

# Postmodernism and Cinema: Postmodern Discourse In The Movie Of David Lynchs "Blue Velvet"

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## Abstract

In this study, addressed as a film-noir Blue Velvet is analyzed from postmodernism perspective and content analysis research method. In this context, firstly it is needed to express the notion of postmodernism with relating to the movie of Blue Velvet. Blue Velvets' role as a communication and an interaction medium is taken into consideration and to be detailed with its samples. Focusing on the postmodern values by benefiting from intertextuality, reflection and anti-foundalism elements of postmodernism.

**Keywords:** Postmodernism,Cinema, The Movie of Blue Velvet

## Postmodernizm ve Sinema: David Lynch'in Mavi Kadife Filminde Postmodern Söylem

### Özet

Bu çalışma kapsamında, bir karafilm olarak değerlendirilen Blue Velvet filminin, postmodernizm olgusuyla bağlantısı ve içerik analizi yöntemiyle ele alınması incelenmektedir. Bu bağlamda öncelikle, postmodernizm olgusunun ne olduğu ve bu kavramın Blue Velvet filmi ile örneklendirilerek açıklanması gerekmektedir. Bir iletişim ve etkileşim ortamı olarak Blue Velvet filminin etkinliği incelenmekte ve örnekler dahilinde ayrıntılandırılmaktadır. Postmodernizmin metinlerarasılık, yansıma ve kurumsal karşıtlığı öğelerinden yararlanarak filmin taşıdığı postmodern değerler üzerinde durulmaktadır.

**Anahtar Kelimeler:** Postmodernizm, Sinema, Mavi Kadife Filmi.

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## Introduction

**P**ostmodernist film describes the articulation of ideas of postmodernism through the cinematic medium. Postmodernist film upsets the mainstream conventions of narrative structure and characterization and destroys the audience's suspension of disbelief to create a work in which a less-recognizable internal logic forms the film's means of expression ([http://en.wikipedia.org/wiki/Postmodernist\\_film](http://en.wikipedia.org/wiki/Postmodernist_film), Access Time 08.11.2011).

Thus, it is possible to summarize the elements of postmodernism. Nostalgia, a conservative longing for the past has become a very much unavoidable intense feeling – in this time. At the same time the boundary between the 'past' and the 'present' no longer exists. The feeling of both history and art come in our mind in fragmented manner, often appearing as examples of pastiche. Sexual desires are now almost open for fulfilling. Taboos about sex no longer exist. Pornographic elements, perversion, obscenity, sexual exigency etc. have become very open and explicit in these days. In cinema and TV these elements are common now and people love to see them. Rise of consumerism is also another symptom of post-modern situation. As a consequence of a number of social reasons today's man feel isolated, alienated and detached from the society. Anxiety, emotional disorder, breakdown of family and marriage etc. are also common post-modern features.

Naturally these post-modern condition is reflected in today's films whether the director does that intentionally or not. Fredric Jameson says about post-modern cinema that all important cinemas of the twentieth century are characteristically different. 'Modernist' films simultaneously resist and exhibit their status as commodity, by means of stylistic self reference'. Jameson also says that the modernist style comes from extreme desire to express oneself to keep an impression of the auteur on the artefact. The auteur theory, a strong modernist point of view emphasises on personal, individual styles of an auteur director. Foucault also accepted Roland Barthes' stirring comment 'Author is dead as God'. Post-modern cinema is not devoid of 'style' rather multiple styles are present here. The styles of different authors and different times are amalgamated here as colourful and historic examples of pastiche (Jameson, 1991: 47).

Although the post-modern films are high sounding, one thing should be kept in mind that post-modern films are very popular because of the reason they derive their basic elements from the hearts of the post-modern people.

Slavoj Zizek has argued that Lynch's films can be said to expose the subject's "fundamental fantasy": the "ultimate, proto-transcendental framework of my desiring which, precisely as such, remains inaccessible to my subjective grasp" (Sinnerbrink, 2005).

### 1. The Movie of David Lynchs' Blue Velvet Based on Postmodern Context

The term of postmodern was used to describe as a new form of architecture and poetry in 1940s and 1950s. To describe of the works after modernism or opposed to modernism in the field of culture, had to be waited 1960s and 1970s (Best and Kellner, 1998: 24). The term of postmodernity was first used by the historian Arnold Toynbee. Toynbee, in 1974 entered a new era of Western civilization after the Second World War, described as postmodernity (Saribay, 2001: 6).

Postmodernism is closely linked to the development of capitalism at the beginning of century of 21th which also globalization, consumer focus, the division of authority and commercialization of social life were took over (King, 2005: 519). In this process, the effects and results of economic crises had a great importance. Economic crises have played an important role in the transformation of capitalism. These economic crises prevented the social life and pushed the new orientation to societies. Provided solutions and applications brought about social change. In this way, the social life was tried to resolve and make sense in each time.

Postmodern discourses fiercely critique modernism, in other words fastens. In doing so, postmodernism precludes a new object which will replace the modern values of accuracy measures such as developing. The point of view of modernism is perceived as enterprises to restrict the individuals and societies, to objectify according to postmodern condition. Postmodernism is based on the differences of values, cultures, traditions and life styles (Spicer, 2005: 671). In postmodern discourse, there is nothing such as unified postmodern social theory. For this reason, between the theories which are combined as postmodern, are frequently observed as a large variety (Kellner, 1994: 229).

Postmodernism rejects all kinds of integrative and generalizing approaches. Postmodernism is a rebellion against the dominant meanings, expressions and movements. Postmodernism is trying to determine what the society is, will or should be (Tennert, 1997: 34). Postmodernism is interpreted as a pathetic decline, losing the traditional values, precision and stability or as giving up the value items of modernism.

Postmodern art returns the techniques of realistic and objective storytelling or representation of pre-modern era, but it is not intended to revive the old art. Postmodern artist seems to tell a truth, but not reality, telling a reality effect, an imitation of reality and says that there is no reality. For instance, what is the feeling or mood in modernism, are disappeared in postmodern, or are turned into the imitation of a feeling, emotion effect or encoded feeling (Koçak, 1992: 12-13).

According to Bauman (2000: 151), the meaning of postmodern art is imitating the process of creating meaning, and avoids interruption of this process, being awake against to the uncertainty of comments and polyphonic of the meaning. As Lyotard mentioned (1990: 57-58) that a postmodern artist or writer is a philosopher. In principle, his text or work of art are not managed by the settled rules. These rules and categories are what the work of art looks for. Thus the artist and writer try to create the rules of what is going to be made.

Another important feature of postmodern art is dealing with the concept of time. Because postmodernism changes time, even destroys. Everything is happening at the moment, not in the past or future. In other words, postmodernism represents a period that is about destroying time from scratch to forward (Akay, 1992: 26).

There are very important similar issues between postmodernism which is based on irony, paradoxes, and intertextuality and the movie of *Blue Velvet* (dir: David Lynch, 1986). When Jameson analyses the movie of *Blue Velvet*, he says that this movie tries to describe its now and at the same time, reflects of the failure of this initiative. Also he adds that the movie shows the determined collective subconscious with the various past judgments' bringing together (Büyükdavenci ve Öztürk, 1997:25). *Blue Velvet*, so eliminates all boundaries between the past and present, and makes the audiences believe that they are at present. The movie offers what shame and forbidden are like "should be like to the audiences". Thus the movie is unique postmodern era and can be analyzed in this era.

## 2. Analyzing David Lynch's Movie of *Blue Velvet* with Postmodern Approaches

David Lynch who has a unique place in American cinema, he has taken a place with his movies which are standardized unlike Hollywood movies with different film language, narrative, surrealism in the place of postmodernist cinema. Lynch's movies are seemed to be such as meaningless, undefined, irrelevant events-tips for many people, but Lynch plays his own game with an emphasis on patterns of species codes and narratives. David Lynch's cinema points out the major themes as follows: will to go back in the time, going and returning between past and now, deleting between the borders of two timezones, realite and surreality; even fool's paradise, enhancing sexuality, the commodification of the request and needs, concretization of masculinity, consumption growth, the alienation of humans' both themselves and individuals. The movies

of David Lynch screws up the values, utopias and aims of traditional cinema patterns as in the movie of Blue Velvet; Lynch focuses postmodern patterns by emphasizing the variation that is must-have. In this context, Blue Velvet that is thought as one of Lynchs' best movies, is needed to analyze.

### 3. The Method and Content of This Study

The relationship between Blue Velvet and in addition to the literature survey, is tried to analyze with this research. The movie of David Lynchs' Blue Velvet is analyzed by using content analysis. Content analysis or textual analysis is a methodology in the social sciences for studying the content of communication. Earl Babbie defines it as "the study of recorded human communications, such as books, websites, paintings, laws." According to Dr. Farooq Joubish, content analysis is considered a scholarly methodology in the humanities by which texts are studied as to authorship, authenticity, or meaning. Harold Laswell formulated the core questions of content analysis: "Who says what, to whom, why, to what extent and with what effect?" Ole Holtsi (1969) offers a broad definition of content analysis as "any technique for making inferences by objectively and systematically identifying specified characteristics of messages." Kimberly A. Neuendorf (2002: 10) offers a six-part definition of content analysis:

"Content analysis is a summarising, quantitative analysis of messages that relies on the scientific method (including attention to objectivity, intersubjectivity, a priori design, reliability, validity, generalisability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented."

### 4. Findings of the Study

As a result of findings, it is possible to adress the movie of David Lynchs' Blue Velvet to postmodernism which is including intertextuality, reflection, and anti-foundalism.

#### 4.1. The Pilot of Blue Velvet

Jeffrey Beaumont (Kyle MacLachlan) returns to his logging home town of Lumberton from Oak Lake College after his father (Jack Harvey) suffers a near fatal stroke. While walking home from the hospital, he cuts through a vacant lot and discovers a severed ear. Jeffrey takes the ear to Police Detective John Williams (George Dickerson), through whom he meets the detective's daughter, Sandy (Laura Dern). She tells him details about the ear case and a suspicious woman, Dorothy Vallens (Isabella Rosselini) who may be connected to the case. Increasingly curious, Jeffrey enters Dorothy's apartment by posing as an exterminator, and while Dorothy is distracted by a man (Fred Pickler) dressed in a yellow suit at her door (whom Jeffrey later refers to as the Yellow Man), Jeffrey steals her spare key.

Jeffrey and Sandy attend Dorothy's nightclub act at the Slow Club, in which Dorothy sings "Blue Velvet," and leave early so Jeffrey can sneak into her apartment to snoop. He hurriedly hides in a closet when she returns home. However, Dorothy, wielding a knife, finds him and threatens to hurt him. Thinking his curiosity is merely sexual and aroused by his voyeurism, Dorothy makes Jeffrey undress at knifepoint and begins to fellate him before their encounter is interrupted by a knock at the door, and Dorothy hides Jeffrey in the closet. From there, he witnesses the visitor, Frank Booth (Dennis Hopper), inflict his bizarre sexual proclivities — which include inhaling an unidentified gas, dry humping, and sadomasochism — upon Dorothy. Frank is an extremely foul-mouthed, violent sociopath whose orgasmic climax is a fit of both pleasure and rage. Frank has kidnapped Dorothy's husband and son to force her to perform sexual favors. When Frank leaves, a sad and desperate Dorothy tries to seduce Jeffrey again and demands that he hit her, but when he refuses, she loses sexual interest and asks to be left alone. When Jeffrey moves to leave, she asks him to stay, though he leaves anyway.

Jeffrey relays his experience to an eagerly listening Sandy, who in turn tells him of a wonderful dream she had about robins that she interprets as a hopeful sign of some upcoming improvement for humanity. It is clear that Jeffrey and Sandy are attracted to each other, though Sandy has a boyfriend.

Jeffrey again visits Dorothy's apartment and she tells him that though she knows nothing about him she has been yearning for him. The scene changes to one of Jeffrey's attending another of Dorothy's performances at the Slow Club, where she sings the same song. At the club, Jeffrey spots Frank in the audience fondling a piece of blue-velvet fabric he cut from Dorothy's robe. Jeffrey follows Frank and spends the next few days spying on him. Shortly afterwards, two men that Jeffrey calls the Well-Dressed Man and the Yellow Man exit an industrial building that Frank frequently goes to. Jeffrey concludes the men are criminal associates of Frank. Jeffrey tells his new findings to Sandy and the two briefly kiss, though she feels uncomfortable about going any further. Jeffrey immediately visits Dorothy again and the two have sex. When he refuses to hit her, though, she pressures him, becoming more emotional. In a blind rage he knocks her backwards and is instantly horrified, but Dorothy derives pleasure from it. Jeffrey, for the first time experiences a moment of anger and pleasure in a blinding rage when he hits Dorothy during this sexual encounter.

Afterwards, Frank catches Dorothy and Jeffrey together and forces them both to accompany him to the apartment of Ben (Dean Stockwell), a suave dandy, partner in crime (Ben is holding Dorothy's son) and drug dealer. In a bizarre but now iconic scene, Ben lip-syncs a performance of Roy Orbison's "In Dreams", sending Frank into maudlin sadness, then rage. Frank takes Jeffrey to a lumber yard and when he molests Dorothy, Jeffrey punches him. Frank's cronies drag Jeffrey out of the car and Frank kisses Jeffrey's face, psychologically intimidates Jeffrey, and then savagely beats him to the overture of "In Dreams". Jeffrey wakes the next day at the same place and walks home, where he is overcome with conflicting emotions, chief among them, guilt and despair. He goes to the police station, where he shockingly notices that Sandy's father's police partner is the Yellow Man — an officer named Lieutenant Detective Gordon. Later at Sandy's home, her father is amazed by Jeffrey's story, but warns Jeffrey to stop his amateur sleuthing lest he endanger himself and the investigation. After attending a dance party where they kiss and profess their love for each other, Jeffrey and Sandy are tailed on their way home. Fearing the follower is Frank, Jeffrey is relieved to discover that it is only Sandy's jealous ex-boyfriend. A confrontation is averted when the group finds a naked and distressed Dorothy on Jeffrey's front lawn. Barely conscious, Dorothy calls Jeffrey "My lover" and through this reveals her intimacy with Jeffrey, causing an upset Sandy to slap Jeffrey, although she later forgives him.

Jeffrey insists on returning to Dorothy's apartment and tells Sandy to send the police there, including her father, immediately. At Dorothy's apartment, Jeffrey finds Dorothy's husband who is dead from a gunshot to the head and identifiable by his missing ear, as well as a bloodied Yellow Man. The Yellow Man is standing rather still and seems to be in a catatonic state, having been apparently lobotomized by a bullet. When Jeffrey tries to leave, he sees the Well-Dressed Man coming up the stairs and recognizes him as Frank in disguise. Jeffrey talks to Detective Williams, Sandy's father, over the Yellow Man's police radio, but lies about his location inside the apartment. Frank enters the apartment and brags about hearing Jeffrey's location over his own police radio. While Frank searches for him in the wrong room, Jeffrey retrieves the Yellow Man's gun and hides in the same closet he hid during his first visit to the apartment. Frank fires sporadically, killing the Yellow Man, and when he opens the closet door, Jeffrey shoots him through the head. Detective Williams, gun drawn, enters with Sandy a moment later. Jeffrey and Sandy now go ahead with their relationship and note the unusual appearance of robins in their town. A montage sequence ends the film, which shows Dorothy and her son reunited.

## 4.2. Intertextuality

Intertextuality is a text by referring to other texts to create meaning and positioning in connection with other texts. Intertextuality is signified one of the text references to the other texts and excerpts. Postmodernism embraces the notion of an extreme intertextuality which is also the endless meaning game, and compatible of everything. The borders of comments are set up by only the limit of fantasy/imagery (Sim, 2006: 307). According to Bauman, intertextuality does not mean that reaching an agreed point. It means that reaching a point or never ending conversations between texts and the speaking of the texts each other (Merry, 2004: 210). Reference retrieval from a text to another one, or talking about another text and by this way, relationship between texts are set up by references. Micheal Riffaterre defines intertextual concept is the whole text which is all in memory about a part of texts' reading. In this regard, the concept of intertextual, not only a matter of written text. It can be the reflection of any other kinds of expression such as paintings, music, sculpture, cinema. In other words, the text may refer to the cinema (Gunay, 2003: 190).

However, intertextuality is not belonged to postmodernism, but it is often used in postmodern era. At this point, we must say that intertextuality has different meanings in postmodernism. The aim of intertextuality in postmodernism is not allowing for the ideas of author as the other text, is setting by testing the audinces' knowledge in pluralism (Karaburgu, 2008: 10).

Julia Kristeva who was the first person that used for the first time intertextual concept in 1967; every text is based on a mosaic of quotations and evaluated for another text as absorption and transformation. That is to say, every text is formed from another text and its transformed (Kopcewiz, 1992: 60). Every text shelters a mechanism which is about producing meaning and transforming to another text. However, postmodern creator uses previous texts for the new texts' aesthetic plane as material (Işıkalan, 2007: 430).

In this concept the movie of Blue Velvet which is able to use the elements of intertextuality, more different from its prior and its similar. For example, the movie refered to the art of painting and quoted from this creation, pledges much more than entertainment appearance of fiction world does. According to Groening, the movie that includes "wits" that are understood by the educated people, when audinces read a few books more, to be able to explain the events (Doherty, 2004).

Lynch sees all the bad guys, cops, detectives, Frank Booth, etc. as an order mandatory requirements to show a corrupt scheme we live in. According to him, the system is damaged and all of the people come as a mandatory one. The bad games of city life are depending on their going on. Because life is nit sinister, dishonest and never-ending the loneliness of mankind (Tan Özdemir, 2003: 79). Lynch is an expert at turning every space he chooses to a hell like place no matter it's a room, a highway or a house. All spaces are pregnant to danger and cruel violence with his camera. In his films, the director brings impulses to front with labyrinth of desires in such spaces like Frank's flat in Blue Velvet. According to Zizek, this makes the director a libido poet (Özdemir, 2003: 16-17).

Lynch introduces his characters to his audinces in his every movie. He makes his audiences think over his characters, and leaves the traces from his characters. Frank Botth is a bag guy who killed former president of USA –Lincoln- (Atayman, 2003: 220). By this way, both Lynch and some American directors use the bad peoples' name for the USA. Because it is a paranoid situation to be killed someone elses for American society, this drags the society to caos.

Besides, a cut human ear was used in the movie. This ear is the husband of Dorothy. After Frank had sex with Dorothy by using violant, said to her; "Stay alive, my baby! You should do that at least for Van Gaoh!" and then left the house. In fact, Lynch refers to the madness of Van Gaoh here. As known, Van Gaoh had cut his ear for his love and then delivered it to his love. Thus,

Lynch emphasizes the popular things here. Everyone knows that Van Gaoh cut his ear, but does not know too many things about his life and his art. Lynch critiques the popular and popularity here at the same time.

### 4.3. Reflection

Reflection means that the real life events reverberate in communication contents. The most important feature of movie is having a link with the real life and presenting the modern world with a real fiction. Another feature of movie is all the heroes of movie are pretty ordinary and living in real life. Sandy is presented as a full American youth. Playful, fun, adventurous, and pure young girl. Sandy is presented as good girl-woman. But it can be said that Sandy was the right person who made Jeffry curious about the detective work. Thus, Sandy presents Eve role in Adam and Eve mythos. Like Eve hold the apple out to Adam and then made him eat it; as well as the same thing that Sand made Jeffry curious about the life of Dorothy at first.

The clothes, make-up of Dorothy show that Dorothy is an object of desire. As Dorothy is a motherhood to her own son, at the same time she is making a motherhood to Frank. She saw Jeffry as a hero to be able to save in her own bad situation. She is helpless, and is punished by Frank all the time. And many of people in society do not want to help her because of she is presented as fond. In Lynch films women are potential femme fatales. Dorothy in Blue Velvet, is a femme fatale. According to Zizek "femme fatale is the passionate supplementary of the male subject is a fantastic creation which is not seen necessary and not apparently assumed, and thus which can only be recreated in obvious story line only on the condition that the punishment of women and men dominant order is suggested. However, it must be born in mind that he destroys the new femme fatale male fantasy by realizing him directly and bluntly and by putting him in action in real life" (Zizek, 2008: 26-27).

Frank is a devilish bad guy. He is one that has psychological problems and reflects this to his own sexual life. He is opposite of Jeffry. He is one who is dangerous, sinister, violence prone, and dubious. But at the end, he was who lost. Dorothy is the sexual slave of Frank. She seems to get pleasure from sado-masochist relation. She behaves Jeffry in a similar way as Frank does her, she emulates Frank but in the end of the film she meets her son with Jeffry's help, that is, she is helpless and needs help.

Jeffry is emotional, helpful, dependable guy who does not have so many life experiences. He has all moral standing and good manners for all societies.

Thus Blue Velvet is a movie which eradicates goodness with badness, makes peoples' dreams and purity change nightmares and dirtied. In this sense, the movie is about something hidden and unknown in a town called Lumberton. Blue Velvet is an evidence with location of town, peoples' life styles and their experiences, behaviors. We meet apparently unrelated to each other and unmeaning imagines at the beginning of movie. Garden hedges, flowers, fire truck, a man watering flowers, dog... However all these images were kept long how much they should be kept long and trying to present a town dominated by peace and happiness. When audiences see these scenes, they feel comfortable at the first. But the peace is dominated within 10-15 minutes of movie. The violence scenes are not appeared at the beginning of movie even if it is an indispensable element of Lynch. The first violence scene is shown to us through TV.

Close-up shootings begin with a regular camera movements later then. These images make the audiences' peace disrupt in this scene. Disturbing music is heard with these images. Sounds coming from herbes nerve. Cockroaches are shown from among herbes, and after the exaggerated peace table at the beginning of movie, is not left. Lynch shows both peace and trouble in movie, in fact Lynch is trying to explain both good and bad, right and wrong, beauty and ugly, peace and fear, even paradise and hell in the world.



There are dangerous nights, sexual perversion, kidnapping, sadomasochistic sexuality, homosexuality, langorous women, whore house in movie. Whatever happens life is dangerous, meriless, a game from start to finish, chaos (Tan Özdemir, 2003: 19).

#### 4.4. Anti-foundalism

Anti-foundalism which is antipathy and annihilation trend against to Ortodox settlement, systematic generalisation. Blue Velvet has too many critisim against to American life style and degenerate values system. Thus it is possible to say that the movie has clues about a comment of modern day society and American society.

In this context Jeffry who is the hero of movie, is pointed out as an anti-hero. Anti-hero is defined as having an alternative points against tradinational hero notion and not having preterhuman because of builded with real perceive. Thus Jeffry is close to ineffective and weak anti-hero figure, unlike strong, clever, talented and having leader charisma hero imagination.

Lynch eradicates tradinational male narrative style. In male narratives, people are beleived that males reign the societies and they have power. Lynch leaves the audiences in the lurch, does not abide by the traditions of the genre, and likes to reonstrucrition.

Blue Velvet flashes a glance to usual reality. The movie tells that there is not only Jeffrys' reality, there is as also Franks' reality in the world. It seems imposible to be these opposite worlds in the same area, "but the main character comes and goes that can not be sure whichone is the veritable reality until two worlds crush each other at the terrible end" (Harvey, 1997: 65).

#### Conclusion

As a postmodern film-maker David Lynch deals especially sex and violence issues in his own movies. Took an example by the movie of Blue Velvet, it is possible to see borders destroyed between the past and present. The issue that is adressed, is passing inside uninterruptible present. The film begins in such a way that audience starts believing that the background of the film must be of fifty years back. Suddenly they find cars of 1940s, 1950s, 1960s and even 1980s are going along the road — all at a time. Similarly school students wearing dresses of different periods. This way the boundary between past and present gets dissolved.

Lynch brings scenes (sexual violence, sadomasochisme, wildness, etc.) to the audiences. Presented wild sexuality and violence reflect the freedom and self expression ways of high postmodern era. Women are seen as sexual object and are exposed to violence. A lawn full of green grass is shown in the film in which each blade of the grass are of gigantic size. There bugs of abnormal size are roaming. After some time we see the rotting ear in extreme close up. Its inside view can be seen with a roaring sound. Sexual excess (of Dorothy and Frank), brutality (beating of Jeffrey), violence (chopping of ear, murders) etc. are shown in the film.

This movie makes the past live at present, and fights with nostalgie. The movie defines two kinds of nostalgie as safe and insecure. In the initial part of the film, it appears that America of 1940s is depicted here. Merry atmosphere, clear sky, colourful landscapes, it appears that everything is going all right. Rock n' Roll can be heard. Audience get nostalgic like Indian audience while listen songs of the older days.

Blue Velvet shows such as drug addiction, sexual perversion reach until the center of society, and the borders of those are reaching until the small villages and middle-lower class American people who want to live as safe and respectable. The movie is fed by popular culture and art works, and shares those with the audinces based on intertextuality. Besides it represents the opposition of current system.



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