience dizziness, don't drive or operate machinery, warned a notice on a package. When he informed his wife that he dropped the items off the tablet immediately after stealing them, he made light of the situation. Before taking the medication, the patient was advised by the cardiologist to carefully read the leaflet because it included crucial information. He believed it to be real since he had never before read a pamphlet in his life. He was told to pick a time of day that suited him, like early in the morning or late at night. However, he could hear his father asking, "Where are my pills, where did I leave my pills?" He wanted to be the man who remembers his medications. Ten years after the burial of his father. When they were at home, his grandchildren would still use the phrase to search for misplaced socks or table salt.

Two statins and one aspirin are the narrator's three daily pills. One of the pill cards has the days of the week written on serrated squares, and he has already opened two additional boxes. He hears a siren and wires whistling as he glances out the

kitchen window. On a Wednesday, he chooses to take his Monday medication. Where are their husband's medicines, the speaker's mother is racing after her while wearing pyjamas. Given that he had a triple bypass and was sitting across from her at the kitchen table when he suffered a heart attack, she is worried that her spouse will pass away if they can't find them. He takes her to Beaumont Hospital, where he observes worry and stress on her face. She doesn't resemble his mother at all.

After heart attack when they moved him to the hospital. he asked her wife what was the breakfast after she answered him, he said the money was wasted on vegetable soup. Years had passed as the narrator's parents searched for their medications, but the grandkids and elderly people began to make fun of them. Before it became a Sunday afternoon tradition, the narrator's parents had seen it. The narrator made the decision to place his medicines on top of the refrigerator and entered the notation "tablets = fridge" into his phone.

In Dublin, the narrator is waiting for anything to happen while sitting on a bed. He is observing the street trees, the falling chestnut leaves, the wheelies hidden beneath the hedge, and a cyclist passing with his hood covered in hurricane. The west of the country is seeing bad weather as of half past two. The narrator expects something to occur, but it does not. His stories—about the leaves, the woman holding the teddy bear, and the tale of nothing happening—put him to sleep.

He didn't realize the pain in his right arm he felt when he woke up was an indication of a heart attack. His wife had informed him he slept with his arms folded, but despite the fact that his arm was numb, he hadn't believed her. There was a dialogue between him and his wife about the protest on every topic. She was lying back on the mattress, peering out the darkened window when he felt her weight on it. He was meditating on her and looking closely at her, and he talked about the tumor that the black widow had. He said while he was meditating on her, you will be a widow, then he returned to her question, when did you come home and do we have food? Then he added, "I put some candles around the house just in case."

While relaxing at a spa, the narrator thinks he saw a woman holding a teddy bear. She expresses her longing for the kids as he talks to her about his heart and pills. She is then informed about the woman he saw, the one holding the teddy bear, and he promises to tell her more shortly. He begins to cry. (Roddy\_Doyle, 2022)

### **3.2. Curfew as a Pandemic Short Story**

"Curfew" by Roddy Doyle is a short story that can be interpreted as a pandemic narrative, even though it does not explicitly mention a specific disease outbreak like COVID-19. The story's themes, setting, and the experiences of its characters resonate with the challenges and restrictions faced during a pandemic. In "Curfew," the narrative unfolds within a neighborhood that is under curfew due to unspecified societal unrest. The enforced curfew limits the movements and interactions of the characters, creating a sense of confinement and isolation. This mirrors the lockdowns and restrictions imposed during a pandemic, where individuals are confined to their homes and have limited social interactions.

The story delves into the lives of various characters affected by the curfew, emphasizing their struggles with loneliness, fear, and the monotony of daily routines. These experiences echo the feelings of individuals enduring extended periods of isolation and uncertainty during a pandemic. The sense of unease and tension in the community also reflects the anxiety and collective uneasiness that can arise during times of crisis. Furthermore, "Curfew" explores the effects of prolonged confinement on relationships. The characters' interactions within their limited spheres take on heightened importance as they seek solace and connection in the midst of restrictions. This reflects the ways in which individuals adapt and find new means of communication and emotional support during a pandemic, relying heavily on technology or finding creative ways to connect with loved ones.

Roddy Doyle captures the human response to adversity, depicting the resilience and adaptability of his characters. The story highlights the ingenuity and resourcefulness that emerge when individuals are forced to adapt to extraordinary circumstances. This resilience is often witnessed during a pandemic when people find ways to stay connected, pursue hobbies, and cope with the challenges presented. "Curfew" also examines the impact of societal upheaval on individuals' mental and emotional well-being. It delves into the characters' thoughts, fears, and paranoia.



### 3.3. Simulation and Simulacra in the Short Story “The Curfew”

When you see a crisis, you see that all people are preoccupied, and they take precautions, fearing the calamities that crises bring, fearing for their lives, and this is what we find in this short story. You find that there are calamities that are more terrifying than the crisis itself:

*“Hurricane Ophelia was heading towards Dublin and the leaves were blowing the wrong way.”*

The pre-curfew preparations despite the different situations. You find people taking appropriate precautions, which you find better than others, according to their experiences, or what they hear from the news, or through beliefs. And the word “*Hurricane*” we found it looks like the word “*Corona*” because both of them are in the same situation and the people’s preparation and the ward curfew even though the short story is written in the time of Corona it’s not refer to Corona directly but the indirect way such as the curfew and preparation.

*“He didn’t have to visit his mother. He didn’t have to work. He didn’t have to tell his wife”*

In this quote, the writer wants us to know the aspect of the pandemic in this short story, such as the obligation imposed on him by the curfew. All of these factors refer to the lack of possibility, mobility, and restriction of the individual, leading in a sequence to factors of social harm and isolation of individuals far from each other. And they are exposed to psychological diseases before physical diseases.

*“It wasn’t a baby.”*

People were affected by the current conditions at the time, which made people simulate and need reality, even if this thing was not real, like this phrase, it was not a child. The character saw a woman carrying a baby in a baby sling, and it was the same size as the baby, but when he approached this woman while she was walking close to him, he noticed that the one in the baby carrier was not a child. According to Jean Baudrillard, The signed order is divided into four parts by simulation; the first phase is reflection, which is known as a faithful copy or image of reality. (Sinoj Antony, 2020)

*“It was a teddy bear.”*

A teddy bear instead of a child symbolizes the simulation that takes place in a time of curfew and crisis. This bear may represent a child, and if we analyze the descriptions of the young woman, we find that she is skinny and not one of the women who may have given birth to a child or that she cannot be pregnant. This idea led us to indicate that a woman is carrying a child in a sling. Indicates that the woman in front of him represented girls who did not get the right opportunity to become mothers as a result of the suspension of life due to the curfew and the crisis that the country was going through. This is evident that what we believe in times of crisis is not the truth. Moreover, the teddy bear is just a sign. According to Jean Baudrillard, the sign is just a reflection of reality (Sinoj Antony, *Hyperreality in Media and Literature: An Overview of Jean Baudrillard's*, 2020).

### **3.4. Artificial Memory in Curfew**

Most event that refers to an artificial memory in the text that we take it we find some of text that appear clearly and applied the concept on it through the memories that appear from the text that the character is effectively by traumatic past.

*“In 1986, he thought it was. He'd sat on his bed all night and waited for the windows to fly in on top of him, shred the curtains, impale him against the wall.”*

Memories usually consist of previous experiences that appear to us when the place or situation is similar to what we had experienced from a painful or frightening experience stored in our memory or in the subconscious mind. When we are put in a similar situation, and we have the same situation, this is one of the characteristics of Artificial memory. as you can feel the same fear that afflicts you in a situation that you have experienced before, and this is exactly what happened in this quote of memory so that the character remembers the state that how is the hurricane was at the time that mentioned in the story. He began to imagine the events that will occur as a result of the hurricane-affected by the old memory about the old Hurricane. It's caused by the traumatic experiences that he had lived before this hurricane, stored in his memory, appearing in the form of fears, and this is what he expected to happen when he was watching the roof and the other things.

—Where are my pills?  
His mother came running. Running in her slippers, in from the kitchen.  
—Where are your pills?  
—That's what I'm bloody asking. Where are they?  
She was afraid her husband would fall dead if they didn't find the pills.  
He'd nearly died; she'd witnessed what could happen. He'd had a heart  
attack, and a triple bypass.

That is what is characterized by artificial memory. It is that memories flow into the mind beyond our control, and these factors similar to the accident can activate its work as a memory stored in our minds. Exactly what happened to him when he was sitting in the kitchen. If he started remembering his mother when she was looking for her husband's pills, fearing for him, as if he did not take his pills from He might die. In this scene, he symbolizes something similar to his current situation. His wife was in the kitchen, and he was sitting in the kitchen as well. Memories of his parents came to him, and here it began to work the artificial memory. When an old memory comes into the presents to force him to remember his father's condition with his pills

### **3.5. Worms as a Pandemic Short Story**

The phrase 'Corona' refers to the early days of the Corona, when a man shaved while hearing the old melody 'The Whistling Gypsy' in his mind. It wasn't the first time he'd heard it, and he heard it again a few days later, despite the absence of actual music. When he was young, "Ah Dee Doo" was a popular song, but he cannot recall whether his mother or father sang or whispered it. He has no idea why the razor always turns on when he shaves. While he was in the shower, the tune 'Back to My Roots' by Odyssey provided him with relief from his anxiety. It was never his preference, but when he took up a bar of soap and heard it, he found it soothing. He was outside removing foliage from the satellite dish when he heard 'Son of My Father' while removing the shed's shackle. He then opened a new page on his phone and named it Earworms, as he had previously heard and enjoyed the term. He describes the sound of a worm writhing and slithering inside his eardrum. He searched for the term "earworm" while in the garden and realized that the songs he had been hearing were not typical earworms. They were not bothersome or disliked; instead, they played for a short time without evoking strong feelings. Looking at the short list of song titles he had encountered, he recognized that his day might consist of similar brief musical

moments. This didn't worry him; rather, he saw it as a form of self-reflection. He remembered hearing a woman on the radio, whose voice resembled that of an old-style flight attendant, discussing the importance of introspection during these times. Although he found her enthusiasm excessive, he acknowledged the idea of exploring one's inner self. The radio had been filled with eager voices discussing topics like working from home and homeschooling as people sought recognition and airtime. He thought the flight attendant sounded somewhat desperate. However, after hearing her emphasize the significance of creating daily lists, he decided to make one of his own.

After returning from the garden, he went to the kitchen to pour himself some water. As he turned on the tap, he heard the lyrics of a song in his mind and mentally noted them down. The experience brought him a great deal of pleasure, and he even started humming the tune. However, his enjoyment was interrupted when Thelma entered the room and spotted him in the act. The couple began to talk about earworms, and he began to explain to his wife when he hears the sounds of songs, in his saying that he is when he washes his hands with soap or when he shaves in the bathroom, and he wrote in the notes of his phone things that he holds and begins to listen to the hums. At the same time, his wife helped him, gave him the bread knife, and asked him if she could hear any of the hums, and he said nothing. It had been weeks since they had a lengthy conversation, and surprisingly, it took on a flirtatious nature. Nevertheless, Joe couldn't shake off a sense of unease and suspicion. He felt as if he was stepping into a carefully laid trap.

The next day, she shared an item from her list with him, pointing to it on the screen. He wondered if she was teasing him, but upon observing her non-threatening expression, he focused on the text she indicated and began reading. She brought up the song "It Do not Mean a Thing If It Ain't Got That Swing" and shared that she heard it twice while placing bags in the car park and hurrying to Lidl. As she spoke, he remained fixated on the song. She described how she was still wearing her mask and decided to place the bags differently than usual. Instead of the car's trunk, she opened the door behind her seat and leaned in to ensure the bags were well-positioned. During this moment, she heard the lyrics "It don't dah-dah-dah if it doesn't dah-dah-dah" playing outside. Afterward, she entrusted her phone to the man and began sanitizing the items from one of the shopping bags using the sanitizer they had on their kitchen table.

The woman inquired if Joe ever experiences any songs while being near or inside a car, and Joe answered that he doesn't. Intrigued, she found this response interesting and questioned the reason behind it. Joe, intrigued by her curiosity, asked why it mattered to her. Although he felt like she was metaphorically taking away his Lego and pushing him aside, she maintained a smile as she looked back at him. Joe heard the guitar solo of "Wichita Lineman" as he climbed a hill and saw the Dart station and bridge. He shared this with Thelma, who asked if the song mentioned a hill. Joe clarified that it didn't, prompting Thelma to ask about the opposite of a hill.

Joe recollected an interview featuring either Glen Campbell or Jimmy Webb, the songwriter of "Wichita Lineman." In the interview, one of them discussed the flatness of the landscape, highlighting how one could witness a remarkable thirty-mile view while standing on a small matchbox. Joe understood that Wichita, a flat area in the United States, had no hills. He classified his earworms into various categories, trying to make sense of them and considering if they were composing a personal musical biography. Some items on his list represented maturity and possession, while others brought amusement and puzzled him.

Joe and Thelma find themselves discussing earworms again in the kitchen after a long break. Joe suspects Thelma of making up song titles for entertainment. Thelma mentions hearing "Cracklin' Rosie" while handling the wheelie bins, a task typically assigned to Joe. They playfully argue, with Joe accusing Thelma of teasing him, but Thelma claims it's all harmless fun. Thelma interrupts Joe's laughter and presents her open Spotify playlist to him. She explains that it contains different versions of the earworm songs they've been talking about, essentially a collection of her own worms. Thelma surprises Joe by revealing that Lonnie Donegan, known as the king of skiffle, recorded an Irish rebel song called "Kevin Barry." Joe had no idea that Thelma was familiar with skiffle music or that she had access to Spotify. Thelma proposes the idea of creating the song compilation together, and Joe, realizing the significance of the moment, agrees to do it.

Joe and Thelma dedicate a significant amount of time to listening to the earworms and various renditions of the songs. Thelma remarks on their contrasting views, as Joe holds the songs in high regard while she sees them as mere old songs. They share a laugh over their different perspectives. Joe becomes aware that Thelma

truly comprehends him and connects with him, despite the long duration of their relationship. He also believes that he has come to understand her in a similar way, and although he can't rationalize it, he acknowledges that something meaningful has transpired between them. Thelma reveals that she could perceive Joe's authentic self and emotions when he discussed his earworms, leading her to feel a deep connection with him. This revelation surprises Joe, who confesses his fondness for Thelma. Thelma reciprocates by inquiring about herself, and Joe explains that he sees an expanded and enriched version of her. Joe apologizes to Thelma for not fully understanding her and confesses his genuine affection for her. They engage in a conversation about the nature of their relationship and playfully argue about a song choice for their playlist. Despite the disagreement, they find joy in their interaction. Thelma is surprised that renowned artists like Nick Cave or Tom Waits, or even less cool musicians like Crystal Gayle or Leo Sayer, haven't performed the song they were talking about, suggesting that even someone less expected or uncool would have been suitable. The narrator had lost interest in music for a long time, including the music he used to enjoy. However, during the pandemic, he rediscovered his love for music and found joy in listening to various songs. He shares a moment with Thelma, listening to a version of "The Happy Wanderer" together, and despite thinking it's not the same song, he feels a strong sense of happiness and excitement, realizing his deep connection with his wife. The narrator and Thelma enjoy listening to "The Happy Wanderer" but acknowledge that it is different from "The Whistling Gypsy."

The narrator is happy about this distinction, while Thelma is relieved because she doesn't like the version they heard. They further discuss the lyrics of "The Wandering Gypsy," emphasizing the difference in lyrics between the two songs. The narrator observes Thelma using her phone to search for a song and is captivated by her presence. Despite wanting to show affection, he doesn't want to disturb her. Thelma mentions "The Gypsy Rover" by The Clancy Brothers, prompting the narrator to reflect on whether this moment signifies a new chapter in their lives, akin to the third age concept. He vaguely recalls someone mentioning the third age, but he had previously dismissed it, believing that life unfolds as it comes. The narrator contemplates his prolonged unhappiness prior to the lockdown but acknowledges the transformative effect of reconnecting with Thelma. Their emotional connection and shared tears brought them closer, prompting them to celebrate by ordering food. Later,

as they watch the News and learn about the easing of travel restrictions, they express a sense of relief and contentment, recognizing the positive nature of the situation.

The narrator and Thelma opted to continue their self-imposed lockdown, refraining from social interactions and limiting their shopping outings. Thelma's asthma, which hadn't been a concern for a long time, was used as a justification for their cautious approach. By avoiding gatherings and using Thelma's condition as a reason, they managed to keep to themselves. They recall the jokes and phrases they used to associate with her asthma, which gradually disappeared along with the condition itself. Following a conversation with her sister, Thelma and Joe reminisce about a past event involving Thelma's asthma, finding amusement in the memory. Curious about her asthma's current status, Joe asks Thelma about it, and she reveals that she was always informed that she would eventually overcome the condition as she grew older. Thelma suggests that her asthma improved after giving birth, which Joe quickly comprehends. They establish a rule to refrain from discussing their children and designate a specific room, called the panic room, for any conversations or interactions related to them. Thelma's mention of their eldest child's birth in the sitting room triggers Joe's realization. Joe mentions that Thelma never brought up her asthma improvement after giving birth, and Thelma acknowledges that she might not have been aware of it at the time. They both agree that there could have been a psychological change that played a role in the improvement, considering it to be quite remarkable. Unspoken between them was the fact that they had ceased engaging in meaningful conversations. Their interactions had been reduced to exchanging practical information as they went about their daily routines. This habit persisted long after their children had left home. However, the advent of the earworms brought a renewed sense of shared interest and enthusiasm into their lives. Joe shares with Thelma that her asthma has made a comeback, albeit in name only. He questions if she feels any guilt about it. Thelma responds by stating that she doesn't feel any guilt whatsoever. Joe and Thelma successfully made it through the summer, autumn, and the second lockdown without major interruptions. Their children paid them separate visits, although they were not asked to stay for extended periods. Thelma and Joe limit their children's visits and refuse permission to use the washing machine due to Thelma's asthma and COVID-19 precautions.

The children are skeptical about Thelma's asthma, but she explains that the restrictions are in place for their safety. Thelma and Joe promise a more relaxed approach during Christmas, allowing for an open house atmosphere. Thelma and Joe listen to Micheál Martin's announcement about easing restrictions for Christmas but feel skeptical about the notion of a "meaningful Christmas." They reminisce about their first Christmas together, during which they decided to spend it alone and playfully nicknamed their house "Stalingrad." Despite the circumstances, they had a pleasant day with a bike ride, a roasted chicken, and rented videos.

Thelma and Joe consider celebrating Christmas by themselves, reminiscing about their first Christmas together. However, they ultimately decide to have their family join them. Thelma predicts that there might be another lockdown afterward due to the surge in COVID-19 cases. They accept this uncertainty with a mix of nostalgia and resignation. Thelma and Joe made short visits to Thelma's sister and Joe's sister, following safety measures. They also had a few days with their children at home. Despite the impending third lockdown, they felt a shift in the air, sensing that this time things would be different. Joe woke up and immediately noticed that Thelma was in trouble, whimpering in her sleep. He soothed her by placing his hand on her shoulder, and although the whimpering stopped, she now had a gentle wheezing sound. Thelma continued to sleep, lying on her back. Joe sensed that something was wrong with Thelma and hurried to the kitchen in search of old medications. He hoped to find an inhaler, recalling Thelma using one in the past. However, he realized there were no inhalers in the house. Despite the urgency, a song played persistently in his mind. Joe returns to the bedroom with water and sits by the window, trying to research asthma and Covid but struggles to focus. Thelma wakes up and doesn't respond verbally. Joe feels her feverish forehead and notices her holding onto his wrist tightly. He mentions hearing another song downstairs, "The Hustle," and believes he sees a smile on Thelma's face. Thelma rejects the idea of playing the song and expresses her disinterest in knowing any man. Suddenly, she gasps and whimpers, causing concern for Joe. He decides to call the doctor, but Thelma remains unresponsive. Thelma joins Joe in the kitchen and prepares to leave for the testing center. Joe suggests accompanying her, but Thelma insists that he stays home. Joe shows her the route on his phone and they share a lighthearted moment. Joe expresses his worry, but Thelma reassures him and tells him to go back inside.



Thelma sends updates to Joe via text messages after her visit to the testing center. However, Joe cannot recall the events of the two days that follow. He remembers providing Thelma with water and mentioning a song, but his focus is on her worsening condition. Eventually, he calls for an ambulance, and Thelma is taken away. Joe watches as the ambulance departs and returns inside. He experiences a sense of time passing slowly and struggles to remember their last meaningful conversation. Exhausted, he eventually falls asleep in his seat. Joe reaches out to his children, and they maintain communication by returning his calls, leaving food at his doorstep, and sending him messages. They also share entertainment recommendations and send him a video of police officers dancing. Joe finds solace in watching the video repeatedly and becomes emotional. Joe answers a call from a Dublin number and is asked if he owns an iPad or tablet by a person named Aoife. Initially forgetting who Aoife is, Joe eventually remembers that she is his daughter and confirms that he does have the device. Joe anticipates a morning call from the unnamed girl and intends to answer it on his iPad to see Thelma. He hopes Thelma will be awake at the time. While drying his face, he realizes that he hasn't heard the song "The Whistling Gypsy" playing in the background. Joe views Thelma on the iPad screen during the call with Úna, the nurse. He struggles to recognize her and determine if she is awake. Thelma's appearance appears altered, making it difficult for Joe to connect with her. He feels the conversation is forced and wishes for it to conclude. Joe patiently awaits the daily video call with Thelma, holding up the iPad at the scheduled time. Thelma's condition remains unchanged, and Joe relies on his children for updates. He misses Thelma and understands that his children are doing their best to support him. Thelma speaks without her mask during the video call, mentioning a song and her initial fear. Joe recognizes the song and expresses his love for her. He then brings up his suspicion that Thelma had been making up stories about worms. He waits for her response.

### **3.6. Simulacra in Worms**

Anything with no basis in truth is unreal or contrary to the truth. Simulacra is a concept far from reality and has no basis. Instead, it is a replacement of reality with imaginary things. Now will be applied the concept of simulation and simulacra to this literary text in order to emphasize that the concept is applicable to the text.

*“They were sitting together, watching the News. There was a chart on the screen, the various categories of workers and when they could start going back to work.*

*—It’s good, I suppose.*

*—Ah, it is.” (Doyle, 2021)*

*“They watched Micheál Martin on the News announcing the careful opening up of the country. The phrase he used – a meaningful Christmas – felt more insidious than any virus.” (Doyle, Life Without Children collection of short stories, 2021)*

News is one of the important elements in pandemics that have an impact on people. Media propaganda always comes in times of pandemics. Its role is very effective in people's lives, negative or positive. However, media propaganda is one of its negative actions, as it exaggerates events, which creates a feeling of fear among people

Throughout the ages, news has been the first stimulus for humanity, and it can become the first destroyer. So here we have in these two different quotes the first is a positive stimulus and the second is a negative one that puts a lot of pressure on individual. Psychological crises appear to us with stress and isolation. Manipulating people's feelings by publishing inflated news of events. Media Manipulation is when presenting information selectively, distorting facts, or employing persuasive techniques, the media can influence perceptions and create simulated realities. This information manipulation influences how people perceive and comprehend the world.

Media manipulation is frequently associated with sociology, media studies, and cultural studies theories. Jean Baudrillard investigated the concept of simulation and how the media constructs and disseminates representations of reality.

*—I wasn’t being literal, sweetheart. But asthma’s real – sorry. And so is the Covid. It’ll be different at Christmas – won’t it, Joe?*

*—Yeah, said Joe. —Open house.*

*They watched Micheál Martin on the News announcing the careful opening up of the country. (Doyle, Life Without Children collection of short stories, 2021)*

asthma as a metaphorical symbol referring to the corona virus in condition they won’t a visitor. That’s find into two similar speech the first one when Joe said open house its similar to the speech of Micheál Martin on the T.V when they watch the News when he announcing that the careful opening up of the country. In order to make an comprise between them we need to discuss the first phrase “open house” by Joe

analyzing this word the couple married they won't anyone to visit them after thirty-four years of surrounding by the children they want to focuses on their life after they finally find themselves in love again. They took the asthma as a mask to expel the visitor. Asthma is a simulation because, according to Jean Baudrillard, the sign of asthma is considered unreal or untruth Thelma pretended.

### **3.7. Artificial Memory in Worms**

Roddy Doyle's works often explore the intricacies of memory and its impact on individuals and their experiences. While artificial memory, in the strictest sense, may not be a central theme in his writing, there are instances where memory, both personal and collective, plays a significant role in his stories. In several of Doyle's novels and short stories, characters grapple with their memories and the ways in which those memories shape their identities. Doyle delves into the complexities of memory, including its subjectivity, unreliability, and the selective nature of remembering. His characters often revisit past events, both joyous and traumatic, as they navigate their present circumstances and relationships. This section will analyze the text "Worms" and apply the artificial memory concept mentioned in chapter one. In simple words, artificial memory is could also known as hyperreality, which means unable to recognize illusion from reality

*"Introspection was only natural in these times,"*

Introspection means that a person meditates spiritually or psychologically if placed in an isolated experience from society or the people around him. (Schultz, 2012) In the case of Joseph, the situation was a curfew so that the introspection factors would be complete with us. As we have already talked about introspection, one needs solitude to understand oneself spiritually or physically. However, what happened with Joseph is different. The situation was a curfew for the first period of the Corona pandemic. Moreover, he was exposed to something outside his will, and the song was that things were reaching his ear forcibly. He had no choice whether to listen or not. Introspection is as if it is a natural thing in crises. It is not related to one person, but most people had such a thing due to the corona crisis. Most people had the same thing happen to them, but it is not like Joseph's case; it differs in appearance, but the core is the same.

The two short stories that have been examined in this chapter depict a vivid picture of working-class Dublin and the shared experiences and memories of its inhabitants. The characters' reminiscences and shared history create a strong sense of community and identity. While artificial memory, as a specific concept, may not be explicitly explored in Doyle's works, he skillfully portrays the complexities and nuances of human memory. Through his storytelling, Doyle invites readers to contemplate the ways in which memory influences our understanding of ourselves, our relationships, and our place in the world.

## CONCLUSION

### A COMPARTIVE “LOVE IN THE TIME OF CHOLERA” AND “WORMS AND THE CURFEW”

The pandemic affects a thousand people around the world and causes many deaths. The study dealt with two literary genres of texts considered pandemic fiction. Thus, two sequential concepts, artificial memory and simulacra, were applied to the two texts in chapters two and three. They found that these concepts applied to the two texts. The emotional environment of pandemic narratives is significantly shaped by the characters. They act as mirrors of the human experience, expressing both resilience and fragility while emphasizing the need of interpersonal relationships. Readers may see the diversity of human experiences by these characters, which encourages empathy, comprehension, and introspection.

"Love in the Time of Cholera" examines how love is affected by memory across time, whereas "Curfew and Worms" investigates how trauma causes memory and reality to become disconnected. Both pieces present diverse viewpoints on how memory and simulacra influence how people perceive the world.

The language of Marquez's "Love in the Time of Cholera" is vibrant and beautiful in a rich, magical realist manner. The story takes place over several decades and is incredibly beautiful, highlighting the strength of love that endures with the passage of time.

The narrative approach of Doyle's "Curfew and Worms" is more fractured and bizarre. The tone is more somber and contemplative, reflecting the protagonist's confusion and the effects of pandemic

The characters in Love in the Time of Cholera are affected by the passage of half a century of pandemic events and how memories shaped their personalities.

The short story of the wanderers and the worms focuses on the character's impact on the pandemic itself, how their experiences take place within the isolated community, and the characters' impact on the pandemic itself.

The romanticized vision of love and memory is highlighted in Marquez's book, showing how love may transcend the commonplace and be retained in memory as an idealized simulacrum.

"Curfew and Worms" investigates the hazy boundary between genuine events and imagined ones and calls into question the accuracy of recollection. The narrative implies that memories, especially painful ones, can twist into simulacra of reality.

The COVID-19 pandemic has been an unprecedented global event that reshaped our lives in profound ways. As the world grappled with the challenges brought about by this crisis, various narratives emerged to capture the experiences, struggles, and hopes of individuals and communities. This thesis serves as a reflection on pandemic narratives, exploring their impact, underlying themes, and the lessons we can glean from them. It also ponders the paths forward as we navigate the aftermath of this transformative period.

One prevalent narrative that emerged during the pandemic was that of resilience. Stories of frontline healthcare workers risking their lives, communities coming together to support one another, and individuals adapting to new circumstances showcased the human spirit's remarkable resilience. These narratives inspired and uplifted people, highlighting our capacity to confront adversity and find strength in unity.

Another narrative that became apparent was the fragility of our social, economic, and healthcare systems. The pandemic exposed the vulnerabilities and inequalities present in our societies. It revealed the disparities in access to healthcare, the impact of socioeconomic factors on vulnerability, and the need for stronger safety nets. These narratives served as a wake-up call, compelling us to reevaluate and reimagine the systems upon which our societies are built. The pandemic narratives were heavily influenced by the dynamics between science, misinformation, and trust. While scientific advancements brought hope through vaccine development, narratives also emerged around vaccine hesitancy and the spread of conspiracy theories. This highlighted the importance of clear and accurate communication, scientific literacy, and the need to rebuild trust in institutions. Pandemic narratives emphasized the critical role of evidence-based information in guiding public health decisions.

Pandemic narratives have provided invaluable insights and lessons that can guide our path forward. Firstly, we must prioritize investment in robust healthcare systems, ensuring access to quality care for all. Addressing socioeconomic disparities, strengthening public health infrastructure, and fostering global collaboration are crucial steps in building resilience. Secondly, combating misinformation and rebuilding trust in institutions require collective efforts. Promoting scientific literacy, and transparency, and engaging with diverse communities can help bridge the gaps in trust and ensure the dissemination of accurate

information. Lastly, the pandemic narratives reminded us of the importance of preparedness. Investing in early warning systems, pandemic response plans, and research on emerging infectious diseases can better equip us for future crises. These narratives call for a proactive approach rather than a reactive one, emphasizing the need for ongoing vigilance and preparedness.

Although "Love in the Time of Cholera" was written before the COVID-19 epidemic, it has many elements and ideas that relate to going through a worldwide health emergency. The novel captures the difficulties of managing life and relationships in the middle of a pandemic by its investigation of death, psychological effect, endurance, and the power of love. As readers get engrossed in the narrative, they could find comfort and resonance with the feelings and events described, realizing the universality of human struggle and resiliency throughout history.

Roddy Doyle frequently examines the complexities of memory and how it affects people's lives in his works. Although artificial memory in its most literal meaning may not be a major topic in his literature, there are several times when memory, both individual and collective, plays a crucial role. While artificial memory as a notion is not directly explored in Doyle's books, he depicts the complexity and nuances of human memory with finesse. Doyle's storytelling asks readers to consider how memory shapes our perception of ourselves, our relationships, and our place in the world.

Pandemic narratives have woven a complex tapestry of human experiences, revealing both our resilience and vulnerabilities. They have highlighted the crucial role of science, the impact of misinformation, and the potential of technology in times of crisis. By reflecting on these narratives, we can learn valuable lessons and chart a path forward that prioritizes healthcare, addresses systemic vulnerabilities, and fosters trust and preparedness. As we move beyond this pandemic, let us carry these narratives with us, reminding us of our collective capacity to overcome challenges and create a more resilient and inclusive world.

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