ISTANBUL AYDIN UNIVERSITY
INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE

Volume **7** Issue **2 -** December **2021**

ISTANBUL AYDIN UNIVERSITY
INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE

Contents

DOI Numbers

The Syrian Uprising: The Battle between the Regime and Activists over Making Online Narratives
Mohammed KADALAH
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2001

The Critical Outlook to Eleni Sikelianos' Body Clock: Poems with the Theoretical Backgrounds from Theorists Julia Kristeva and Susanna Egan
Gamze AR
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2002

Condemnation of Corruption in the Canterbury Tales
Hazal ÖZBEKLİK, Nur Emine KOÇ
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2003

Illusion of Media in Timothy Mo's The Redundancy of Courage
Ayşe DEMİR
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2004

Reconfiguring the Android in "The Electric Ant" by Philip K. Dick
Jian IBRAHIM, Sanaz ALIZADEH TABRIZI
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2005

Teaching English as a Foreign Language through Literature
İrem Nur CAN, Esma TEZCAN
10.17932/IAU.IJMCL.2015.014/ijmcl_v07i2006

From The Editor

This issue of IJCML includes articles mostly from literature, but also from communication studies and English language teaching.

Ayşe Demir's article questions the concept of reality based on the example of Timothy Mo's novel "The Redundancy of Courage". The author essentially draws on Baudrillard's theory of simulation in order to reveal the illusions created by the media tools.

Gamze Ar's article analyzes Eleni Sikelianos' poems "Body Clock" in the light of two postmodern theorists: Julia Kristeva and Susanna Egan.

Hazal Özbeklik and Nur Emine Koç's article "Condemnation of Corruption in the Canterbury Tales" is an attempt to establish a correlation between two classical authors of the Western civilization: Aristotle and Chaucer.

Jian Ibrahim and Sanaz Alizadeh Tabrizi, in line with the current debates on posthumanism attemps to reveal the relationship between ideology and technology in the example of Philip K. Dick's novel "The Electric Ant".

Mohammed Kadalah's article focuses on the use of internet as a propaganda tool during the Syrian uprising in 2011.

Last article in this issue, written by İrem Nur Can and Esma Tezcan discusses the possibility of using literature in teaching English as a foreign language through reviewing various studies regarding this topic.

Asst. Prof. Dr. Özgür Bülent Erdoğan

The Syrian Uprising: The Battle between the Regime and Activists over Making Online Narratives

Mohammed KADALAH [1]

ABSTRACT

During the Syrian uprising in 2011, the regime as well as opposition activists relied on the Internet to spread their accounts of what Syria was going through and to project their agendas, which transformed the Internet in Syria into a contested political arena.[2] The regime's old censorship tactics proved unsuccessful in curbing the dominance of national and international media via TV and the Internet. The paper finds substantial differences between the content, rhetoric, and approach to the making and spreading of narratives and propaganda in the Syrian Uprising. While activists used the Internet to inform, the regime and its supporters used it to control and brainwash. Both parties targeted different audiences for completely different purposes. This paper will perform content analysis of online social media content that is produced by the Syrian regime and its supporters to articulate how they promoted their narrative about the uprising. In addition, it will analyze anti-regime content that aimed to counter the regime's version of the uprising. The goal is to identify the target of both narratives and situate online discourse within the larger historical and political contexts. It will address how the regime exploits the Internet as an authoritative, punitive tool not only to control the news about the atrocities it committed but also to maintain and mainstream consistent propaganda that primarily targeted its supporters. While the regime used the Internet and media to influence its loyalists, anti-regime activists posted videos on social media documenting the regime's attacks on Syrian towns as an attempt to humanize the struggle and allow the world to hear their voices. It is as if the two parties spoke different languages in the same society and country.

Key Words: *Propaganda, Uprising, Media, Censorship, Narrative.*

[1]*Lect., Santa Clara University, CA, USA, mkadalah@scu.edu,*
https://orcid.org/0000-0003-1401-9274
[2]The term "activists" is used instead of "opposition" because the latter implied an active, organized political groups that had some presence in the country, which Syria lacked at the beginning of the uprising.

ÖZ

2011'de baş gösteren Suriye ayaklanması esnasında, hem rejim taraftarları hem de muhalif aktivistler Suriye'de neler yaşandığına ilişkin haberleri yaymak ve Suriye'de interneti tartışmalı bir siyasi arenaya dönüştüren gündemlerini yansıtmak üzere internetin varlığına güveniyorlardı. Rejimin, televizyon ve internet aracılığıyla ulusal ve uluslararası medyanın nüfuzunu kontrol altına almakta uyguladığı eski sansür yöntemleri başarısızlıkla sonuçlandı. Bu makalede, Suriye Ayaklanması'na dair anlatıların ve propagandanın yapılmasına ve yayılmasına ilişkin içerik, söylem ve yaklaşımlar arasındaki önemli farklılıklar tespit edilecektir.

İnternet, aktivistler tarafından bilgi sağlama maksadı güdülerek kullanılırken, rejim ve destekçileri tarafından ise onu denetleme ve beyin yıkama amacıyla kullanılmıştır. Her iki grup da büsbütün farklı amaçlar güderek farklı kitleleri hedef almıştır. Bu makalede, Suriye rejimi ve destekçileri tarafından ayaklanma hakkındaki anlatıların nasıl desteklendiğini açıkça belirtmek için üretilen çevrimiçi sosyal medya içeriğinin, içerik analizi yapılacak ve bunun yanı sıra rejimin ayaklanma biçimine karşı koymayı amaçlayan rejim karşıtı içerik de analiz edilecektir. Amaç, her iki anlatının da hedefini belirleyerek çevrimiçi söylemi daha geniş tarihsel ve politik bağlamlar içinde konumlandırmaktır. Rejimin interneti sadece işlediği suçlarla ilgili haberleri kontrol altında tutmak için değil, aynı zamanda öncelikli olarak destekçilerini hedef alan istikrarlı propagandayı sürdürmek ve yaygınlaştırmak için otoriter, cezalandırıcı bir araç olarak nasıl kötüye kullandığı konusu üzerinde durulacaktır. Rejim, yandaşlarını etkilemek amacıyla interneti ve medyayı kullanırken; rejim karşıtı aktivistler ise sosyal medyada rejimin Suriye şehirlerine yönelik saldırılarını belgeleyen videoları, mücadeleyi insanileştirmelerine ve seslerini dünyaya duyurabilmelerine olanak sağlama girişimi maksadıyla yayınladılar. Bu durum adeta iki grubun da aynı toplum ve ülke içerisinde farklı diller konuşmasına benzemektedir.

Anahtar Sözcükler: *Propaganda, Ayaklanma, Medya, Sansür, Anlatı*

INTRODUCTION

Social media has been employed by states and opposition movements as tools for mobilization. The term Cyberactivism has become associated with many social and political movements (McCaughey, 2014). According to Frontlinedefenders. org, cyberactivism refers to:

> The process of using Internet-based socializing and communication techniques to create, operate and manage activism of any type. It allows any individual or organization to utilize social networks and other online technologies to reach and gather followers, broadcast messages and progress a cause or movement. (Frontline Defenders, n.d.)[3]

---

[3]https://www.frontlinedefenders.org/en/right/cyber-activism

In 2011 a tornado hit northeast Minneapolis, and the city lost electricity and phone lines. With cellphone as the only way to communicate, a man named Peter Kerre created the North Minneapolis Post Tornado Watch Facebook page to gather information from people around the city and share it to get help to those in need. Soon the page became very popular among the people, even more than the official city resources (Gurak, 2014). Chile witnessed demonstrations to protest multiple social issues in 2011. During these demonstrations, about 60% of Chileans participated in cyberactivism for mobilization (Garcia, 2015).

The Egyptian revolution in 2011 would have not witnessed widespread participation without "We Are All Khaled Said", a Facebook page named after Said, a young man, who was killed at the hands of the Egyptian police outside an Internet café (Gelvin, 2012, p. 45). Radsch (2012) reports that Asmaa Mahfouz posted a video on YouTube on January 18, 2011, asking Egyptians to participate in demonstrating against the regime of Hosni Mubarak. The video was welcomed by huge number of protestors, and Mahfouz became an icon in the revolution. Esraa Abdel Fattah was also a notable cyberactivist in the Egyptian uprising and later received a lot of local and international media attention. In retaliation, the Egyptian regime turned the Internet into a weapon against the protestors when it shut it down entirely to curb the participation in the protests that called to overthrow the regime (Ali, 2011). The Internet provided a space for cyberactivists in Egypt to avoid state repression and form a community to share information and interests (Tkacheva, O. et al., 2013). Thus, the Internet, especially social media, has become an arena used to spread and contest information and narratives.

Despite years of censorship, Arabs, especially the youth, found in social media a liberating tool through which they can receive, share, and spread narratives that have not been manipulated by the state. In addition, they used it to collectively mobilize for political action such as to organize demonstrations and sit-ins. The rise of citizen journalism and social media, thus, reshaped the media landscape in Arab countries and transformed political action, especially with the large number of youths involved in the protests of the Arab Spring. The scarcity of information provided in addition to banning or restricting the work of international journalists has transformed social media into one of the most reliable sources of information for the people inside and outside the Arab Spring countries (Radsch, 2012; Ezrow & Frantz, 2011).

RESEARCH METHOD AND METHODOLOGY

The objective of this article is to provide an analysis of the conflicting online narratives and propaganda by the pro an anti-Syrian regime about the Syrian uprising. For this reason, qualitative research is the most suitable and informative because analyzing these narratives and where they are published constitute the most useful knowledge about propaganda and the political scene in Syria before and during the uprising. Analyzing such content is imperative to articulate the significance of the use of rhetoric in the propaganda of the regime and its supporters. It provides rhetorical analysis of online content produced by pro-Syrian regime official and unofficial media outlets in the early years of the uprising. The article describes

and analyzes the Internet censorship measures by examining literature on cyber censorship in Syria that explains the regime's monopoly over the Internet at the regime uses and how that impacts the production and access to counter-narratives by anti-regime activists. This includes censoring, filtering, and blocking content on the Internet as well as using pro-regime hackers to attack opposing and Western media outlets that did not adopt the regime's narrative.

Choosing to cover the unofficial social media comes because of two reasons. First, the unofficial social media emerged earlier or at the same time of the official social media of the regime, mainly the Syrian Presidency page on Facebook, which was established in 2013. For example, a notable Facebook page such as Misyaaf Now was established in 2011 during the early days of the uprising. Second, the unofficial pages were created in response to their anti-regime counterparts. Thus, they had a closer interaction and reporting capabilities about the pro-regime base, making sure to debunk the posts, facts, and the news published on the anti-regime social media in order to attract more of Assad's supporters. In doing that, the unofficial, pro-regime social media had an immense influence in shaping the general attitudes of the regime loyalists. In addition, it allows for understanding the mentality of the average, pro-regime supporters who rely heavily on pro-regime media and social media to formulate their positions not only about the protests but also about the regime's violent response against the protestors across the country.

THE REGIME'S MAINSTREAMING PROPAGANDA
The Internet offers a vast land of connectivity for people from all backgrounds, social classes, and ideologies (Druzin & Gordon, 2018). In Arab states, the Internet represented a contradictory sphere. They understand the need to modernize their telecommunication infrastructure in order to attract more investments, but they are still hesitant to develop the Internet and allow it as a censorship-free sphere (Rinnawi, 2011). Media in the past was used almost exclusively by Arab states for mobilization through state TV and radio. For example, Nasser's regime in Egypt used Sawt al-Arab (Voice of the Arabs) radio to spread his regime's calls for socialism and Arabism (Mellor, 2011). In the modern times, the Internet, especially social media, represents a medium that these states do not have that exclusive control.

Studies on social media in Syria during the uprising such as Seo & Ebrahim (2016) covered the contents of the Syrian Presidency Facebook page and the Syrian National Coalition Facebook page. Other studies such as (Bezreh, 2016) addressed Syria's counter cyberactivism strategies and mechanism. These studies did not pay much attention to the unofficial, pro-regime social media, which, in fact, offer a close examination of the attitudes of the social base that supports the regime. The Syrian state imposes strict censorship on the press, media, and the Internet. Many books, TV shows, and websites are not allowed, especially those of opposing political groups such as the Muslim Brotherhood (York, 2011; Middle East Watch, 1991). During the time of the former president Hafez al-Assad, the Syrian state had transformed into a cult-like state that orbits around the character

of the president. The proliferation of Assad's photos in public spaces as well as the rhetorical idealization of his character by calling him the savior, comrade, combatant, etc. imposed a culture of complicity and obedience in Syria (Wedeen, 1999).

Changes in time did not change much of the regime's approach to freedom of expression. With the arrival of the Internet in Syria arrived new censorship measures. In an interview in 2018, Cybersecurity expert Dlshad ʿUthmān said that in Syria, "Censorship capabilities have been in place since Syria got internet" (Clark, 2018). The Internet was available in Syria in 1997, and the regime gave access to the public in 2002 (Warf & Vincent, 2016). Because "the Internet is a contested space in which hegemonic and counter-hegemonic forces play out contingently and unevenly," the regime militarized the Internet through surveillance and censorship taking advantage of resources that the protestors lacked (Warf & Vincent, 2016, p. 91). According to Open Net Initiative (2009), the regime owns and operates the Internet infrastructure through the Syrian Telecommunication Establishment and imposes strict rules on the private providers regarding filtering and/or blocking content. During the 2011 uprising, Syrian activists utilized online platforms such as Twitter, Facebook, YouTube, etc. to spread news and inform the outside world about the regime's violence. The regime, in contrast, employed similar steps to mainstream its version of news. It claimed that it was fighting a conspiracy carried out by armed terrorists. Later, in cases where the regime was unable disapprove of viral online stories depicting its violence, the regime would question the credibility of that story, hoping to leave the audience in a limbo.

To understand how and for what purposes the regime created its claims of conspiracy, it is imperative to define what propaganda means. According to Garth S. Jowett and Victoria O'Donnell (2019), "Propaganda is a form of communication that attempts to achieve a response that furthers the desired intent of the propagandist" (p. 1). Randal Marlin (2002) defines propaganda as "the organized attempt through communication to affect belief or action or inculcate attitudes in a large audience in ways that circumvent or suppress an individual's adequately informed, rational, reflective judgment" (p. 22). Anthony R. Pratkanis and Elliot Aronson (2001) argue that propaganda is:

> Mass 'suggestion' or 'influence' through the manipulation of symbols and the psychology of the individual. Propaganda involves the dexterous use of images, slogans, and symbols that play on our prejudices and emotions; it is the communication of a point of view with the ultimate goal of having the recipient of the appeal come to 'voluntarily' accept this position as if it were his or her own. (p. 11)

One of the common features of these definitions is the desire to influence the masses targeted by the propagandist to act. Therefore, propaganda aims to provoke the targeted people by invoking feelings, thoughts, and beliefs that encourage them to act and take a well-defined attitude towards a case, opinion, movement, etc.

The regime based its propaganda on two main foundations. First, it claimed that Syria was facing a conspiracy and was targeted because it supports resistance movements against Israel (Al-Jazeera English, 2011). Seven months into the uprising and the regime still denied the existence of a revolution; instead, it tainted the uprising as a conspiracy (Amos, 2011). Moreover, President Bashar al-Assad claimed that what Syria had been witnessing in February and March 2011 was a test for Syria's unity. Assad talked in the parliament on 30 March 2011 and called the country's unrest a test of the country's unity caused by conspiracies against Syria.[4] Second, that conspiracy aimed at destabilizing the country's unity and diversity by igniting sectarian sentiments. The regime's media, officials, and its online platforms held tightly to that narrative. These two foundations aimed to project a danger that Syrians were facing to convince them to remain in support of the regime. Fabricating such narratives was based on pretentious promises for reform that targeted world media. For example, the President's media adviser Buthaynah Shaʿbān said in March 2011 that the regime was studying the termination of the Emergency Law, one of the early demands of the uprising. Despite other similar promises, human rights situations witnessed no advancement Shaʿbān warned that "If there is a legitimate demand by the people, the authorities will take it seriously, but if somebody wants to just cause trouble then it is a different story" (Al-Jazeera English, 2011). Such a promise was meant to address worldly concerns about the way the regime has been suppressing the uprising. In fact, Shaʿbān repeated the doubts of the regime about the legitimacy of the uprising. Shortly after that announcement, the regime raised salaries and released some prisoners of the Darʿā incidents.

The structure of the regime and the dominance of intelligence departments in the daily lives meant that terminating the Emergency Law would carry no real improvement of human rights conditions on the ground (Al-Jazeera English, 2011). Shaʿbān manipulated language by lumping the protestors as "somebody" and the demands for reform as causing trouble. She opened the door for a vague interpretation by the regime about the uprising, aiming to eliminate it in the first place. After thousands of videos surfaced online documenting its violence, the regime was not interested in denying them, except for a handful of cases that went viral such as the killing of Ḥamza al-Khaṭīb and al-Ḥūlah Massacre (Flamand, A. & Macleod, H., 2011). For example, the regime accused "terrorists" of committing al-Ḥūlah Massacre on 25th of May 2012. Jihād Maqdisī, the foreign ministry spokesperson commented, "Women, children and old men were shot dead. This is not the hallmark of the heroic Syrian army" (BBC, 2012). Maqdisī even said that the army did not leave its positions or send tanks to the town.

SYRIAN ELECTRONIC ARMY (SEA)

It defines itself as a non-official group of Syrian youths who do not belong to a

---

[4]Assad's talk on YouTube: https://youtu.be/0_K0P4zN53g

party and aim to defend Syria after the latter has been attacked on the Internet.[5] The group is made up of pro-Assad hackers who target online platforms of opposition, international media, activists and websites that adopt counter narratives to those of the regime. For example, "by jamming an online portal with messages, the group keeps regular visitors out and forces institutions to remove content unfavorable to the Syrian regime" (Fisher, M. & Keller, J., 2011). There is no clear connection between the group and the regime, nor are there enough information about the number of their recruits, funding, or from where it operates (Tkacheva, O. et al., 2013).

In his speech at Damascus University in 2011, President Assad praised the efforts of the SEA and the fact that they established a real army in a virtual reality.[6] The group spreads the regime's narrative and monitors online activity in order to track down dissidents and share their information with the regime (Reuters, 2011). When faced with a variety of opposing voices, the regime classifies them as one, homogenous group in order to lump all of these voices as one threatening entity. Also, it is a strategy to eradicate individualism; it is an affirmation that the regime does not listen to its people. Instead, it looks at its people from a binary perspective, either supporters or opponents. In this way, the regime recreates the grouping it has always done since the 1980s when it is faced with opposition. For Assad, militarization through the SEA is a clear indication about the mentality the regime deals with its opposing citizens. It directly or indirectly treats them as enemies and seeks to disempower them through online attacks on their social media and websites. This is the same strategy that the regime adopted on the ground, and by a simple comparison, one knows that the regime's physical and electronic armies sought to destroy, suppress and silence opposing voices. The increasing numbers of anti-regime activists using social media for mobilization, exposing, and documenting the crimes proved that the regime no longer had the upper hand in containing dissidents on the ground. Indeed, the militarization of the Internet reflects how desperate the regime, as many other Arab Spring authoritarian governments, was in containing online opposing voices (Druzin & Gordon, 2018).

"DAMASCUS NOW" AND OTHER FACEBOOK PAGES
The uprising faced a surge in the pro-regime social media, online news, and other websites the adopted the regime's narratives.[7] It is one of the most influential pro-regime Facebook pages in Syria. It was established in July 2012 by Wisām Ismāʿīl, aka Wisām al-Ṭayr, a former soldier.[8] In an interview with the Syrian National News channel, al-Ṭayr said that he thought of establishing an online news

---

[5]https://twitter.com/Official_SEA16
[6]https://youtu.be/f3dNMienjX8?t=2256
[7]For example: Syria News Station http://sns.sy/ar, Shaam Times: https://shaamtimes.net/, Dam Press: http://www.dampress.net/, Syria Steps: http://www.syriasteps.com/, Hashtag Syria: https://www.hashtagsyria.com/, Diaries of a Mortar Shell: https://www.facebook.com/YomyatKzefeh/?ref=page_internal.
[8]As of 9/9/2020, the page nearly 3 million members.

platform on Facebook to mirror and aid the Syrian army on the ground. The page, added al-Ṭayr, relied on a network on volunteers, civilians, military personnel, government employees, etc. all over Syria.[9]

The page reflects one of the earliest instances where unofficial, semi-independent establishment aided the regime in spreading its propaganda. It was clear that the regime was unable to match the online efforts of the uprising, and the introduction of al-Ṭayr as a young soldier was indeed a successful step towards empowering the regime's propaganda. As time went by, the page had more visibility, reaching about two million likes by late 2018. The team that manages the page even visited the Grand Mufti of Syria Aḥmad Badr al-Dīn Ḥassūn in 2016.[10] The visit highlights the regime's attempts to take advantage of young, tech-savvy individuals to spread its narratives. In addition, it is a step to acknowledge and legitimize the regime's support of such unofficial pages that regime backers had established. The Mufti spoke about going back to the roots and abolishing sectarian differences, projecting himself and Damascus Now team as advocates for peace and the true messengers of Islam. Al-Ṭayr was very successful in that he was honored by the president's wife Asmā' in 2015, by the Syrian Journalists Union in 2018, and was selected as a member of the National Online Media Committee (Al- Shuwaykī, 2018; Al-Arabiya, 2019). Such development meant that the regime not only acknowledged his online activities but also supported them.

Damascus Now, Latakia Now, Latakia New Network (LNN), Misyaaf News, and Salamiyya Now are among the first and most popular social media platforms on Facebook that had supported the army, the president, and their propaganda.[11] They share some common features and strategies in creating their content and adopting an anti-uprising attitude. For example, they bestowed a divine aura around the army soldiers calling them "the men of God" and "saints", two terms that dominated other pro-regime social media discourse.[12] In addition, they adopted certain terminology that aimed to ridicule the uprising and the people's calls for freedom, which reflects the attitudes of the regime's official media. For example, in a post from 2015, Latakia Now played on words when it described the Syrian

---

[9]Interviews with "Damascus Now" manager Wisām al-Tayr on 5/7/2015: https://youtu.be/chxLQObCXIE and on 4/25/2015: https://youtu.be/dw_Yd7RrX20. Interview with Dampress: https://www.dampress.net/PrintArticle.php?id=787695

[10]https://www.facebook.com/dimashq.now/photos/a.210318489093771/845653582226922/

[11]Wisām al-Tayr and Ali al-Nuqri who founded the Facebook pages Damascus Now in July 2012 and Homs News Network in August 2013, were soldiers in Assad's army at the time. See: https://www.facebook.com/dimashq.now and https://www.facebook.com/Homs.News.Network.2/.

[12]"The men of God" and "saints" are common descriptions of Assad's army that pro-regime Facebook pages use. The links below are samples from four of the most popular pro-regime Facebook pages in Syria (Damascus Now, Latakia Now, Salamyah Now, and Misyaaf News) from 2013-17 that describe Assad's army using the aforementioned religious terms.
https://www.facebook.com/latakia.now/photos/a.346542148874843/367310033464721/
https://www.facebook.com/210312382427715/photos/a.210318489093771/694897200635895/
https://www.facebook.com/msyaf.news/photos/a.243269115683188/1656013687742050/
https://www.facebook.com/salamiahnow.24/photos/a.1471555836465850/1518520178436082/

uprising as "fawra of the donkeys," when allegedly the flag of the rebels was shown in one of the episodes of the Simpsons.[13] In Arabic, the word revolution means "thawra," so the pro-Assad pages used "fawra (bubble) a word that rhymes with "thawra" to taunt the uprising as a weak, insignificant movement just like a water bubble. In a post from 2017, Misyaaf Now calls the uprising "the revolution of destruction" and a "curse fawra." The post blames the inflation in Syria on the uprising by comparing prices of daily goods such as bread, gas, milk, and other services before and after the uprising.[14] These and similar posts came to support claims of the Syrian Presidency, the official page of President Bashar al-Assad, that the uprising is nothing but an act of terrorism against the state.

HISTORICAL PARALLELS

In July 2013, the Syrian Presidency Facebook page posed parts of an interview that Assad did with the local al-Thawra Newspaper. He said, "If what is happening in Syria is a revolution, we should then accept that the Israeli acts against Palestinians constitute an Israeli revolution against Palestinian oppression, or that the American invasion of Iraq and Afghanistan was a revolution." [15] Later in December 2013, the Syrian Presidency posted parts of Assad's speech in a meeting with an academic Australian envoy in which Assad said, "The fundamentalist, takfiri ideology that Syria has been facing is terrorism without limits that does not belong in Syria. It is an international disease that can strike anytime and anywhere."[16] In this instance, he hints at Islamist movements, such as the Muslim Brotherhood its struggle against the regime in the late 1970s and early 1980s. He used the violent clashes with the Brotherhood to justify his current attitude toward the uprising, lumping all anti-regime movements and protests as Islamist. In addition, Assad's use of the Palestinian-Israeli conflict as an example underscores his vision to the uprising and the Syrian people as enemies. Such a binary attitude creates two opposing forces in which Assad claims to be the righteous party. That claim allowed the regime to have the excuse that it needs to justify the use of violence against the "enemy." Assad's many appearances on state media serve as a strategy where he could set and advance state propaganda.

In June 2014, Assad repeats his claims when he met the North Korean minister of foreign affairs. Assad placed his regime as the victim of an international conspiracy carried out by local terrorists. He says, "The West has been seeking multiple ways to weaken and divide the countries that it does not control in order to subjugate those countries…Today the terrorist gangs are in charge of that task."[17] These online posts came to reflect the decision of the Syrian president to vilify the uprising by associating it with terrorism and other fundamentalist ideology. Such a

---

[13]https://www.facebook.com/latakia.now/photos/a.349699478559110/382609588601432/
[14]https://www.facebook.com/msyaf.news/posts/1522509954425758
[15]https://www.facebook.com/SyrianPresidency/posts/570517436325426
[16]https://www.facebook.com/SyrianPresidency/photos/a.535716253138878/654680014575834/
[17]https://www.facebook.com/SyrianPresidency/photos/a.535716253138878/746216252088876/

depiction came after Assad's forces had been attacking civilian protestors in many Syrian towns and cities. Assad and his loyalists used social media to justify the use of violence against anti-regime protestors and to exonerate the regime from responsibility. Assad's claims created further divisions among Syrians, with one party accepting, if not hailing, the use of force against the other party.

Arab regimes of the Arab Spring did not accept the fact that their people rebelled against them. Many Arab regimes relied heavily on rhetoric to threaten their populations. For example, Qaddafi labelled the Libyan protestors as agents of the West who were high on drugs. He called to "purify the country from dirt and filth," referencing the Libya protestors (SLOBoe, 2011). Similarly, the regime pictured a demonic image of the protestors, calling them terrorists and infiltrators. For example, in 2011, the Ministry of the Interior called the protestors "Mundassīn" (infiltrators) and blamed them for the unrest that swept Syria (Ghadbian, 2011). The ministry projected a false assumption that the Syrian people are obedient by nature to the regime and will not rebel or protest; only the infiltrators rebel. Defectors from the army told Human Rights Watch that they received orders to shoot at infiltrators, Salafists, and terrorists (HRW, 2011). By inciting violence through false accusations, the regime applies Hannah Arendt's argument that "whenever totalitarianism possesses absolute control, it replaces propaganda with indoctrination and uses violence not so much to frighten people… as to realize constantly its ideological doctrines and its practical lies" (Arendt, 1958, p. 333).

The army and pro-regime social media adopted the term of infiltrators, which became the epitome of Assad's supporters. The use of "infiltrators" uncovers a strong fear among the regime and its supporters because it implies ambiguity, deception, danger, and lack of control. The term dominated pro-Assad discourse and paved the way to the use of brutal violence against protestors. That feature was behind the regime's strict censorship over social media, especially Facebook. Rami Jarrah, an online activist was arrested in 2011 for three days and tortured. The first question that the interrogators asked him was about his Facebook account to know the people who helped him and their locations (Ruhfus, 2015). Amr Sadek, a Syrian activist, told the National Public Radio (NPR) that the security forces stole his Facebook account and used it to get information on other activists (Amos, 2011). In fact, one of the earliest demands of the uprising was the freedom of Tal al- Mallūḥī, a young blogger who was arrested on December 27, 2009, for writing on her blog material that the regime considered offensive and political. Because of that, she was accused of spying.[18]

Indeed, it was not the first time that the regime demonized an opposing group. In the late 1970s and early 1980s, and after clashes with the Muslim Brotherhood, the regime spread propaganda about the Brotherhood being terrorists and infiltrators

---

[18]Arabic Network for Human Rights Information: http://anhri.net/?p=11504, https://talmallohi.blogspot.com/, Syrian Stories: https://bit.ly/3hJjdTi, https://www.zamanalwsl.net/news/article/18340/.

working for imperialism and radicalism (Fārūq, 2015).[19] The regime used its public schools to dictate and influence the society's political ideologies by mobilizing and militarizing the society, at least ideologically, to stand collectively against a political opponent. The strategy of lumping all members of an opposing group as terrorists and infiltrators, then, was also used to justify the persecution against that group, any sympathizers, and would-be sympathizers. That took place also after 1982 when the Muslim Brotherhood:

> Suffered severe reputational damage in Baʿthist Syria. The regime had controlled the narrative on the Brotherhood for the 30 years of its exile, meaning that most Syrians' only exposure to the group came through anti-Brotherhood content in the Syrian state media. (Conduit, 2019, p. 179)

Through careful use of rhetoric, the Syrian regime was not only able to control the narratives about the clashes with the Muslim Brotherhood but also could erase events and censor facts that took place such as the Hama Massacre of 1982. When that happens, the state leaves no room for public discussions about such events because they "did not exist" in the first place (Wedeen 1999).

In 2011, the regime "responded to the uprising by constructing security in terms of combatting terror, which entailed the fashioning of vulnerabilities in sectarian terms" (Wedeen 2019, p. 143). Moreover, it labelled the uprising as a:

> Fundamental Islamic [movement] because that would strengthen the connection of the minorities and secularists with the regime and present the movement as Muslim-brotherhood-based, fundamental. Then, it would push to transform the revolution into a 'sectarian struggle' or a [struggle] between fighting parties. In the end, what is happening would be labelled as a 'civil conflict' that requires an international intervention to solve it. (Kela, 2015, p. 224)[8]

The desperate attempts to stop the "infiltrators" mean that the protestors on the ground had the upper hand in exposing the regime's violence.[20] Activists mobilized through the Internet for Friday protests such as "The Good Friday."[21] Rasha Salti comments on this saying:

---

[19]During the mandatory pledge of allegiance in Syria's public middle and high schools, this line was added to the intermediate and high school morning pledge of allegiance:
(Student leader): *Our pledge!*
(Students): *To stand against Imperialism, Zionism, and Radicalism, and to crush their criminal instrument, the treacherous Muslim Brotherhood gang!*
[20]The regime ended the Emergency Law and the Supreme State Security Court on April 20, 2011 in an attempt to end the protests. See France 24: https://www.france24.com/ar/20110419-syria-bashar-assad-emergency-law-government-lift-passes-legislation.
[21]Middle East Online: https://bit.ly/33nWW7B

> The media produced by insurgents are at war with the media produced by those in power; the first speaks the language of emancipation (speaking, doing, and recording what the regime has prohibited), and the second speaks the language of fear (uninhibited administration of violence, and the threat of social collapse and chaos. (Salti, 2012, p. 169)

This emphasizes the idea that the regime used the Internet to control unlike its opponents who used it to inform. Before attacking Hama in 1982, the regime cut all supplies and surrounded the city. About thirty years later, the army also cut all supplies including Internet and telephone lines, replicating its old tactics (Amnesty, 2012). An activist from Hama told Amnesty that:

> The biggest difference is that in 1982 Hama was totally destroyed and the villages nearby found out only a week later…The media is the regime's greatest fear; that is why the biggest crime in Syria now in the regime's opinion is supplying information to foreign media. (Amnesty, 2012)

In addition, Foreign Policy reports that:

> The Internet has also been a vital tool for rallying attention to the events in Hama. The hashtag #RamadanMassacre was created on July 31 [of 2011], at the start of the Islamic holy month of Ramadan and Assad's crackdown in the city. (Kenner, 2011)

The media and online attention that Hama received curbed the regime's violence compared to 1982. Based on the infiltrator's claim, the regime shifted into making drastic changes in its structure such as ending the Emergency Law and suspending the State Security Court. The Syrian TV along with its pro-Assad media and social media celebrated such steps claiming that Assad was listening to his people.[22]

FABRICATING NARRATIVES; CENSORSHIP AND INFRASTRUCTURE

The regime was aware of the popularity of social media among political activists and the youth, especially after the Egyptian uprising.[23]   For example, it lifted the ban on Facebook on Feb 8th, 2011, but it censored selected content such as famous anti-regime pages.[24] Many Syrians believed that lifting the ban was a maneuver to collect data and monitor online activity.   Instant messaging services such as Skype

---

[22]In his talk at Damascus University in June, 2011, Assad manipulated the Syrian and international public about lifting of the Emergency Law, the Political Parties Law, and passing of the Peaceful Protesting Law. Talk on YouTube: https://youtu.be/f3dNMienjX8?t=350

[23]The Egyptian authorities blocked social media in Egypt for five days in 2011 to hinder any potential organized protest, but that backfired when people took to the streets after the blockage. See (Gohdes, 2015).

[24]The regime learned from the mistakes of Egyptian regime during the Egyptian Revolution and allowed   Facebook, which became the second most visited website just two weeks after being available (Mustafá 2012). Some of the most censored pages were ShaamNews, Syrian.Revolution, syria.news.F.N.N and others (Chaabane, A., et al., 2014: 9-13)

as well as video sharing websites like Metacafe were heavily censored (Chaabane, A., et al., 2014). In fact, Facebook, Metacafe, Skype, Live, and Google were among the most censored domains in the period of late July and early August 2011 (Chaabane, A., et al., 2014). The regime limited access to the Internet not only through censoring, filtering, or blocking content, but also through shutting down the Internet as well as phone lines and wireless networks whenever it launched an attack on certain areas. The regime's tactic was to shut down the internet and phone networks right before its attack. The shutdown was the most accurate sign that the regime was about to attack a town, area, etc. More outages meant more fatalities (Muṣṭafá, 2012). For example, in May 2011 the regime forces attacked the town of Talkalakh, 35 miles to the west of Homs. All communications were shut down by noon and my family fled the town around sunset. By early night, my town was attacked using hundreds of soldiers and tens of tanks (Al-Saleh, 2015).

In other instances, especially on Fridays, the day with the major demonstrations, the regime slowed the Internet considerably in order to hinder communication mainly uploading visual material especially on Fridays (Tkacheva, O. et al., 2013). This enabled the regime to gain more advantage on the ground against armed resistance and/or blocking the flow of information about such attacks to the outside world (Gohdes, 2015). In order to limit information sharing about the uprising, the regime used "7 Blue Coat SG-9000 proxies, which were deployed to monitor, filter and block traffic of Syrian users" (Chaabane, A., et al., 2014, p. 1).[25] A new months into the uprising, the regime blocked Bambuser, a live streaming video service (Devereaux, 2012). It also spread malware through fake files that gave the regime access to the activists' webcams and passwords, and it disabled anti-virus alerts. The regime spread malware disguised as encryption software and pdf lists of individuals wanted by the regime. Upon the download, a program called Dark Comet RAT is activated and accesses the webcam, passwords, and anti-virus alerts (Galperin & Marquis-Boire, 2012). The awareness of the dangers that come with the sudden permission of some social media echoes years of the public's fear of the state even when it took so-called positive steps.

Syrian activists documented hundreds of incidents where the regime used violence against the peaceful protestors. This sprung from the social and historical awareness among the people, especially the activists, when the memories of the Massacre of Hama in 1982 began to loom over Syria as the regime used military action to suppress the protests. The most famous Facebook page of the uprising "The Syrian Revolution Against Bashar al-Assad 2011" benefitted from the growing numbers of its followers after the success of the Tunisian and Egyptian revolutions. It amplified the calls to topple the regime especially after the failure of the president Bashar al-Assad to respond to calls for reform and political freedoms. He addressed the Syrians twice in March and April 2011 from the parliament. He was showered

---

[25]When using Blue Coat SG-9000 proxies, the content can be observed, denied, or proxied (Chaabane, A., et al., 2014).

with praise from the members of the parliament, the vast majority of whom were loyal to him. Moreover, he appeared insensitive about the crimes against civilians in the city of Dar'ā.

Shortly after his speech and with introducing military action, the protestors gave up their earlier demands and called to topple the regime. The aforementioned page also aided in such calls and concentrated its efforts to spread such calls through spreading polls about the names of the Fridays, for example. It enabled the people for the first time in decades to voice their opinions and express themselves freely; although most accounts used fake names (Muṣṭafá, 2012).[26] After the military action, the activists did not only target their fellow Syrians but also rather the outside world. They assumed that the outside world is not fully aware of the crimes of the regime, so they documented every protest, attack, and crimes against the civilians hoping that the outside world might know. The political situation before the uprising and the authoritarian nature of the regime left them with few choices. They posted videos and photos on websites such as Facebook, Twitter, YouTube, Metacafe, and others. But that did not deter the regime, which tirelessly tried to win the public back in any means possible. This goal means that the regime paid little attention to the outside world that the activists addressed. The Facebook page "The Syrian Revolution against Bashar al-Assad 2011" decided the names for the protests on Fridays and formed a network to gather videos and news about the uprising. It adopted a centralist, quasi-secular discourse that appealed to the majority of Syrians and hoped to unit them. It aimed to reach the average Syrian (Muṣṭafá, 2012). The regime has long been oppressive, and the fact that protests started from the mosques mirrors historical, anti-colonial movements where the mosque was an arena for political action (Tkacheva, O. et al., 2013). In addition, some terms such as Assad' thugs and "liberated areas" become very common online (Muṣṭafá, 2012).

Early in the uprising, the activists aimed at collecting evidence-based videos, images and testimonies, while the regime focused on propaganda directed to its loyalists. The activists aimed to offer a counter-discourse to that of the regime. Indeed, "Videos of protesters killed by regime snipers, dissidents tortured by state security, and conscripts declaring their allegiance to the Free Syrian Army provide a visceral counterpoint to the state media's portrayal of the conflict" (Tkacheva, O. et al., 2013, p. 80). Such efforts were carried out through a number of Facebook pages, opposition, and human rights websites as well as YouTube.[27] By comparing the two approaches of the regime and the activists, it is no surprise that the videos and images circulating the Internet did inform the world. However, they but did

---

[26]Assad gave a speech on March 30th 2011 in the parliament. It was a much-expected speech in which Syrians expected some reforms and action, especially after the killing of innocent people. https://youtu.be/LUkrS5d23JE.
[27]Many Facebook pages were established and dedicated to exposing the regime's crimes and fabrications such   as "Revolution Against Bashar al-Assad 2011" which was established in January 18th 2011 and was initially named "The Syrian Revolution." Another page is "Local Coordination Committees," and "Sham News", Enab Baladi established in January 29th 2012. See (Mustafá, 2012. P. 22-40); https://www.facebook.com/enab.baladi

little to no action to mobilize the supporters of the regime because they would not be convinced in the first place. The activists and the regime addressed two polarized audiences and contributed to a deeper division between the supporters and opponents of the regime.

CONCLUSION

The Syrian regime's use of propaganda through state media and social media aimed to undermine the uprising of 2011. Through constant allegations of terrorism and fundamentalism, Assad and his pro-regime social media appealed to his supporters. The regime reproduced its 1980s rhetoric about the fear of sectarianism and the potential violence of the Muslim Brotherhood. It used social media to fabricate lies about the protests, which paved the way for his armed forces to use violence on a wide range. Cyberactivism enabled the anti-regime protestors to create censorship-free content that communicated news about the uprising and helped mobilize for the Friday protests. Cyberactivism and uprising news social media became sources of news for notable news channels such as Al-Jazeera and al-Arabiya. They allowed people to regain their agency that has long been lost for more than 45 years. The online space was parallel to the movement on the ground and boosted its momentum. Assad's militarization of the Internet did nothing but increase the polarization fear of sectarianism among his supporters. Social media empowered the Syrian protests and gave them unity and freedom from state media to report freely about the uprising. The Syrian regime and the protestors used social media to communicate content and narratives for different audiences using different strategies. After more than ten years since the beginning of the uprising, the online rift between the two remains strong.

REFERENCES

Al-Arabiya. (2019, August 9). Assad pardons one of his most famous supporters and orders his release. https://bit.ly/3ihf7SG

Ali, Amir Hatem. (2011). The power of social media in developing nations: New tools for closing the global digital divide and beyond. *Harvard Human Rights Journal,* 24(1), 185.

Al-Jazeera English. (2011, March 25). Protests prompt Syria to pledge reforms. Al-Jazeera. https://www.aljazeera.com/news/middleeast/2011/03/2011324164740741279.html

Al- Shuwaykī, Rama. (2018, November 29). Wisām Al-Ṭayr: his media responsibility and passion for success. ESyria. https://bit.ly/2FdZTzq

Amnesty. (2012, February 28). Syria: 30 years on, Hama survivors recount the

horror. https://www.amnesty.org/en/latest/news/2012/02/syria-years-hama-survivors-recount-horror/

Amos, Deborah. (2011, September 25). Pro-Assad 'army' wages cyberwar in Syria. National Public Radio. https://www.npr.org/2011/09/25/140746510/pro-assad-army-wages-cyberwar-in-syria

Arendt, H. (1958). The origins of totalitarianism. ([2d enl. ed.]..). New York: Meridian Books.

BBC. (2012, June 12). Houla: How a nassacre unfolded. BBC. https://www.bbc.com/news/world-middle-east-18233934

Bezreh, A. (2016). States' counter cyberactivism strategies and mechanism: The case of the Syrian state (MA). University of London.

Chaabane, A., Chen, T., Cunche, M., De Cristofaro, E., Friedman, A., & Kaafar, M. A. (2014). *Censorship in the wild: Analyzing internet filtering in Syria.*

Clark, Justin. (2018, July 26). Cyber-attacks and surveillance in Assad's Syria: 'They can do whatever they want, they own the infrastructure'. Syria Direct. https://syriadirect.org/cyber-attacks-and-surveillance-in-assads-syria-they-can-do-whatever-they-want-they-own-the-infrastructure/

Conduit, Dara. (2019). *The Muslim brotherhood in Syria.* Cambridge: Cambridge University Press.

Devereaux, Ryan. (2012, February 17). Syrian government blocks live video streaming site Bambuser. The Guardian. https://www.theguardian.com/world/2012/feb/17/syrian-government-blocks-bambuser

Druzin, B., & Gordon, G. (2018). Authoritarianism and the internet. *Law & Social Inquiry,* 43(4), 1427-1457. doi:10.1111/lsi.12301

Ezrow, N., & Frantz, E. (2011). *Dictators and dictatorships.* London: Bloomsbury Publishing.

Fārūq, Ali. (2014, June 15). From memory: On insulting the 'Muslim brotherhood'. Alaraby. https://tinyurl.com/sxtbr5z

Fisher, M., & Keller, J. (2011, August 31). Syria's digital counter-revolutionaries. The Atlantic. https://www.theatlantic.com/international/archive/2011/08/syrias-digital-counter-revolutionaries/244382/

Flamand, A., & Macleod, H. (2011, May 31). Tortured and killed: Hamza al-

Khateeb, age 13. Al-Jazeera English. https://www.aljazeera.com/features/2011/5/31/tortured-and-killed-hamza-al-khateeb-age-13

Galperin, E., & Marquis-Boire, M. (2012, December 3). The Internet is back in Syria and so is malware targeting Syrian activists. Electronic Frontier Foundation. https://www.eff.org/deeplinks/2012/12/iinternet-back-in-syria-so-is-malware

Garcia, Serena (2015). Can cyberactivism effectuate global political change? *Academic Leadership Journal in Student Research:* Vol. 3, Article 1. https://scholars.fhsu.edu/aljsr/vol3/iss1/1

Ghadbian, Najib, (2011). The uprising of the 'infiltrators' in Syria. Middle East Online (MEO). https://meo.news/en/node/439436

Gohdes, A. (2015). Pulling the plug: Network disruptions and violence in civil conflict. *Journal of Peace Research,* 52(3), 352-367. http://www.jstor.org/stable/24557405

Gurak, L. (2014). Trust and internet activism from email to social networks. In M. McCaughey, *Cyberactivism on the participatory web.* New York: Routledge, Taylor & Francis Group.

Human Rights Watch, (2011, July 9). Syria: Defectors describe orders to shoot unarmed protesters. https://www.hrw.org/news/2011/07/09/syria-defectors-describe-orders-shoot-unarmed-protesters#

ICT Cyber Desk. (2014). (Rep.). International Institute for Counter-Terrorism (ICT). Jstor. http://www.jstor.org/stable/resrep09461

Jowett, G. and O'Donnell, V., 2019. Propaganda and persuasion. 7th ed. Thousand Oaks, California: Sage.

Kela, Salama. (2015). *Time of the revolution: Primary crises and theories.* Cairo: Dār al-Hilāl.

Kenner, David. (2011, August 5). Massacre city. Foreign Policy. https://foreignpolicy.com/2011/08/05/massacre-city-2/

Marlin, R. (2002). *Propaganda and the ethics of persuasion.* Toronto: Broadview Press, LTD.

McCaughey, M. (2014). *Cyberactivism on the participatory web.* New York: Routledge, Taylor & Francis Group.

Mellor, N. (2011). Arab media: An overview of recent trends. In N. Mellor,

M. Ayish, N. Dajani & K. Rinnawi, *Arab media: Globalization and emerging media industries.* Malden: Polity Press.

Middle East Watch. (1991). *Syria unmasked : The suppression of human rights by the Asad regime.* New Haven: Yale University Press.

Munīf, A. R. (1994). Al- *Kātib wa-'l-manfā: Humūm wa-āfāq ar-riwāya al-ʿarabīya.* Bairūt: al-Mu'assasa al-ʿArabīya lid-Dirāsāt wa-'n-Našr.

Muṣṭafá, H. M. (2012). *Al-Majāl al-ʿāmm al-iftirāḍī fī al-thawrah al-Sūrīyah: Al-khaṣāʾiṣ, al-ittijāhāt, ālīyāt ṣunʿ al-raʾy al-ʿāmm.* al-Dawḥah: al-Markaz al-ʿArabī lil-Abḥāth wa-Dirāsat al-Siyāsāt.

Open Net Initiative. (2009). Internet filtering in Syria. https://opennet.net/sites/opennet.net/files/ONI_Syria_2009.pdf

Pratkanis, A., & Aronson, E. (2001). *Age of propaganda.* New York: Freeman.

Radsch, Courtney C. (2012). Unveiling the revolutionaries: Cyberactivism and the role of women in the Arab uprisings. Baker Institute for Public Policy. https://www.bakerinstitute.org/media/files/news/130a8d9a/ITP-pub-CyberactivismAndWomen-051712.pdf

Reuters. (2011, July 13). Social media: a double-edged sword in Syria. https://www.reuters.com/article/us-syria-social-media-idUSTRE76C3DB20110713

Rinnawi, K. (2011). Arab internet schizophrenic trilogy. In N. Mellor, M. Ayish, N. Dajani & K. Rinnawi, *Arab media: Globalization and emerging media industries.* Malden: Polity Press.

Ruhfus, Juliana. (2015, June 18). Syria's electronic armies. https://www.aljazeera.com/program/people-power/2015/6/18/syrias-electronic-armies

Saleh, Asaad. (2015). *Voices of the Arab spring: Personal stories from the Arab revolutions.* New York: Columbia University Press.

Salti, R. (2012). Shall we dance? *Cinema Journal,* 52(1), 166-171. Jstor. http://www.jstor.org/stable/23360291

Seo, H., & Ebrahim, H. (2016). Visual propaganda on Facebook: A comparative analysis of Syrian conflicts. *Media, War & Conflict,* 9 (3), 227–251. https://doi.org/10.1177/1750635216661648.

SLOBoe. (2011, February 23). *Muammar Gaddafi speech TRANSLATED (2011 Feb 22)* [Video]. Youtube. https://youtu.be/69wBG6ULNzQ

Syrian Human Rights Committee. (2019, May 25). Seven years on the massacre of al-Ḥūlah. https://www.shrc.org/en/?p=32456

Tkacheva, O., Schwartz, L., Libicki, M., Taylor, J., Martini, J., & Baxter, C. (2013). *Internet Freedom and Political Space.* Santa Monica, Ca; Washington, Dc; Pittsburgh, Pa; New Orleans, La; Jackson, Ms; Boston, Ma; Doha, Qa; Cambridge, Uk; Brussels, Be: RAND Corporation. Jstor. http://www.jstor.org/stable/10.7249/j.ctt4cgd90

Warf, B. and Vincent, P. (2007). Multiple geographies of the Arab internet. Area, 39: 83-96. https://doi.org/10.1111/j.1475-4762.2007.00717.x

Warren, M., & Leitch, S. (2016). The Syrian electronic army – a hacktivist group. *Journal of Information, Communication & Ethics in Society,* 14(2), 200-212. doi:http://dx.doi.org.ezproxy.lib.uconn.edu/10.1108/JICES-12-2015-0042

Wedeen, L. (1999). Ambiguities of domination: Politics, rhetoric, and symbols in contemporary Syria. Chicago: University of Chicago Press.

Wedeen, L. (2019). Authoritarian apprehensions: Ideology, judgment, and mourning in Syria. Chicago: University of Chicago Press.

York, Jillian. (2011, February 12). Unblocking Syria's social media. Al Jazeera. https://www.aljazeera.com/opinions/2011/2/12/unblocking-syrias-social-media

The Critical Outlook to Eleni Sikelianos' Body Clock: Poems with the Theoretical Backgrounds from Theorists Julia Kristeva and Susanna Egan

Gamze AR[1]

ABSTRACT

This paper analyzes *Body Clock: Poems*[2] in the perspective of *Julia Kristeva's Desire in Language A Semiotic Approach to Literature and Art.* It explicitly sheds light on Eleni Sikelianos's poems in *Body Clock* with two different theorists such as Kristeva and Egan. Eleni Sikelianos' (1965-) both visual and verbal narrative style attribute an authentic outlook for readers, and they see the power of her performative style. The process of giving birth is narrated so creatively that when people read her poems, they will understand how life is a meaningful thing. The study will start with the life of Eleni Sikelianos, who is the author of *Body Clock* which reveals the idea of birth, womanhood, imaginative mind, and so on. Secondly, *Body Clock* is explained with its main concepts such as time, biology, motherhood including the growth of body and birth, and her drawings. The third part of the study will examine the poems of *Body Clock* from the perspective of Julia Kristeva's *Desire in Language: A Semiotic Approach to Literature and Art.* This analysis will concern four theoretical backgrounds: "the speaking/ split subject," "semiotic chora & symbolic device," "maternal body/ drive," and "poetic language/carnivalesque." In the fourth section of the paper, *Body Clock* is analyzed in terms of three concepts such as the mirror conception, body status and language in control of meaning in *Mirror Talk: Genres of Crisis in Contemporary Autobiography written by Susanna Egan.*

Keywords: *Julia Kristeva, The Speaking/Split Subject, Semiotic Chora & Symbolic Device, Maternal Body/ Drive, Poetic Language/Carnivalesque, Susanna Egan, The Mirror Conception, Language.*

---

[1]*Inst., Bartın University, Bartın, gamze.ar@hotmail.com,*
https://orcid.org/0000-0002-8889-5587
[2] The poems of Sikelianos will be written in an original way like using gaps or irregular syntax order, and so while reading them, it can be considered that Sikelianos is a completely authentic artist with her different writing skills and experiences. It is important to understand the pattern of Sikelianos' poems and see each term within the contexts of theoretical perspectives like Kristevian and Susanna Egan's theories.

ÖZ

Bu çalışma, Eleni Sikelianos'un *Body Clock* şiirlerini Julia Kristeva'nın *Desire in Language A Semiotic Approach to Literature and Art* başlıklı kitabı ile Susanna Egan'nın *Mirror Talk: Genres of Crisis in Contemporary Autobiography* isimli eserlerindeki teorilerle inceler. İki farklı teoriyi kullandığı için çalışma, Sikelianos'un şiirlerine farklı bir bakış açısı kazandırmaktadır. Eleni Sikelianos'un (1965 -) hem görsel hem de sözel anlatım tarzı okuyucuya otantik bir bakış açısı kazandırmaktadır. Kendisi hamilelik ve doğum süreçlerini o kadar başarılı bir şekilde aktarır ki okuyucu bu süreçleri onun şiirleri ile yakından görür. Bu makale doğum, annelik ve yaratıcılık konularını ele alan Eleni Sikelianos'un yaşamı ile başlar. İkinci kısımda, Sikelianos'un şiirleri zaman, biyoloji ve annelik kavramlarına vurgu yapılarak incelenir. Üçüncü kısım teori alanını oluşturan Julia Kristeva'nın *Desire in Language: A Semiotic Approach to Literature and Art* başlıklı kitabına yer verir. Sikelianos'un şiirleri Kristeva'nın teorisinde 4 terim ile analiz edilir. Bunlar, "ana/bölünmüş özne," semiyotik *chora* & sembolik araç," anneye ait beden/ dürtü," ve şiirsel dil/carnivalesque"dir. Dördüncü kısım ise, makaledeki şiirleri çalışmanın diğer ayağını oluşturan teorisyen Susanna Egan'ın *Mirror Talk: Genres of Crisis in Contemporary Autobiography* adlı kitabıyla inceleyerek ele alır. Egan'ın teorisine göre de üç ana başlık görülmektedir. Bunlar, ayna konsepti, beden durumu ve anlamsal kontrolde dildir.

Anahtar Kelimeler: *Julia Kristeva, "Ana/Bölünmüş Özne", Semiyotik Chora & Sembolik Araç", Anneye Ait Beden/ Dürtü,", Şiirsel Dil/Carnivalesque", Susanna Egan, Ayna Konsepti; Dil.*

INTRODUCTION

Tracing 'the story of how we fell from timelessness to time' is Sikelianos's project in these lyrical flights. A master of contingency, she weaves intricate nets of association that connect newborns to watermelons to polar bears. And at the base of it all is the body, the human body, but also the bodies of minutes and hours, which she sketches as she times them, creating marvelous portraits of the otherwise invisible. This book is a tour-de-force of sound and hope, a brainy unraveling of an enigma to reveal the enigmas underneath. (Sikelianos, 2008, the back cover of *Body Clock: Poems* by Cole Swensen)

Eleni Sikelianos' *Body Clock* is the great manifestation of her own body with the use of diverse techniques such as drawing or sketching inside her poems. This authentic genre creates a new perspective in literature, and this study has a close look into her poems in terms of theories from Julia Kristeva and Susanne Egan. These poems reflect how Sikelianos uses both biological and scientific approaches in her poems in addition to her drawings emphasizing the cyclic nature of time. Both

words and images used by Sikelianos in her poems construct an interdisciplinary field. *Body Clock* poems mainly focus on the motherhood in which Eleni Sikelianos experiences her own pregnancy and after-the-birth processes. She emphasizes the integration of poetry and scientific materialism like her reference with the name 'Body Clock.' Eleni Sikelianos's fourth book of poetry, *Body Clock* was published in 2008. The human body, like time, is an alive and on-going thing. Time animates with seconds, minutes, and hours while body is formed of cells which are the representations of these time particles in Sikelianos' perspective. In addition to time, nature and biology are seen as the essential subjects of *Body Clock* because Sikelianos studied biology and during her academic career in this department, her professor John Matsui, who now runs a program at Berkeley, was an inspiring source for her as he provides that she merges with science and literature together in her poems. While writing these poems, she deals with many diverse issues such as time, nature, biology, science, mythology, and so on. Therefore, the study is based on multi-issues which direct readers into various thoughts in their minds. *Body Clock* is so important masterpiece for Sikelianos herself because she welcomes her baby Eva Grace after the process of writing this book. Thus, it consists of emotional statements like being a mother. Moreover, Eleni Sikelianos uses her manuscripts, sketches, and drawings in order to show time and body conceptions. Among these drawings, she illustrates not only biological and scientific references but also the experiments with time such as her hour's residues and minutes. In order to understand better the context of her poems, it is important to take a close look into the life of Sikelianos because her life shows how she is involved in the poetic experiences and heritage. She was born on 31 March 1965 and raised in California, and earned her MFA from the Naropa Institute. She is the great-granddaughter of the Nobel Prize in Literature-nominee, Greek poet Angelos Sikelianos, as well as the niece of distinguished "Outrider" poet and scholar, Anne Waldman. Sikelianos is the author of eight poetry collections, including *Make Yourself Happy* (2017), *The Loving Detail of the Living & the Dead* (2013), *Body Clock: Poems* (2008), and The California Poem (2004). She is also the author of the hybrid memoirs *You Animal Machine (The Golden Greek)* (2014) and *The Book of Jon* (2004). Sikelianos has received numerous honors and awards for her writing and translations, including fellowships from the National Endowment for the Arts, the Fulbright Commission, and Princeton University. She now teaches and directs the Creative Writing program at the University of Denver. She also lives with her novelist husband Laird Hunt and their daughter. (*from poetryfoundation.org*)[3]

BODY CLOCK: POEMS

Body Clock deals with various issues and each of them creates an authentic point of view because Sikelianos' own experiences during her pregnancy form these poems. The visuality integrates with time and the body of a woman in many references from biological and scientific illustrations. This part of the study explains the

---

[3]https://www.poetryfoundation.org/poets/eleni-sikelianos[retrieved 25.05.2021]

following notions: time, biological and scientific references, the growth of body and birth in motherhood, and her drawings. The first and most important concept here is time. It is a complex and uncertain phenomenon throughout history in that many people try to analyze this notion. Additionally, time's vitality is emphasized in every period of life just like *Body Clock*. In relating to this idea, J.B. Priestley expresses his thoughts in *Man and Time,* "[…] we saw and heard far more of the clocks. They cleared their throats, so to speak, before announcing the hours. They seemed to be keeping an eye on us. Their gravely deliberate tick-tock, tick-tock, which seemed much louder when we were alone with them, made us wonder what it was that was being tick-tocked away, made passing time significantly audible" (Priestly, 1989, p. 22). This quotation shows the personification of time as if it is as much as alive, and so it supports the main idea of *Body Clock* poems because this liveliness is also emphasized in *Body Clock*. Time is an ongoing process and Sikelianos relates to time and body each other as the body can be a perfect example for showing the vitality of time. Sikelianos mentions that minutes, seconds, and hours form time just like cells which constitute the human body in biology. This link illustrates the importance of the title *Body Clock* as she states the reconstruction of the body in the process of pregnancy; therefore, it constructs human-beings in time.

Time is also considered as a cyclic concept in *Body Clock* because its fluidity and circularity show the entity of time just like a body; for example, in the book Eleni Sikelianos experiments with minutes and she indicates this process with her drawings which involve in points inside the circle. These points symbolize seconds in a minute. Furthermore, these sketches can symbolize the nature of time because a circle, which is a geometric figure, shapes the idea of time's circularity. In *Body Clock* Sikelianos (2008) states that:

In this conception a minute is a round though not perfectly — its lines disconnect in

the drawing of it to meet up with the next / past minute. You might see the small

freckles of scattered seconds at the interior (heart-meat) of the minute.

This is a big-meat minute, true to its actual size, but only took 34 seconds to draw. (p. 36)

These expressions show both the notion of circularity and its connection to the body. Biological time is emphasized with the use of 'big-meat minute' which is the most important metaphor for the integration of body and time. Moreover, time is also seen as the particle structure because it consists of seconds just like references to this statement. Sikelianos shows this process with her drawing of the circle and it illustrates the process of Sikelianos's pregnancy as she was pregnant while drawing this sketch. It also symbolizes the pregnant body with cells, and so it can be also the representation of her own life.

Another significant point which closely relates to the fluidity of time is its changeable nature and it is shown with the following lines in *Body Clock:*

When does time be vertical

when it be horizontally laid

when it be spiky or round

a human so shaped like an hour (Sikelianos, 2008, p. 34)

Time is flexible and changeable as mentioned in these lines so Eleni Sikelianos emphasizes that it can change according to the context, period, or any other circumstances. Throughout history, human beings react to time differently. For example, some create shadow clocks or some invent 'sand glasses' according to their circumstances. Furthermore, human can change like an hour in time; thus, the resemblances between time and human strengthen the idea of continuity and alteration between each other. Sikelianos also indicates her own pregnancy experiences with these statements. She states that time appears as a completely new concept when a fetus is growing inside the body and this image symbolizes the rate of growth.

The second important reference is biology itself because Eleni Sikelianos studied in the department of biology in her early education and it shows her interest in both science and biology. Therefore, she integrates biology and literature with each other. Her poems include many references and examples from biological statements. For example, the most significant reference which is related to biology is the epigraph of Body Clock. This epigraph is from D'Arcy Wentworth Thompson (1860- 1948) who is a Scottish biologist and mathematician. In the epigraph, Thompson states, "of spatial magnitude, or of the extension of a body in the several dimensions of space and "growth involves the same concepts of magnitude and direction [as] … the 'dimension' of Time."[4] These expressions emphasize the growth of time and body in the process of Sikelianos's pregnancy. Thompson tells the dimensions of time and space in order to show the flexible and multi-layered nature of time. In addition, the growth of body is seen with the biological illustrations and Sikelianos uses many biological and scientific references just like the epigraph of *Body Clock.*

In the interview of Eleni Sikelianos with Megan K. Fernandes, Sikelianos states the quotation of Lewis Thomas reflects her essential thoughts which are about the link between biology and poetry together. Thomas (1984) states, "language is simply alive, like an organism… Words are the cells of language, moving the great body, on legs. Language grows and evolves, leaving fossils behind. The individual words are like different species of animals. Mutations occur. Words fuse, and then

---

[4]This part is taken from the epigraph of Body Clock: Poems by Eleni Sikelianos.

mate. Hybrid words and wild varieties or compound words are the progeny" (p. 106). Eleni Sikelianos's writing style can be the reflection of Thomas' quotation because she sees the language as the fluid element, and it reflects this idea about her 'time' notion. The statement of 'Body Clock' is again the indicator of this liveliness because Eleni Sikelianos tells "what is alive in the body is also ticking". It refers to her pregnancy process in that the growth of her body needs a definite duration. Therefore, Eleni Sikelianos writes her own pregnancy experiences with the concept of the growth of the body which shows the vitality of nature. Moreover, the drawings of Eleni Sikelianos such as "Third Hour's Residue" focus on the biological references. These drawings are shown below:
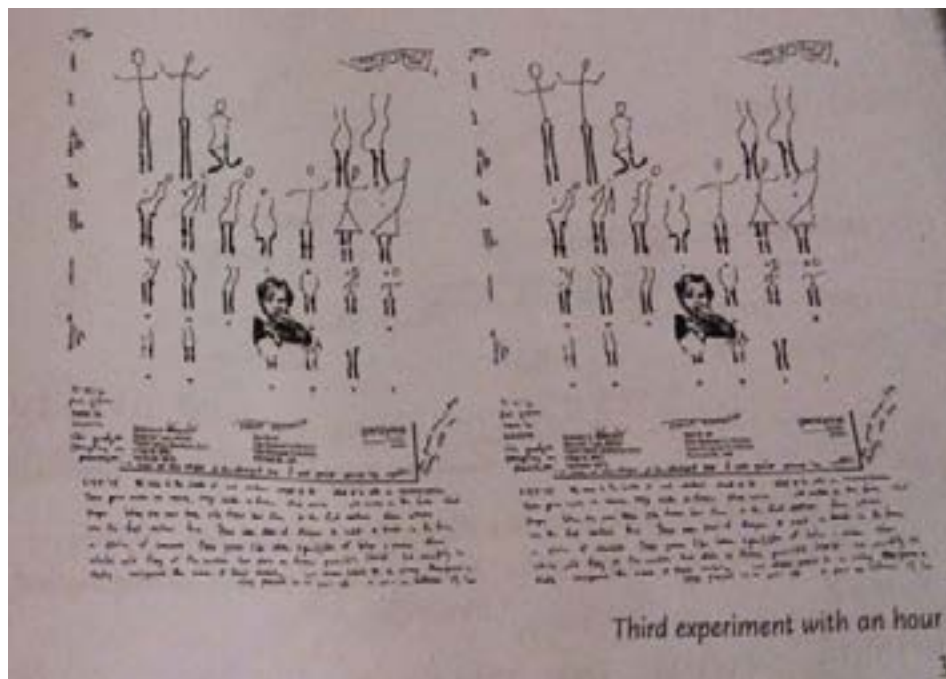
"Third experiment with an hour" (Sikelianos, 2008, p.106)

Sikelianos uses many biological terms like the statements-below and her drawings in the poem. She states these references with the following pattern and so she indicates how her style is an authentic perspective with the use of many diverse fields together:

…
Unsquare the hour of its making   her elbow bleeds to a wing   a sibyl

            propped on 22 pairs of evidence

part of an hour is erasure   like genotype stomping on phenotype
        a blur at the edges of the thought box & wet paint around the caption

her macroscopically visible aspects (46,xx)   in her haploid cell she sneezes to show she's

   (the quote marks keep falling off her)

ghosted   the teeth of   radiance

                                        /petals   /letters like

the hour takes tweezers

to its hairs   4:46:35 (Sikelianos, 2008, p. 106)

Many words illustrating the biology itself create an interdisciplinary area in the context of the poem because it reflects the integration of literature and science together. In terms of this integration, Sikelianos experiments a new kind of poetry in literature. It can be also a great manifestation of ekphrastic poetry because of constructing the image with words in the minds of readers. Besides the visuality, Sikelianos does not write the poem in the regular structure here and it indicates her free and democratic writing style. For instance, her statements emphasize the construction of the biological chromosome and its occurrence for the baby. These creative lines symbolize the growing body in time. She also states her belief about animism in the interview with Megan K. Fernandes: "I think maybe I'm an animist at heart. I know I'm an animal, and am part of a lineage of animals. I tend to see commonality and exchange between species and beyond (say, rocks and bones) rather than demarcations." (from *californiapoetics.org*)[5] These statements strengthen her animistic idea and biological references in the poem.

Motherhood is another important theme in Body Clock because Eleni Sikelianos narrates her own motherhood experiences and her poems are not only the literary texts, but also the life of herself. She writes her feelings and expressions about the process of pregnancy and after-the-birth status with the use of language, drawings, and manuscripts. Sikelianos also uses many references about motherhood and maternity in her poems. For example, she mentions the mythological character 'Venus' who is the goddess of fertility. In addition, motherhood creates a new identity for women and Sikelianos emphasizes the motherhood with her feminine drawings. The "First Hour's Residue" in the poem demonstrates her maternity and motherhood with the image of a flower which is the representation of femininity. This drawing is shown below and it can be also the representation of her body because it shows the organic and systematic form just like the body.

---

[5]http://www.californiapoetics.org/interviews/4251/scientific-materialism-and-poetics-an-interview-with-po-et-eleni-sikelianos-with-an-introduction-by-megan-k-fernandes/ [retrieved 25.05.2021]
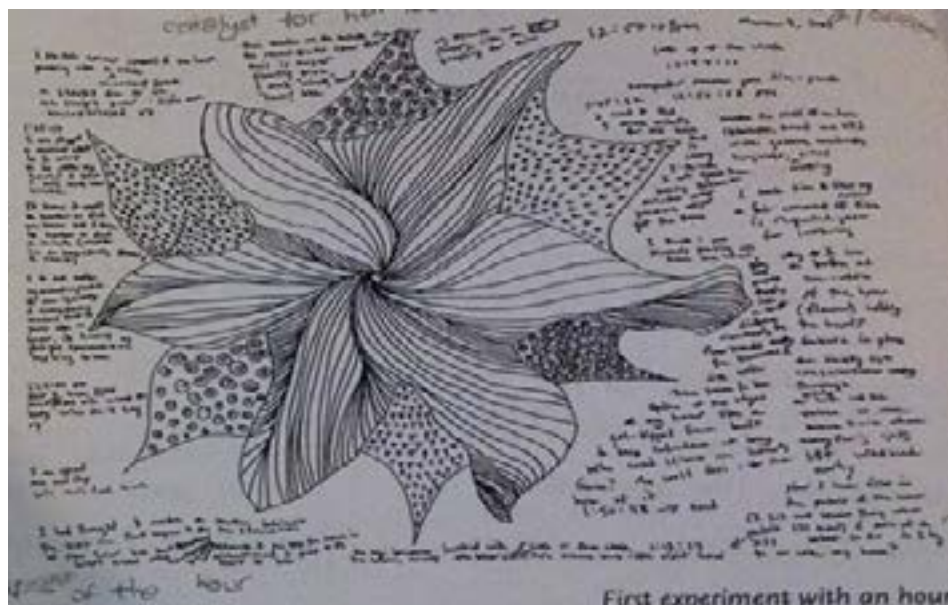
"First Experiment with an hour" (Sikelianos, 2008, p. 99)

The growth of body is the process of pregnancy and it is so hard and effective duration for mothers in many aspects. Eleni Sikelianos reflects this process with different techniques such as drawings, and manuscripts. Firstly, the biological references are the main indicators for the growth of body as they are the most important elements in biology. Another significant point which Sikelianos mostly emphasizes in Body Clock is the concept of time in the growth of body. This process resembles the totality and unity of parts just like the construction of time which is formed with minutes and hours. Eleni Sikelianos mentions the growth of body with these lines:

As she grows from me to her this

is a field of symmetry

…
touching all the quantum fields you walked through to

greet me (Sikelianos, 2008, p. 41).

These lines show the act of baby in the author's womb and the effect of 'touching' symbolizes the feeling of the child spiritually and emotionally. This growth is represented with the use of 'symmetry' and it shows the perfection of this moment. In the poem, Sikelianos experiments with minutes during her pregnancy and even after-the-birth, and so time is integrated with the growth of her body. For instance, she states:

In the dark we hour it   In the half-light of a veiled world   I minute by minute it

 while you collect

& tend to day the hours instead

●   ●   ●

the baby breathes metonymically

●   ●   ●

between two hands of the clock

 the world assembles

second hand signs out:

 and and and (Sikelianos, 2008, p. 45).

The growth of her body is indicated within an order; for example, 'the baby breathes metonymically' or 'a field of symmetry' expressions point out the perfection of this growth. Therefore, the process of pregnancy is the symbolization of both physical and emotional growth for the motherhood. Birth is a significant moment for the motherhood because the new human being comes into the world. This process is the separation of the baby from the body of a mother, and so after this situation, the baby is considered as the new entity that is apart from the mother. Besides the poetic language, Eleni Sikelianos uses many sketches, drawings, and manuscripts while writing *Body Clock* poems. One of them is the "Experiment with Minutes". These illustrations emphasize Sikelianos's manuscript and her authentic manner such as the experimentation of minutes. This manuscript and drawings are shown below:
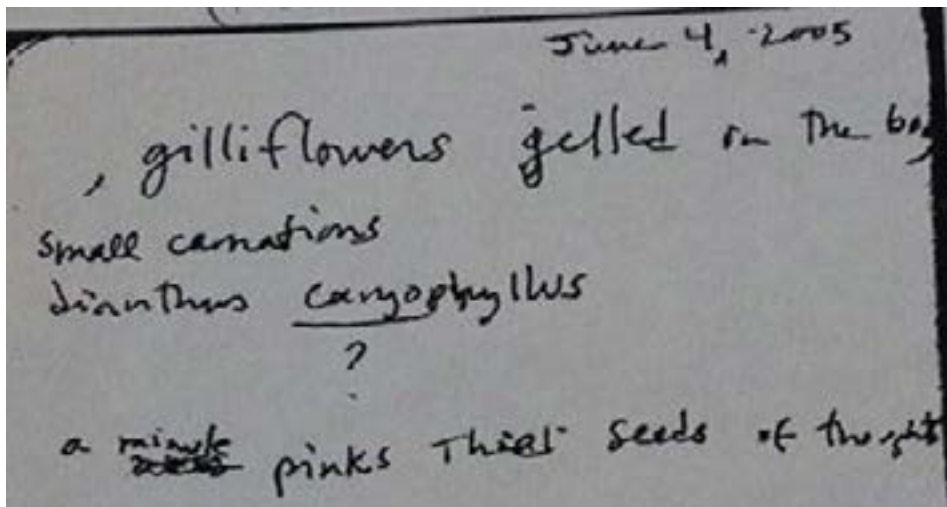
The manuscript of Eleni Sikelianos (Sikelianos, 2008, p. 35).
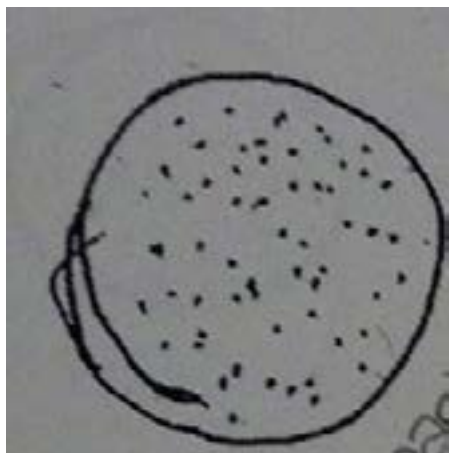
First experiment with a minute (p.36)
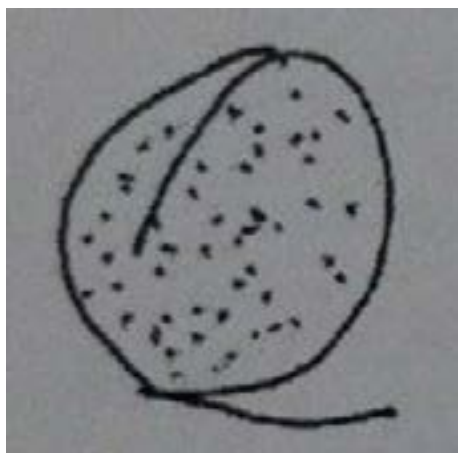
Second experiment with a minute (p.37)
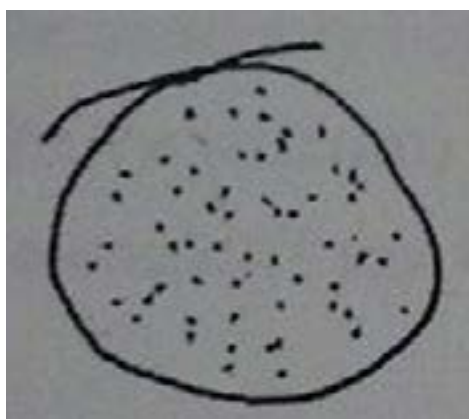
Third experiment with a minute (p.38)
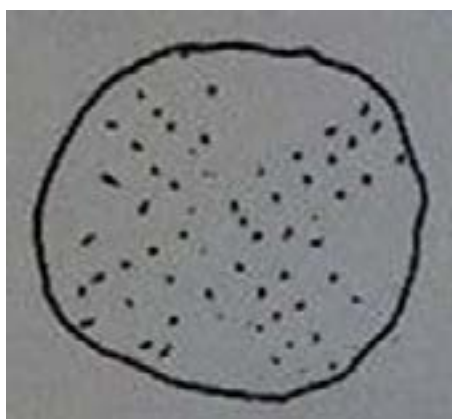
Fourth experiment with a minute (p.39)

These drawings attribute a new aspect to the poetry because Eleni Sikelianos does not only use the words, but also the visuality for expressing her thoughts. For instance, these experiments with minutes consider the concept of time differently because she draws these sketches while keeping time and calculates what time she drew them. This calculation brings time into a measurable concept and it opens a perspective on the minds of readers. Moreover, the integration of words and images illustrates readers see time concretely thanks to Sikelianos's sketches, and so she indicates the time from different perspectives with her drawing style. Furthermore, the manuscripts of Sikelianos symbolize her free expressive style as this style shows that she is not involved in the patriarchal and strict patterned language structure.

THE CRITICAL LOOK AT *BODY CLOCK:* POEMS WITHIN THE PERSPECTIVE OF JULIA KRISTEVA'S THEORY

Julia Kristeva (1941-) is a Bulgarian-French philosopher, psychoanalyst, and feminist theorist and her theories are so important to understand better the context of Sikelianos's *Body Clock:* Poems. Because of her birth and pregnancy experiences, Sikelianos's poems are considered important examples for carrying out the Kristevian theory. The poems will be seen within the perspective of Julia Kristeva's *Desire in Language: A Semiotic Approach to Literature and Art* and they are analyzed in terms of four main principles such as "the speaking/split subject", "semiotic chora& symbolic device", "maternal body/ drive" and "poetic language/carnivalesque".

"The Speaking/Split Subject"

In Kristevian theory, the speaking subject is seen as the split subject because it is shown as a divided subject. This term is explicitly stated in *The Kristeva Reader:*

> […] this 'speaking subject' turns out in fact to be that transcendental ego which, in Husserl's view, underlies any and every predicative synthesis, if we 'put in brackets' logical or linguistic externality. This subject, not only expresses the truth of language which structuralism describes as a system but creates for itself the opportunity of describing, better than its predecessors, the logic of this thetic act, starting out from an infinity of predication which each national language subjects to strict systems of rules. (Kristeva, 2002, p. 27)

This subject involves both the conscious and unconscious mind; for example, the conscious status can be the family relations or social orders. On the other hand, the unconscious mind is included in bio-psychological situations such as drives, emotions, or desires. In this perspective, *Body Clock* is considered to be written in the speaking/split subject position because Sikelianos is seen as both the narrator and mother. Being narrator is the consciously constructed identity as a person chooses to write his/her opinions; on the other side, being mother is the instinctually fluid process because its instinctual features come to the motherhood naturally after she becomes a mother. Thus, she is split into two different roles in that one of them is the mother of Eva Grace, and another is the author of *Body Clock* poems. Another important statement related to the speaking subject in *Body Clock* is expressed with the emphasis of a link between body and language like the main issue of Sikelianos in her poems and the following statements summarize this relation perfectly:

> Word-presentations would then be doubly linked to the body. First, as representations of an 'exterior' object denoted by the word, as well as representations of the pressure itself, which, although intraorganic, nevertheless relates the speaking subject to the object. Second, as representations of an 'interior object,' an internal perception, an eroticization of the body proper during the act of formulating the

word as a symbolic element. This bodily "duel," thus coupling the inside and the outside, as well as the two instinctual pressures linked to both, is the matter upon which repression is set-transforming this complex and heterogeneous pressure into a sign directed at someone else within a communicative system, i.e., transforming it into language. (Kristeva, 1980, p. 217)

This quotation states both the self and (m)other's self are interrelated between each other, and the 'object' which is expressed in this context can be the baby of Eleni Sikelianos because after the birth the baby started to shape her own identity as an independent being from her mother. The 'instinctual pressures' mentioned in the quotation of Kristeva indicate the drives of mother and the baby's situation in the womb of Sikelianos. This doubleness demonstrating the speaking subject of Kristeva is presented with these statements in *Body Clock:*

> The poem can be as risky as the body. Male & Black, Female& White. The body
>
> lies quivering with self and self-doubt. The body covered with question marks.
>
> (Each pore punctuated by it.) Lick it all over with your mirrored tongue. I mean
>
> there is another body in the bed. This adds and subtracts doubt. (Sikelianos, 2008, p. 107)

'Male& Black, Female& White' express both the historical and social duality in that they imply two different gender groups in the process of giving birth. It is an interesting point that these two various groups are expressed with two oppositional statements such as black and white colors. Furthermore, 'self and self-doubt' indicate the split subject who is Eleni Sikelianos herself in *Body Clock*. Except for Sikelianos's own status, her baby with herself forms another speaking subject position because her baby starts to acquire a new identity after the departure from Sikelianos's body. At that point, the mother can be a stranger towards her own baby as the baby's new identity will be a separated being after the birth. Julia Kristeva's (1988) following quotation refers to this issue from the perspective of strangeness, "[...] a stranger inhabits us: it is the hidden face of our identity, the space that ruins our resting place, the moment where understanding and instinctive fellow feeling become swallowed up" (p. 9). This aspect can be another side of baby-mother relationship according to the context of Kristevian theory. However, Sikelianos is not in favor of this conception for emphasizing the unifying and mutually beneficial between mother and baby. It is important to see how Sikelianos' thought is shaped with the instinctual motherhood status and she approaches her baby affectionately.

"Semiotic Chora & Symbolic Device"

Semiotic chora and symbolic device are other significant definitions in Kristevian theory. Kristeva explains semiotic *chora* as an instinctual concept in that drives and desires are included in this definition. In *Body Clock*, Sikelianos's instinctual drives

as a mother and the process of her pregnancy are great examples of semiotic *chora*. On the other hand, symbolic device indicates the shared cultural meanings in *Desire in Language,* and in the terminology of Kristeva, the symbolic device is explained as "a domain of position and judgment," and she continues genetically speaking, "it comes into being later than the semiotic, at the time of the mirror stage; it involves the thetic phase, the identification of subject and its distinction from objects, and the establishment of a sign system" (Kristeva, 1980, p. 19). The use of language can be a symbolic device for emphasizing the dominant cultural heritage because language is the representation of an authoritative patriarchal society. Moreover, the syntax and grammatical structure are included in the symbolic devices. However, Sikelianos does not exactly use the rules of grammar in her poems. In terms of this feature, Eleni Sikelianos can be defined as a free expressionist poet, but she is still in the patriarchal world order as she uses the language in order to express her feelings and thoughts. In *Desire in Language,* Kristeva (1980) explains these two elements as follows:

> Kristeva has posited two types of signifying processes to be analyzed within any production of meaning: a "semiotic" one and a "symbolic" one. The semiotic process relates to the chora, a term meaning "receptacle," which she borrowed from Plato, who describes it as "an invisible and formless being which receives all things and in some mysterious way partakes of the intelligible, and is most incomprehensible." It is also anterior to any space, an economy of primary processes articulated by Freud's instinctual drives (Triebe) through condensation and displacement, and where social and family structures make their imprint through the mediation of the maternal body. While the chora's articulation is uncertain, undetermined, while it lacks thesis or position, unity or identity, it is the aim of Kristeva's practice to remove what Plato saw as "mysterious" and "incomprehensible" in what he called "mother and receptacle" of all things-and the essays presented in this collection also proceed in the direction of such an elucidation. The symbolic process refers to the establishment of sign and syntax, paternal function, grammatical and social constraints, symbolic law (pp. 6-7).

These statements summarize the idea of semiotic *chora* and symbolic device. The semiotic *chora* is about feelings and this abstraction creates a mysterious state of mind. Thus, the motherhood is included in the semiotic *chora* according to Kristevian theory. Furthermore, time is considered as the indicator of the semiotic *chora* because it is in uncertain status with the on-going process of life. Sikelianos's pregnancy moment is also seen as the semiotic *chora* in *Body Clock.* She states this process with the use of diverse depictive illustrations:

Now the day has a membrane around it slimy and womb-

like that closes at night   with perforations, breathing

holes where the dream rises to the surface;

& opens again in the morning; to begin; to en-

compass all the things we do again   feeding

changing clothing unclothing singing not

singing breathing

meaning has shifted   like jumping color fields on a strip

of button candy   when I say "baby," "the baby," in Colorado's season

of 14 tons of peaches   it means

something new. (Sikelianos, 2008, p. 41)

These lines show the time of her baby's growth in Sikelianos' womb and the expressions of Sikelianos are timeless for herself. This moment can be the example of semiotic *chora* as it is the instinctual process of the mother Sikelianos. Moreover, the line of "holes where the dream rises to the surface" indicates the exact moment of birth because this miraculous event is described with dreamy-like depictions such as this statement shows.

The drawings of the author can be given as examples for semiotic *chora* because they represent the feelings of Sikelianos about time which is an abstract concept. For example, the "Second Experiment with an Hour" stated-below, is drawn in the form of a flower that is the allusion of femininity and emotions. The dots reflecting the fluidity of visual senses construct the bridge between words and images in that the readers can see the experiments with hours. These sketches also illustrate Sikelianos's imaginative world with the combination between visuality and verbality.

"Second Experiment with an Hour" (Sikelianos, 2008, p. 103)

Eleni Sikelianos reflects the symbolic device with the examples of authoritative language, and she states this notion with her following statements in *Body Clock:*

> We suddenly began to act
>
> like TV (sitcom) characters, though
>
> we couldn't say why
>
>
> Someone suggested we had forgotten
>
> how to handle our minutes. (Sikelianos, 2008, p. 40)

These statements demonstrate the language of patriarchal society because it emphasizes the robotic behaviors of people inside their systematic world order. Therefore, it can be said that patriarchal society creates the system of time and it emphasizes we are being shaped according to time. Language and time that are the essential figures of symbolic devices are produced by the patriarchal society, and so they restrict the acts of people. Sikelianos destructs this idea to create her authentic expressive style with her drawings and quotations together.

"Maternal Body / Drive"

Maternal body and *drive* are other terms in the Kristevian theory, and *Body Clock* emphasizes these two notions in its context because her poems are narrated by herself as a mother who experienced the pregnancy process and after-the-birth. Therefore, the term of maternal body can be the main element of her poetry. Kristeva (1980) states this term in *Desire in Language* as follows: "cells fuse, split, and proliferate; volumes grow, tissues stretch, and body fluids change rhythm, speeding up or slowing down. Within the body, growing as a graft, indomitable, there is another. And no one is present, within that simultaneously dual and alien space, to signify what is going on." (p. 237) It explicitly indicates how Sikelianos's body will grow and Kristeva claims the body is in the living form and it changes continuously in her theory. The baby acquires its own identity after birth, and so it is seen as an 'other' apart from the mother. Sikelianos also emphasizes this maternal status with the use of biological references and drawings in her poems. In this context, she points out Venus among the mythological characters as it is the goddess of fertility and it symbolizes the motherhood. Sikelianos states the maternal body status with these expressions:

> watch a yellow
>
> curve, curve yellow — can you? and a
>
> pool of shadow. How the lemon
>
> dives into its own (shadow), or is birthed
>
> from an umbilicus

                                 of it like

Venus on a darker wave.

Two pools of shade intersect. You learn

that the lemon has a half-life

of light. This lemon might

hurl itself from space

torpedoing like a sun-field into

the baby-sphere. Yellow [f]lies down in the bed

of the lemon, wakes

the baby who was sleeping there

like a hard bar of sunlight. (Sikelianos, 2008, p. 42)

This lemon can be a metaphor for the cell for the construction of a baby, and so it carries full of references to the birth. The yellow-lemon movement and light image illustrate the elements of 'Venus' and the baby. Furthermore, the 'baby-sphere' shows the area in which Sikelianos writes in. The acts of 'lemon-yellow' reflect the baby's actions inside the womb of Sikelianos, and so the position of the baby in her womb expresses how the narrator mentions her feelings about the birth and pregnancy in a sincere mood. As Kristeva states in *Desire in Language,* the mother's other starts to be formed after the birth, and it acquires the new entity for the child because of her new identity status which is apart from the mother.

Kristeva mentions that the instinctual drives are dominant in the maternal body because the baby inside the womb creates the emotional link with her mother, and this process is explained with the use of drives which Kristeva states in her terminology. This instinctual status is narrated by Kristeva (1980) "a woman is simultaneously closer to her instinctual memory, more open to her own psychosis, and consequently, more negatory of the social, symbolic bond" (p. 239). In the context of maternal body, Kristeva also emphasizes the importance of drives and it shows how they lead the status of mother. For example, she states, "it is also anterior to any space, an economy of primary processes articulated by Freud's instinctual drives through condensation and displacement, and where social and family structures make their imprint through the mediation of the maternal body. (Kristeva, 1980, p. 6) She also refers to Freud's theory about the maternal body and drives. Besides, maternal passion comes from the status of being mother, and it is highly related to human passion. The following quota explicitly reveals this issue:

> Maternal passion is quintessential to human passion because it can be a form of working through conflicting emotions of attraction and aversion, which are the result of animal drives, by turning them into the human passions of love and

hate. […] feelings require reflexive consciousness and expression in language and therefore go beyond mere feelings in the technical sense in which emotions are opposed to passions. (Oliver, 2008, p. 5)

"Poetic Language / Carnivalesque"

Poetic language and 'carnivalesque,' which should be recognized in the context of Kristevian theory, and there will be seen the analysis of *Body Clock* poems with the understanding of Kristeva as Sikelianos' poetic language show many similarities from diverse aspects. For instance, Kristeva emphasizes a double and dynamic process of poetic language in her theory and she states: "I have in mind that particular literary practice in which the elaboration of poetic meaning emerges as a tangible, dynamic gram" (Kristeva, 1980, p. 64). The fluid nature of poetic language refers to time concept of Sikelianos in *Body Clock* as according to her, time is the living organism just like body, and this notion indicates its dynamic process of poetic language in the poem. Furthermore, Sikelianos does not use the patriarchal language system and its literary rules because *Body Clock* poems reflect irregular syntaxes, broken sentences and fragmented structures. Therefore, it can be said that Eleni Sikelianos creates her own expressive world with the poetic language in addition to the visual examples. The disordered structure in her poems is shown with the following lines:

> she calls I
>
> answer swer a swerve a
>
> brush of air I swear a scarf
>
> a scarving her answer
>
> answer me. (Sikelianos, 2008, p. 108)

Sikelianos uses spaces between the words in order to imply the lack of language in her expressive world, and she mostly constructs fragmented words for creating harmony with alliteration and assonance. In these lines, the subject of 'I' reveals her baby's identity who is the mother's other and it also shows the protest against the patriarchal language system with its disordered structure. Sikelianos also points out the fragmented nature of her poetry like Kristeva who explains the fragmented structure of poetic language as follows:

> The notion of double, the result of thinking over poetic (not scientific) language, denotes "spatialization" and correlation of the literary sequence. This implies that the minimal unit of poetic language is at least double, not in the sense of the signifier /signified dyad, but rather, in terms of one and other. It suggests that poetic language functions as a tabular model, where each "unit" acts as a multi-determined peak. The double would be the minimal sequence of a paragrammatic semiotics to be worked out starting from the work of Saussure and Bakhtin. (Kristeva, 1980, p. 69)

Doubleness in the poetic language is seen in the poetry of Sikelianos as the position of mother and her baby. Sikelianos emphasizes this duplicity with the occurrence of 'I' subject which refers to the new identity of baby Eva Grace. Besides, the statement of Kristeva Sikelianos stresses the importance of 'parts' for both poetry and time that are presented with the body itself. For instance, she states this pieced structure in *Body Clock:*

> Here, spicules were built. Assembled
>
> into a needle-like house. Transparent. Airy. Gorgeous. Constructed.
>
> to withstand all time.
>
> What? says Body. (Sikelianos, 2008, p. 105)

These lines strengthen the process of 'being' for the baby and it is mentioned as a birth miracle. In this process, cells constitute the baby in the womb of Sikelianos just like the construction of poetry with words throughout the writing poems. This fragmented structure is also stated with time concept by Sikelianos. Therefore, the poetic language is analyzed in *Body Clock* with the reference of fragmented status which mostly appears with various issues such as time, biology, and language in her poems. In addition to the poetic language, Kristeva shows the term 'Carnivalesque' which is mentioned with Bakhtin in the theory. She explains this notion in *Desire in Language:*

> The poetic word, polyvalent and multi-determined, adheres to a logic exceeding that of codified discourse and fully comes into being only in the margins of recognized culture. Bakhtin was the first to study this logic, and he looked for its roots in carnival. Carnivalesque discourse breaks through the laws of a language censored by grammar and semantics and, at the same time, is a social and political protest. There is no equivalence, but rather, identity between challenging official linguistic codes and challenging official law. (Kristeva, 1980, p. 65)

This quotation presents the main idea of *Body Clock* because Sikelianos does not use the laws of language and she creates her own discourse in the poems. This free expressive narrative is integrated with the instinctual drives of motherhood, and the poetic language is considered as the best device for her narration. Therefore, 'Carnivalesque' is exactly the projection of her expressions as she creates her own grammatical order and rules in the poems. At that point, Kristeva and Sikelianos express similar ideas in the frame of poetry and poetic language.

THE CRITICAL LOOK AT BODY CLOCK: POEMS IN THE ASPECT OF SUSANNA EGAN'S THEORY

This part will present the critical point of *Body Clock:* Poems from the perspective of Susanna Egan's *Mirror Talk: Genres of Crisis in Contemporary Autobiography.* This theoretical source is mainly about autobiography and its style, but some notions can be perfectly analyzed in the poems of Sikelianos because *Body Clock* is also considered as an autobiographical literary text in terms of revealing the life of Sikelianos. Her poems reflect the pregnancy and after-the-birth processes of Sikelianos, and so it carries the autobiographic features. Susanna Egan reveals, "several new categories for understanding autobiographies and autobiography as a whole. She wants it to include as many different kinds of self-referential writing as it can, invoking Whitman's "I am large, I contain multitudes" as an appropriate presiding spirit for the genre" (Smith et al., 2001, p. 275). Sikelianos' poems will be examined in three aspects which are the mirror conception, body status, and language in control of meaning.

The Mirror Conception

The mirror is discussed as a problematic issue in *Mirror Talk* as it creates the double image and Susanna Egan (1999) states in *Mirror Talk:*

> The mirror metaphor can be problematic precisely because it does not acknowledge the freestanding nature of the other. The intersubjective perspective identifies 'the need for mutual recognition, the necessity of recognizing as well as being recognized by the other. The idea of mutual recognition… implies that we actually have a need to recognize the other as a separate person who is like us yet distinct'. (p. 8)

Sikelianos uses the mirror image in her poems because they reflect her motherhood experiences and the baby's other status refers to this mirror doubling. As Egan stated in her book, the metaphor of mirror can be problematic in that it does not allow the other's freedom. It is still thought of as a part of the whole, but it also needs to be considered as the separation from an 'other'. Therefore, it creates duplicity and emphasizes the complex structure. After-the-birth, the baby acquires its own identity, but it still adheres to the mother in terms of its needs. As a result, mutual recognition appears. It is seen that Eva Grace is Sikelianos' other and they are mutually recognized between each other. However, the processes of time and identity cause them to analyze as separate beings. The context of mirror is examined in terms of this aspect, and Egan continues to state this double relation with her statements in *Mirror Talk.* For example, she mentions, "the 'real presence,' furthermore, of speaker or writer is confirmed by the responsiveness of each to the other and by the fact that their dialogue is comprehensible only in terms of the involvement of both" (Egan, 1999, pp. 8-9). It illustrates the mother-baby relationship in *Body Clock* because the link between the mother and her other self is seen as the 'real

presence' only when their connection is responded from each other. For instance, Sikelianos' motherhood and her baby's new identity are the best projections of this situation as in this context Sikelianos has a desire to achieve her motherhood in an emotional way that is seen with her drawings and writing style. Sikelianos states the double status of the mother-baby relationship in *Body Clock:*

> The poem can be as risky as the body. Male & Black, Female& White. The body
>
> lies quivering with self and self-doubt. The body covered with question marks.
>
> (Each pore punctuated by it.) Lick it all over with your mirrored tongue. I mean
>
> there is another body in the bed. This adds and subtracts doubt. (Sikelianos, 2008, p. 107)

These lines indicate the double condition of Sikelianos as the mother of Eva Grace and the author of *Body Clock* poems because she sheds light on her complex self-status with the expressions of 'self and self-doubt.' Additionally, Sikelianos emphasizes the construction of her baby's identity revealing another double situation within the baby's own conscious, and this occasion is explained via Lacan's theory as the mirror stage because when the baby recognizes herself in the mirror, its identity starts to come into existence gradually. Therefore, Sikelianos also refers to the mirror stage of Lacan in her poem. Furthermore, Sikelianos expresses time issue with the mirror concept in *Body Clock;* for example, she examines the reflection of time with the mirror metaphor in the following lines:

> shattered across the bed: baby,
> bodies
> gods above   their counterparts
> below   scattered
> across a mirror of time. (Sikelianos, 2008, p. 111)

Time is another complex notion in Body Clock, and so this reflection of time implies the separateness of Eva Grace from her mother Sikelianos. However, at the same time, the integration of both entities instinctually happens. This situation creates complexity like the problematic status of mirror in Mirror Talk.

Body Status
It is a highly significant point to look at the mirror concept within the relationship between words and images in *Mirror Talk* and Susanna Egan (1999) presents this issue as follows: "one effect of the relationship between words and photographs is their ability to fix and to release each other in the representation of the flux of experience. So the written caption limits speculation on the picture, and the picture specifies the subject of language" (p. 20). Sikelianos uses both language and drawings so as to transmit her thoughts, and so this quotation is considered

in *Body Clock* poems because they are the representation of Sikelianos' life. This quota also examines the mirror concept in terms of the reflection image in that it creates harmony and integration between images and words from this perspective. Therefore, these elements strengthen the idea of life reflections. Sikelianos achieves this notion in her poems while not staying inside the borders of language. Rather, she draws her ideas in her representative world, and it can be said that the essence of Egan's expression is seen in *Body Clock* poems.

Susanna Egan also analyzes the body status in the section of "Contemporary Elements: the Politics of Crisis and the Body" in *Mirror Talk* and she states her thoughts about the body with the reference of Paul Ricoeur: "Paul Ricoeur, for example, writes of 'the absolutely irreducible signification of one's own body,' suggesting that its dual status, as a fragment of one's experience of the world and as one's own, enables it to provide 'the limiting reference point of the world' (54)" (Egan, 1999, p. 6). This statement presents the construction of the body with its dual and fragmented notion because according to Egan, the body is the representation of the self and this self-status reflects experiences in a limited way as it is also restricted by the other's self in this context. Sikelianos emphasizes the dual status of the body between the identities of mother and author. She also shows the fragmentation of time with her body image. When analyzed in terms of the body, *Body Clock* poems stress the growth of the body in the pregnancy moment of Sikelianos. Thus, it can be said that the dual status of Sikelianos' body comes from the status of her baby as Eva Grace continuously grows up inside her mother's womb. It is seen in the following lines:

> Here, spicules were built. Assembled
> into a needle-like house. Transparent. Airy. Gorgeous. Constructed.
> to withstand all time.
>
> What? says Body. (Sikelianos, 2008, p. 105)

These lines emphasize the inquires of body with the question mark 'What?' because it tries to create a doubtful expression. In the poem, the new 'being' starts to be formed with cells and it appears as a miracle in the eyes of Sikelianos. Therefore, this questioning is considered as a critical point in that the duality which Egan mentions in *Mirror Talk* is seen with the growth of Sikelianos' body and the separation of Eva Grace from her body. The illustrations of a doubling body open a great examination to understand the relation between Egan and Sikelianos. Another important quotation reflecting the status of body in *Mirror Talk* is presented with the image of Möbius strip. Egan explains this issue:

> …from Lacan the image of the Möbius strip in order to describe embodied subjectivity/psychical corporality: The Möbius strip has the advantage of showing the inflection of mind into body and body into mind, the ways in which, through a kind of twisting or inversion, one side becomes another. This model also provides a way of problematizing and rethinking the relations between the inside and outside of the subject, its psychical interior and its corporeal exterior, by showing not their fundamental identity or reducibility but the torsion of the one into the other (xii). (Egan, 1999, p. 6)

Möbius strip refers to the relationship of Sikelianos and her baby as this image is in the shape of a spiral and this spirality illustrates the representation of the link between the mother and her baby. In this spirality, lines are not integrated with each other but they are in a close relationship. Therefore, it can be stated that Sikelianos is not completely integrated with her baby because their identities are separated from each other after-the-birth. However, the shifting nature of these bodies both holds them together and strengthens their separate identities in the process of pregnancy.

Language in Control of Meaning

The language in control of meaning will be analyzed in the context of *Body Clock.* Language is considered as the paternal law in Sikelianos's poems, so it is expressed with the elements of patriarchal society. Susanna Egan tells this status of language with the expressions of Levi in *Mirror Talk.* For example, she states: "Levi makes what he calls 'an obvious observation that where violence is inflicted on man it is also inflicted on language' (1989a, 97)" (Egan, 1999, p. 162). This statement demonstrates the language appears as the use of power because these kinds of linguistic expressions remind powerful human-beings and their effects continue throughout history. Sikelianos expresses language as the control mechanism and she refers to the patriarchal society. For instance, she reveals this issue with "Fifth Hour's Residue" in *Body Clock:*

Clouds fall   the six-sided hour calls itself   hexagonal

orthopedic   the hour

limps   toward its destination   the destination brain corals   I mean it

doesn't seem to but it   shifts

every hour I saw declared itself as closed system

every hour I greeted   had commerce with men   every hour I scolded mouthed its blank

(unprintable) intention

every hour geoded   into something weird and good. (Sikelianos, 2008, p. 112)

The patriarchal society is stated with the dominant heterosexual temporal reflections here, and it clearly explains how the patriarchy rules over everything including in time. In addition, Sikelianos emphasizes that this kind of language is 'a closed system' which is in favor of the manhood because it restricts various practices and it is against innovations in every area. Egan strengthens the 'connections between language and life' with the expressions of Levi: "Levi's writings elaborate the many and significant connections between language and life: first, because he demonstrates the profound damage caused by language that is stripped of human and imaginative references; and second, because his narrator resists the torpor that this damage includes in order to recreate human interaction" (Egan, 1999, p. 162). The status of Sikelianos is a good projection of this quotation in that she escapes from the strict rule of language as the flow of conscious and emotions are expressed with her drawings in the poems. Sikelianos has common points with Egan in terms of revealing the negative effects of patriarchal language. She tells the use of authoritative language in *Body Clock:*

> *What thing time can't shatter*
>
> what thing time can time shatter. (Sikelianos, 2008, p. 34)

The first statement of these lines is written in an italic form and this form refers to the general expression in literary texts. For example, novels, famous quotations, or important terms are written in italics in literature, and so the italic form emphasizes the dominance of the language. Moreover, Sikelianos uses the italic form in the context of time in order to show the wholeness of time inside the patriarchal system. Egan stresses language is shaped with experiences and she presents this issue with the example of a German camp in *Mirror Talk:* "Levi's text is 'intensively aware,' as Epstein puts it, 'of how the German of the camp deprives language of its meaning' not only because it distorts experience but also, one might add, because it erases alternative languages and peoples (33)." (Egan, 1999, p. 163) Language and experience are examined together in this context because the lack of language is seen with experiences which affect language and its use in this context. Sikelianos writes her own experiences in *Body Clock* poems and she expresses herself in a fragmented language structure as the processes of birth and pregnancy create new feelings for the mother. Furthermore, her drawings and sketches closely indicate her emotional status and the inadequacy of language in the narration of birth and pregnancy moments. Language also goes down in flames about expressing the birth, and so Sikelianos prefers to draw and paint her thoughts in addition to the use of language.

CONCLUSION

In conclusion, *Body Clock:* Poems presents the reflection of Eleni Sikelianos's pregnancy and birth experiences in her life. These poems emphasize her personal side, and while narrating them, she integrates her poems with diverse notions such

as time, body, and motherhood. The title, *Body Clock,* constitutes the main idea of her book that is the integration of body and time together. Moreover, they are great projections to reveal the close relations of biology and poetry. Sikelianos considers language as a living concept because of her interest in biology and she shows this liveliness with her drawings that involve in the use of spiral and cambered lines.

Body Clock presents four significant analyses such as "the speaking/split subject", "semiotic chora & symbolic device", "maternal body/ drive" and "poetic language/ carnivalesque" in terms of Kristevian theory. Sikelianos is seen as the speaking-split subject in *Body Clock* because of her pregnancy and birth experiences which refer to her maternal and authorial identities. Moreover, semiotic chora is seen as the representation of instinctual and maternal reflections, and the motherhood is examined with this context; on the other side, the symbolic device illustrates the social structures of life such as language and societies' values. The third point of the analysis focuses on the maternal body and drive which are the main conceptions of *Body Clock* as Sikelianos experiences the motherhood with her poetic life and poems. 'Drive' comes from the instinctual situation of mother in Kristevian theory, and so it expresses the fluidity and flexibility of feelings. For example, Sikelianos reflects her own thoughts and feelings with her drawings and manuscripts that present her free style. Therefore, the drawings and visual materials in *Body Clock* are examples of 'drive.' In the final part of this analysis, poetic language and 'carnivalesque' are examined in *Body Clock:* Poems and Sikelianos uses the creative poetic language in her poems which does not obey the general literary rules. For example, she uses broken sentences, disordered syntax, and new vocabularies in her poetry.

Body Clock: Poems are also analyzed in terms of Susanna Egan's *Mirror Talk: Genres of Crisis in Contemporary Autobiography.* In this perspective, the poems are examined with three terms such as the mirror conception, body status, and language in control of meaning. Mirror and body are the most significant terms for *Body Clock* because her poems reflect the duplicity coming from the maternal status and the situation of body in itself. Furthermore, Sikelianos considers language as the control of meaning and she prefers to draw her thoughts instead of writing that is a general system in literature. Therefore, it can be said that visual elements are quite important to understand better the stance of Sikelianos in *Body Clock.*

In the light of these two analyses in *Body Clock* the study explicitly presents Sikelianos's ideas about both biology and poetry which are formed with the integration of body and time. According to her, time constructs human-beings and body is the indicator of this mechanical process which indicates the reconstruction of body in time. Moreover, time is the ungraspable notion in general, but Sikelianos deals with it as a concrete conception with her drawings and sketches in the poems. Thus, the style of *Body Clock* is different from other poems which carry out the dominant literary rules and regular syntax orders, and so it opens a new outlook into literature with her innovative concepts such as drawings, new vocabularies

such as "swerve" (Sikelianos, 2008, p. 108), and disordered syntaxes.

REFERENCES

Egan, Susanna. (1999). *Mirror Talk: Genres of Crisis in Contemporary Autobiography.* The University of North Carolina Press.

Fernandes, Megan K. "Scientific Materialism and Poetics: An Interview with Eleni Sikelianos." *californiapoetics.org.* Retrieved from http://www.californiapoetics. org/interviews/4251/scientific-materialism-and-poetics-an-interview-with-poet-eleni-sikelianos-with-an-introduction-by-megan-k-fernandes/

Kristeva, Julia. (1980). *Desire in Language: A Semiotic Approach to Literature and Art.* Columbia University Press.

Kristeva, Julia. (1984). *Revolution in poetic language.* Columbia University Press.

Kristeva, Julia. (1988). *Strangers to Ourselves* (Leon Roudicz, Trans.) NewYork: Columbia University Press, 1991.

Kristeva, Julia. (Ed.). Toril Moi. (2002). *The Kristeva Reader.* Blackwell.

Oliver, Kelly. "Julia Kristeva's Maternal Passions." *Journal of French and Francophone Philosophy - Revue de la philosophie française et de langue française,* Vol XVIII, No 1 (2008-2010) | jffp.org | DOI 10.5195/jffp.2010.172

"poetryfoundation.org." Eleni Sikelianos. Retrieved from https://www.poetryfoundation. org/poets/eleni-sikelianos

Priestley, John B. (1989). *Man and Time.* Dell Publishing.

Sikelianos, Eleni. (2008). *Body Clock: Poems.* Coffee House Press.

Smith, Tom and Lynn Domina, and Marjanne E. Goozé, and Roger J. Porter, and Katrina M. Powell, and John D. Hazlett, and Lisa M. Ortiz & Georgina Dodge (2001) Reviews, a/b: *Auto/Biography Studies*, 16:2, 275-313. Web. https://www. tandfonline.com/doi/pdf/10.1080/08989575.2001.10815273

Thomas, Lewis. (1984). "Living Language," The Lives of a Cell: Notes of a Biology Watcher.

Condemnation of Corruption in the Canterbury Tales

Hazal ÖZBEKLİK [1]
Nur Emine KOÇ [2]

ABSTRACT

In *The Canterbury Tales,* Geoffrey Chaucer assembles twenty-four stories of people going on a pilgrimage. As the title suggests, the main theme in the text is religion. In the tales, different attitudes towards religion and the church can be discerned. And the attitudes of the characters mostly revolve around corruption within the churchmen. Hereby, the tales reveal the corruption in the order, but four different characters, who are the Prioress, the Monk, the Friar and the Pardoner convey the message considerably clear. Since four of the characters belong to the Medieval church, they seem to reflect the moral decay of the order quite notably. They are presented in a way that reflects the corruption of not only the church, but also the society and its elements all together. Moreover, Chaucer's method is a reminder of Aristotle's teachings, as he embraced the idea of literature as an instrument to enable the reader -or rather the audience- to be enlightened through the delight of the literature. The faulty aspect of the people and the Medieval Church are shown through the characters that are distorted from their true purpose. In that sense, it is possible to create or rather observe a correlation between Aristotle and Geoffrey Chaucer. For sure it can be said that Chaucer does not follow the classical ideology entirely in his writing, but there are certain aspects in the tales that enable the reader to recognize some similarities with Aristotle.

Keywords: *Catholic Church, Corruption, Immorality, Medieval Era, Moral Teaching*

ÖZ

Geoffrey Chaucer, Canterbury Hikayeleri'nde hac yolculuğuna çıkmış yirmi dört karakterin hikayesini bir araya getirir. Yolculuğun sebebinden anlaşılacağı üzere metnin ana konusu din denilebilir. Hikâyelerde karakterlerin dine ve kiliseye karşı tutumları anlaşılabilir. Karakterlerin bu yaklaşımları çoğunlukla kilise mensuplarının yozlaşması üzerine gelişir. Böylelikle hikâyeler de gününün kilisesindeki yozlaşmayı açığa vurur. Chaucer anlatımında birçok karakteri ele alır, fakat the Prioress, the Monk, the Friar ve the Pardoner'dan oluşan dört karakter bu durumu oldukça belirgin şekilde göstermektedir. Dört karakter de Orta Çağ kilisesine ait olduğu için bulundukları kilise mensuplarının ahlaki değerlerini epey açıkça yansıtmaktadır. Aksettirildikleri yön itibariyle sadece kilisenin değil, toplumun bütün elementleriyle bir yansımasıdır. Buna ek olarak, Chaucer'ın seçtiği metot, edebiyatı haz aracılığı ile insanları aydınlatmak için bir araç olarak kabul eden Aristoteles'in de öğretilerini hatırlatmaktadır. İnsanların ve Orta Çağ kilisesinin kusurlu yönleri esas amaçlarından sapmış karakterler aracılığı ile gösterilmiştir. Bu bağlamda, Geoffrey Chaucer ve Aristoteles arasında bir bağlantı yaratılabilir veya gözlemlenebilir. Tabii ki Geoffey Chaucer yazımında tamamen klasik ideolojiyi takip etmemiştir fakat hikâyeler belirli açılarla incelendiğinde Aristoteles ile benzerlikler bulmak oldukça mümkündür.

Anahtar Kelimeler: *Yozlaşma, Katolik Kilisesi, Ahlaka Aykırılık, Orta Çağ, Ahlaki Öğreti*

INTRODUCTION

Geoffrey Chaucer lived in the years between 1342 and 1400. In those days along with the Europe, Britain was living under the tyranny of the Catholic Church (Coghill, 2003, p12). The Church in the Medieval Era was powerful, and it dominated everybody's life since people back then were more devoted to Christianity, their lives passed believing in the idea of the road to hell and heaven lied within the judgement of the members of the institution.

> The general conception of the middle ages as an age of faith, in the main, correct. However, notorious the iniquities of the clergy, whatever failings of the church, that institution was the greatest force for good in the life of a people whom existence was often full of hardship, and they yielded their minds to its guidance. The vast majority looked to the Church for this spiritual food and accepted it unquestioningly. (Thomas, 1971, p3)

In the quotation cited above from *Medieval Skepticism* and Chaucer, the position of the Church is clearly stated. People living in the Medieval Era had to follow clergymen's instructions without any further inquisition. Due to its power, the Church guided the followers of the religion in the direction that they would see fit. Lack of education among common people was the main reason behind this deficit. So, the followers' choices in their lives depended on the moral values of the clergy. As a result of this power, misinterpretation and manipulation was unavoidable.

Even if people were aware that the clergy were corrupt, they were helpless because, thanks to the power of the Church, members of this institution were above the law. Therefore, common people were to obey their judgement without any objection.

In such an era, Geoffrey Chaucer wrote *The Canterbury Tales* by combining reason with satire and criticism towards the Church. In his narration, he intentionally chooses April when people go on a pilgrimage to thank Saint Thomas Beckett. This journey enables the criticism to be set upon a group of people who are following the path of Christian teachings, especially the clergy. He aimed to change the attitude and the perception towards them. Considering the immense competence of the ecclesiastical order, Chaucer's initiative is invaluable, and he can be defined as a reformer for his age. As Ruth Ames states (1984): "Like all reformers, Chaucer saw that the very success of the Church in the world had corrupted it by placing the clergy among the mighty and giving clerics privileges." (p31). Thus, Chaucer was not necessarily disturbed by religion, the main issue was the people who were using religion for their personal gains. Such entitlement in the hands of the wrong people led inconvenience, in this matter Ames goes on describing: "Chaucer was neither an atheist nor a heretic, but a catholic who desired the reform of the Church in an orthodox way." (p23). In other words, he did not mean to change Christianity all together. His aim was to draw attention to people conveying the message of the Bible with a personal approach, "his sharpest words are in criticism of the immorality of clergy and laity." (Ames, p3). Thus, this paper focuses on members of the ecclesiastical order in *The Canterbury Tales* in order to analyse Chaucer's criticism on corruption within the order of the Church.

Moreover, Geoffrey Chaucer utilizes satire in his narration. He uses comedy as a tool to draw attention on how the clergy misbehave. Such an approach creates an opposition between the serious conception of the Church and the characters. He was "a moral artist whose milieu was ironic humor" (Ames, p2). Chaucer uses this specific tone in narration as a base. By doing so, he creates a theme which pursues the classic tradition's approach to literature. Especially Aristotle's thoughts on comedy overlap with Chaucer's methods in *The Canterbury Tales*.

> Comedy, as we have said, is an imitation of persons worse than average. Their badness, however, does not extend to the point of utter depravity; rather ridiculousness is a particular form of the shameful and may be described as the kind of error and unseemliness that is not painful or destructive. Thus, to take a ready example, the comic mask is unseemly and distorted but expresses no pain. (Aristotle, trans. 1982, p103)

As Aristotle describes in *Poetics,* comedy shows characters who have low values in life unlike the decent portrayal of characters in tragedy. The depiction of such characters in this genre is inconvenient in the means of moral values. However, while satirising them, no pain or destruction is reflected on the stage. Hence, no

matter how bad or low the characters are, their downfall is not arduous. At this point, such manner in narration is chosen by Chaucer as well. In the tales there is no downfall, but corrupted and immoral characters of the Church are shown in a satirical aspect. As Andreas states in *The Rhetoric of Chaucerian Comedy: The Aristotelian Legacy* (1984) "Comedy, as conceived by Aristotle, is decidedly more realistic than tragedy, and its sense of justice is more distributive." (p59). Even though satire makes a mild criticism on the surface, the effect of the depiction of characters and events has a more realistic side. Also, the keyword to be focused on is 'justice' in this quotation. As Chaucer wanted to make a reform throughout his narration, he aimed to serve justice and make people aware of the corruption within the Church. "Stories such as his were the communications of the time through which minds and consciences could be awakened." (Ames, 61). So, the purpose behind while depicting such immoral characters in the tales was to dispense justice in the narration with a satirical manner, and to make people aware of the immense power that the clergy had.

In brief, this study not only explores the criticism of the corruption within the era in *The Canterbury Tales,* but also aims to analyse the technique used in the process in the means of classical approach of Aristotle.

CONDEMNATION OF CORRUPTION IN *THE CANTERBURY TALES*

In *The Canterbury Tales,* Geoffrey Chaucer uses a religious pilgrimage to present the characteristics of Medieval England. In order to do that he includes 29 pilgrims in total, along with the Narrator -who could be viewed as Chaucer himself- and each of them are individuals with different occupations and they belong to various classes and orders in medieval English society. These segments in the social and, economical forms can be divided into three; The feudal order, the merchant class and the ecclesiastical order (the members of the Medieval Church). In *The Prologue,* the narrator describes almost all members of those orders in detail, including their jobs, clothing, accessories, behaviours, the way they speak. And through each of them, Chaucer provides a social commentary on the society, with its values and customs. Even though each character is different from one another, there is one common interest that they share, and it is going to Canterbury on a pilgrimage, to practice their religion. And that is how this social commentary, or rather the criticism's base is set. They are all described and satirized in detail but among all the groups, perhaps the ecclesiastical order can be considered as the focus of all other characters and all other tales, since the setting is based on a holy journey. As Thomas (1971) states: "four of the five churchmen sketched in the Prologue of *The Canterbury Tales* (the Monk, the Prioress, the Friar, the Pardoner) were in greater or less degree false to their profession." (p5). Therefore, it is possible to suggest that through his stories and with satirical language that he uses, Chaucer expresses the inconveniency caused by the Medieval Church, especially the members following the order. The satirical way that the characters are depicted and the stories that they tell, eventually turn into a condemnation, yet it is not done directly. Satire

and humour are used for the criticism, rather than expressing plain facts. Since the poet is not a historian, he chooses a path which creates an alternative to truth. All in all, the stories aim to give the reader a warning or rather a sense of discomfort about the distorted and the worldly practices of the churchmen.

To begin with, in *The Prologue* the speaker starts to introduce the people that he encounters. One of the first people that he describes is a Prioress, who is a nun. Her behaviour and appearance give the reader the first glimpse of the criticism of the Medieval Catholic Church. Considering the main problem is that the Church seeks wealth rather than devotion to the religion hence to the god, through the depiction of the Prioress, Chaucer creates a similar image in the reader's mind. In the practices of Christianity, followers of the order are expected to be humble and modest, whereas the Prioress focuses on her social image along with her appearance and her behaviour "and her order of priorities is not quite that of the founder of her religion" (Ames, p46). When her physical image is considered, she wears "a golden brooch of brightest sheen" (Chaucer, p7) which suggests that her appearance and the luxurious details are a priority in her life. This could be interpreted as a reminder of the churches which are decorated full of golden ornaments. As an active member of it, the Prioress is extravagant in the way she desires to live, just as the community does, which she belongs to. "We are frequently reminded of her failings: she keeps pets, wears jewels bares her forehead, goes on pilgrimages-all practices forbidden nuns." (Hawkins, 1964, p559). Here it is shown that, the Prioress is boastful. She tries to act as a lady who belongs to upper-class by wearing jewels, keeping pets and the way she acts, instead of having a low profile, and a humble life. Also, "Amor vincit omnia.", the phrase in Latin should be mentioned here, as it is another reminder of her lack of devotion. The phrase can be translated as "Love conquers all." which shows her dreams in life are not expected of a typical nun. It is an indicator of loose moral codes in the sense of Christianity, especially when nuns are not to be married part is taken into consideration. Also, even though, in a sense of social status, the Prioress stands on a higher point related to other pilgrims on road to Canterbury, she is one of the most unrelated passengers on the road to devotion. And, just as the Medieval Church, as a follower, she is expected to fit certain standards set by the Holy Bible and the founder of Christianity, Christ, which commands and orders the believers to be modest and humble, whereas the Prioress acts in a complete opposite way. To be more specific, her keeping pets should be highlighted, since as a follower of the Church, hence the God, she is supposed to be sharing her food with the people in need within her society, not with the dogs. "And she had little dogs she would be feeding / With roasted flesh, or milk, or fine white bread." (Chaucer, p7). She spoils her dogs with food just as she spoils herself. If in the text her connection to the Church was not described, it would be quite possible to perceive her as a noble lady. Overall, the Prioress is described as a compassionate woman in sarcastic tone. Along with her appearance, her actions suggest that, the Prioress actually tries to imitate courtly behaviour, rather than someone who follows the modest Christian teachings. With each detail given, it becomes clearer that even though she is expected to be devoted to the god as a

nun, she is more interested in worldly pleasures and concerned about satisfying her ego more than her moral deeds.

After the portrayal of the Prioress, the Monk appears, and just as she is, it is not quite possible to think of him as a man of devotion. He is more committed to the earthly pleasures, whereas monks are expected to be practicing and studying the religion. Instead of these, he willingly chooses to neglect his responsibilities and instead goes on hunting which is an activity befitting the higher status people. In the lines below, his description suggests that he acts more like a person from an upper-class than a monk who is supposed to be reading, studying and practicing the Christian order; "This Monk was therefore a good man to horse, / Greyhounds he had, as swift as birds, to course." (Chaucer, p8). His expenses and leisure time activities are not very much suitable to his so-called profession. Besides that, he is portrayed as a man who wears "fine grey fur" and again the extravagancy comes to the surface. "He prefers to have horses, greyhounds, expensive clothes, and a fat swan. This is the way he 'serves the world'." (Ames, p44). These lines can be read in correlation with the Prioress's case, which shows the corruption in the Medieval Church and how materialistic it is. As a follower of the order, the Monk is corrupted. His spiritual bond to the religion is replaced with his keenness on the riches of the world. The attention is focused on his laxity and slackness in the sense of practicing religion. Moreover, he is described as a man with plump body which suggests that the Monk is a representative of gluttony which is another indication of his worldliness. Feeding his bodily appetite and satisfying his hunger are his priorities compared to helping the poor, which again is a reminder of the Prioress here. Also, as one of the seven deadly sins, Chaucer adjusts his character to the relation between the corruption and moral criticism "There the mishandling of his exemplary material, particularly events in biblical history, reflects his wasted opportunities as a cloisterer and thereby links tale with teller to a degree of congruency which at one time went unappreciated." (Wurtele, 1987, p191). This creates an evident juxtaposition between being a monk and his actions. and it is evident that as a person of religion, seeking joy in superficial riches of the world comes before the duties of a monk.

Also, the Friar sets a good example to greediness along with implications of lust in *The Prologue.* To begin with, in the Medieval Era, friars were mendicants. They were bound to a vow of poverty and dedication to Christ. They set aside the value of property and lived their lives travelling in order to preach. Friars main target in their mission was the poor, and economically they survived on the donations made by the faithful people. But when it comes to the Friar created by Chaucer, his character is built upon an absolute opposite of the definition. While he is supposed to be humble and modest as an ordinary friar, he wants to lead a comfortable life and makes acquaintances with rich people, since he is concerned about profit "he thinks the poor beneath his dignity and prefers rich franklins." (Ames, 44). He distorts the spiritual purpose of his order for his own mundane profits. Instead of committing himself to his order and helping the people in need, he is also dressed

in expensive clothing which is described in detail; "Not then appearing as your cloistered scholar / With threadbare habit hardly worth a dollar, But much more like a Doctor or a Pope." (Chaucer, p10) In these lines, Friar Hubert is depicted as a man who lives above the standards of a typical modest friar. With the way he is dressed, he resembles a person with a higher status and that person is a pope who is the ultimate figure in Christianity. It is also possible that, with the depiction above, Chaucer is not only portraying a man who goes astray, but he is criticizing the Church as a whole, with being lavish and extravagant as well.

Besides his avaricious interests, the Friar can also be interpreted as a lustful man through the symbolism and the way his appearance is illustrated. In her article, Laura F. Hodges asserts that, the knives and pins that Friar Hubert is wearing are the items used for penetration. And those items are linked to *Piers Plowman*, where a mysterious friar named Penetrans Domos is used to put a disastrous ending to the poem. She links the two characters, considering that Friar Hubert makes his way to the houses "to corrupt women sensually or sexually." (Hodges, 2000, p6). It is obvious that he is after the fortune as he is a greedy man. Yet, this exchange of gifts is not only a materialistic one, but it is also lustful. His services are the door openers, the knives and the pins function as keys, or as objects of penetration. In order to carry the discussion further, she adds; "[…] implies through his *systrophe* and these symbols that penetration occurs on four levels: The Friar enters the house, he invades a Christian conscience, he gains access to his victim's purse, and possibly he penetrates sexually." (Hodges, 2000, p7). So, it can be said that all of Friar Hubert's motivations in his life are successfully reached through the faux identity he uses. Being a friar is just a tool that enables him to open the doors of people who believe in Christianity and want to listen to him preach. Another thing that he can satisfy is his lust, using this cover that he hides behind. But at the same time, he does not try to pretend he is a poor man of God. With the depiction of the clothes that he wears in The Prologue, it can be said that he is not really a hypocrite in that sense. But it is for sure that, he dresses as someone with an upper social identity. And he perverts the idea of being friar, distorting the main aims of the order, which are helping the poor and living a modest life.

Furthermore, this case becomes more solid with The Pardoner. As a man of the church, he is -likewise the other characters mentioned above- expected to be humble and honest but he is full of deceit and proud to be so "So the Pardoner begins. He is a vicious man, he owns and to tell lies is his profession." (Tuckwell, 1973, 67). Also, the Pardoner does not do anything in secret "the honest Pardoner brags of how he exploits the religion of others in his single-minded devotion to money." (Ames, p57). Furthermore, it could even be said that he carries most of the seven deadly sins within his character and Ames depicts him as "the antithesis of Christ himself" (p58). Since he is a pardoner, he is only supposed to be paid by the Church, without accepting penitents' donations, or without having any other occupations. Yet, he even goes beyond accepting the donations and starts running his own business of trade. He carries with him some items to sell other pilgrims on

the road. Among these items he has a sack of false relics, which can be interpreted as pseudo-spiritual goods. Being a man of God who follows Christian teachings, he is expected to lead people to the path of righteousness, whereas he actually tricks them for his small business. He converts the pilgrimage into a tourist industry.

Moreover, the Pardoner corrupts religious elements and uses them with the purpose of feeding his appetite. With his overdone pursuit of pleasure, the Pardoner sets an example of spiritual degeneration. In his article, Joseph M. Millichap mentions A.L. Kellog, and says that he studies the Pardoner's character and interprets it as a eunuch, who is both physically and spiritually impotent (Millichap, 1974). He makes this assumption in relation to the Host's reaction when the Pardoner tries to sell him some relics after his tale is finished.

Also, apart from being focused on making a fortune over the trade goods, the Pardoner is also incompetent in practicing his own religion, Christianity. Millichap creates a relation between the Mass, which symbolizes Christ's redemptive act of sacrifice, and the Pardoner, and states: "In traditional Christian terms, the Pardoner, unable to participate in Christ's sacrificial act through the transubstantiation rite of the Mass, transforms his works into meaningless material successes only, not into spiritual achievement." (Millichap, 1974, p102). It is also asserted that, his financial gains must be somehow related to the congregation's donations to the Church. It is highly possible that the Pardoner takes a portion of the offerings for his own selfish and materialistic purposes. This charitable work done by the faithful Christians is misused and twisted by him, since his devotion lies only within worldly possessions. Millichap also mentions the failure of the Pardoner in the terms of Christian morality. Even though he criticizes bad manners such as gluttony, gambling so on and so forth, he possesses all of these sinful habits. It almost sounds as if this is a sort of religious mockery, as the things that come out of his mouth do not match with the actions that he takes. To illustrate, the Pardoner says: "but first I'll have to think; I'll ponder something decent while I drink." (Chaucer, p240). In the story that the Pardoner tells, he harshly criticizes drunkenness yet when it comes to his own habits, the Pardoner is not much different from the people that he reviles. Furthermore, according to Millichap's argument, the worldly pleasures, in this case the wine, is abused by the Pardoner. In the context of Christianity, the wine symbolizes the blood of Jesus Christ, whereas the Pardoner uses it for his selfish purposes. In other words, here Geoffrey Chaucer uses the Pardoner as an example of the church's corruption and immorality.

Considering all of the characters and the satirical criticism of them, *The Canterbury Tales* reflects the classical approach as it aims to represent the issues of its time through literature while giving delight to the reader through comedy. The tales are instructive in the means of traditional morality. In each tale it is possible to discern the message and again each of them focuses on a different moral lesson. So, it can be said that Geoffrey Chaucer embraces the idea of Aristotle to a certain extent

as *The Canterbury Tales* does not fit in the classical tradition and the expected form of tragedy. Yet, in the tradition of comedy, it is believed that the humankind can be improved through literature, especially morally. The portrayal of immoral characters in a humiliating way dispense justice in narration and that gives a relief to the reader. As all of the improper use of religion is mentioned above, Chaucer aims to teach some moral lessons to the reader with a sarcastic tone, which enables reading the stories with delight too. So, some objectives of Aristotle and Chaucer in literature go in correlation. Especially with the way the characters are built and shaped. In her thesis Clarice Asbury includes Aristotle's definition of comedy as "an imitation of characters of a lower type, not, however, in the full sense of the word bad, the Ludicrous being merely a subdivision of the ugly." (Asbury, 1951, p9). According to Asbury, a man with true morals does not fit into a comedy. In fact, Aristotle would not accept people of religion as subjects of a satire, as they do not fit the concept of ridicule. In fact, he preferred comedy with characters who have lowly, defected or deformed characteristics. Their personalities are supposed to be minimized. But, in *The Canterbury Tales*, Geoffrey Chaucer's characters do not fit into this limited or restricted profile of the characters. On the contrary, he utilizes fundamental pieces of the Medieval Church, which are constantly in relation with the people. It is not possible to consider them as limited or generalized, as Chaucer's main object in writing the tales was to create a juxtaposition between the distorted personalities of those people of the religion and their missions as parts of Ecclesiastical Order. It is also possible to assert that, since those people are mainly interested in materialistic values, there is a very highly chance they might be suitable for the concept of Aristotle's ideal comedy. Their assimilation can be interpreted as being lowly characters, who are misusing the power in their hands. They all present a sort of masquerade, being wolves in sheep's clothing. Their profession gives an idea of divinity and devotion, whereas their moral state and actions do not match together, making them simply impostors, therefore degraded human beings by choice. Since Aristotle considers imposters with low characters suitable for comedy, almost all the pilgrims on their way to Canterbury can be perfectly used as tools for satire.

Yet in this case, the main imposters are the ones who are related to the Medieval Church. For instance, can it be said that the Friar is capable of meeting Aristotelian ideal comic hero? By being an impostor, he surely does. He uses his "man of religion" status to deceive the people around him, as mentioned in detail above. And, when he was asked to pray for a deceased child, he replies "he had seen the child carried to bliss in heaven." (Asbury, 1951, p49). Here, it is clear that, the Friar is not capable of seeing the child and his state in the afterlife. Yet, his imposturous character is quite prone to mislead.

CONCLUSION

The Canterbury Tales can be seen as a milestone in English literature for it carries the tradition of the classical approach on literature somehow, meanwhile focusing on the issues of the Medieval Era in Britain. It does not only stand as a combination of stories, but Geoffrey Chaucer aims to illustrate the immoral actions of his time while expecting the reader to be awakened through reading them. Arguably, Chaucer ridicules these characters in *The Canterbury Tales* since they were not devoting themselves and adapting their lives to their religious state. By the creation of these characters, it is obvious that Geoffrey Chaucer aims at the Medieval Church, using wit and satire as instruments. Satire and comedy altogether do not only pursue laughter, but the essential part and the function is the correction of the faults for the reader. In the tales, the corruption of the era and the churchmen are constantly criticized and condemned. The faults in the ecclesiastical order and its followers are brought the surface with a humorous behaviour. Each character is written in a form in which they are portrayed as buffoons, and this aspect enables the satire to be read by the classical approach. Historically, shaping the moral vision has been one of the main concerns of the literature and through this work, the reader is introduced to the traditional idea. Even though in the tradition the main genre is tragedy and in a book the reader cannot experience the events directly as an audience can with a play, the purpose behind the setting of the stories does not change. *The Canterbury Tales* as a whole aims to enlighten the reader and compared to the tragedy, it is possible to say that it has a similar outcome. Through the description of the characters with degradation and deformity, the reader is able to draw a lesson from their experiences. None of the Medieval Church followers mentioned above fit the concept of an honourable person, since they are all minimized and abased as a consequence of their actions. The characters are imposters, each one of them is a wolf in sheep's clothing, and they chase different pleasures in life rather than their religious responsibilities to the Church, to the people or the God. As a poet, Chaucer does not try to assert a fact. On the contrary, he leaves the purpose of telling the truth behind, converts it in a way which he interprets the faulty state of the Church. He presents the facts not as a historian but as an artist. And on that point, Chaucer's aim goes in correlation with Aristotle's ideas on literature, even though not in the sense of the artist himself. The main objective comes to the surface, which is directed at revealing false values upon the society. Comedy functions as a correction, with using satire and humour as tools. Therefore, it is possible to say that in *The Canterbury Tales* Geoffrey Chaucer adapts an old heritage to his time and his criticism. They all blend in as a whole and it is not possible to separate one from another, which can be shown as an indicator of Geoffrey Chaucer's success. Another one could be that, just as in the past, today there are people trying to benefit from people who believe in God. The never-ending corruption of the people has never gone away, as far as humankind's history goes back. From the Aristotelian Era to our most recent time. Aristotle came out with an approach in tragedy to teach moral lessons to the audience in his time, which he found essential in a very openly expressed way. Geoffrey Chaucer, similarly, found errors with the Roman

Catholic Church -or The Medieval Church- back in his time and the people of the society along with it. Therefore, he wrote *The Canterbury Tales* aiming just the same purpose with Aristotle, even though their techniques or rules do not match within the literature. But it is true that, both of men of literature embraced an almost identical destination, with the most noble goals. And right on this point, it is the moral approach in literature, which suggests that the reader must be enlightened through art and justice should be distributed within narration.

REFERENCES

Ames, R. M. (1984). *God's Plenty: Chaucer's Christian Humanism.* Loyola Univ. Pr.

Andreas, J. (1984). The Rhetoric of Chaucerian Comedy: The Aristotelian Legacy. *The Comparatist,* 8, 56-66. Retrieved May 3, 2021, from http://www.jstor.org/stable/44367261

Aristotales. (2018). *Poetics.* V. B. Leitch, W. E. Cain, L. FinkeJ. McGowan, T. D. Sharpley-Whiting, J. Williams (Authors), *The Norton Anthology of Theory and Criticism* (3rd ed., p. 103). New York: W.W. Norton & Company.

Asbury, C. (1951). *An Aristotelian Theory of Comedy as Exemplified in the Comic Characters of the Canterbury Tales* (MA dissertation, Loyola University Chicago,1951). Chicago, Illinois.
doi: https://ecommons.luc.edu/luc_theses/900

Astell, A. (1992). Chaucer's "Literature Group" and the Medieval Causes of Books. ELH, 59(2), 269-287.
doi :10.2307/2873343

Chaucer, G., & Coghill, N. (2003). *The Canterbury Tales.* London: Penguin Books.

Hawkins, S. (1964). Chaucer's Prioress and the Sacrifice of Praise. *The Journal of English and Germanic Philology,* 63(4), 599-624. Retrieved February 20, 2021, from http://www.jstor.org/stable/27714511

Hodges, L. (2000). Chaucer's Friar: "Typet" and "Semycope". The Chaucer Review, 34(3), 317-343. Retrieved
February 20, 2021, from http://www.jstor.org/stable/25096098.

Hodges, L. (2000). Chaucer's Friar: "Typet" and "Semycope". *The Chaucer Review,* 34(3), 317-343. Retrieved February 20, 2021, from http://www.jstor.org/stable/25096098.

Millichap, J. (1974). Transubstantiation in the "Pardoner's Tale". *The Bulletin of the Rocky Mountain Modern Language Association,* 28(4), 102-108. doi:10.2307/1346527.

Wurtele, D. (1987). Chaucer's Monk: An Errant Exegete. *Literature and Theology,* 1(2), 191-209. Retrieved February 20, 2021, from http://www.jstor.org/stable/23924409

Thomas, M. E. (1971). *Medieval Skepticism and Chaucer.* Cooper Square.

Tuckwell, W. (1973). *Chaucer, By W. Tuckwell.* Folcroft Library Editions.

Illusion of Media in Timothy Mo's The Redundancy of Courage

Ayşe DEMİR[1]

ABSTRACT

The concept of reality is an issue that has intrigued the minds of people throughout centuries. Since it is possible to perceive the world around us depending on various perspectives, it turns out to be a rather conspicuous topic. This multiplicity of perspectives takes the issue to a further point in which realities are intermingled with illusions; that is to say, it becomes difficult to differentiate illusion from the real. While realities are accepted to be existing as long as they are perceived through the sensory organs in an objective way, illusions are merely the uncorroborated beliefs or assumptions. In other words, illusions are one way of creating false realities. Jean Baudrillard's theory of simulation, which is grounded on the existence of these false realities, covers the illusionary world we live in the modern world. An abundancy of illusions is also applied by literary people in their works since fictitious narration also embodies the features of illusion and does not have to be based on factual data. However, when it comes to the illusions in real life, media tools are to be scrutinized because creating illusions is one way of manipulating the actual events, something frequently used in representations of media. Media, whose popularity has increased in accordance with the high use of technology in modern times, presents the incidents happening outside people's own world. At times, it is the best way to keep up with the rest of the world. However, the contingencies of interpreting an event put the reliability of media into question. Within this framework, the aim of this paper is to examine Timothy Mo's novel, The Redundancy of Courage, in terms of the illusions created by the media tools. The use of media in the plot structure of the novel is aimed to be discussed in detail and explained through the examples from the novel.

Keywords: *Media, Illusion, Manipulation, The Redundancy of Courage, Timothy Mo*

---

[1]Lect. Dr., Pamukkale University, Denizli, aysedemir@pau.edu.tr,
https://orcid.org/0000-0001-8563-590X

ÖZ

Gerçeklik, yüzyıllardır insanların aklını meşgul etmekte olan bir kavramdır. İçinde bulunduğumuz dünyayı farklı açılardan algılamanın mümkün olması konuyu daha da cazip hale getirmektedir. Diğer taraftan, bakış açılarının çok yönlü olmasıyla gerçek ve illüzyonun birbirine girdiği noktada konu karmaşık bir hale gelmektedir, diğer bir deyişle illüzyonu gerçekten ayırmak zorlaşmıştır. Gerçeklik, nesnel olarak duyu organları ile algılandığı müddetçe var olduğu kabul edilen bir olgu iken, illüzyon doğruluğu kanıtlanmamış varsayımlar ya da inanışlar şeklinde tanımlanabilir. Bir başka deyişle, illüzyonlar sahte gerçeklikler oluşturma yollarının arasında yer alır. Edebiyat dünyasında kurgusal anlatım, gerçeklere dayalı olmak zorunda olmadığı ve illüzyon özelliklerini de içinde barındırdığı için, edebi eserlerde illüzyon kullanımı sıklıkla karşımıza çıkan bir durumdur. Ancak, konu gerçek hayatta karşılaşılan illüzyonlara gelince, medyanın sıklıkla başvurduğu bir yöntem olması nedeniyle, medya kullanımının irdelenmesi gerektirmektedir. Modern zamanların beraberinde getirdiği teknoloji kullanımı ile daha çok gündeme gelen medya araçları, insanlara kendi dünyalarının dışında yaşananlarla ilgili bilgi vermektedir. Hatta dünyanın kalanına ayak uydurmanın en iyi yolu olduğu bile söylenebilir. Ancak, yaşanmış bir olayın farklı şekillerde yorumlanabilme olasılığı medyanın güvenilirliğinin sorgulanması gereğine yol açmıştır. Bu bağlamda, mevcut çalışmanın amacı Timothy Mo'nun *The Redundancy of Courage* romanının medya araçlarının ortaya çıkardığı illüzyonlar açısından incelenmesidir. Olay örgüsünde yer alan medya kullanımının farklı yönleri ile tartışılması ve roman örneklemi ile açıklanması amaçlanmaktadır.

Anahtar Kelimeler: *Medya, İllüzyon, Manipülasyon, The Redundancy of Courage, Timothy Mo*

INTRODUCTION

In the accelerated technology of this age, it is rather easy to reach information no matter which part of the world a person lives. Media tools let the events be witnessed by people as if they occur in their living rooms. Thus, media tools are seen as the means of learning what is happening all around the world, which paves the way to inquire the reliability of knowledge gained through media tools. Timothy Mo, a writer of modern times, sets his novel, *The Redundancy of Courage,* in a small fictional island called Danu and he narrates the events through multiple perspectives. Mo's novel sets a true setting to look into the use of media due to the fact that there is an ongoing struggle within the novel about managing people's perceptions through media. Thus, the present article is aimed at analyzing the way media operates during the invasion of Danu.

Among the many ways of perceiving the world around us, sticking to what is caught through the physical receptors can be seen as reliable. Whereas life is such a broad entity that cannot be based only upon the sensory details. Almost everyone has aspirations and beliefs within the scope of their lives. Through their beliefs,

people's conceptions are enriched as well. Thus, illusions, which can be referred to as misleading beliefs, come up as one way of confronting realities since they enable one to avoid the cruel side of the world that makes life difficult. Gerato (1976) claims that "since pleasure cannot be found in reality, one turns to imagination, which is the source of both hope and illusion" (p. 121). In other words, illusion is the possible outcome of people's attempts to cover the realities. The more a person flees from realities, the more s/he dives into the realm of illusions. The greatest risk is, however, distinguishing the realities from illusions, or to put it in another way, the false realities that people hide themselves behind. Gerato (1976) regards the two forms of realities as different:

> the true reality, or the world in which we live (nature), and the false reality, which is the world of illusion. The first is characterized by the life of man, who is doomed to suffering and pain; the second is characterized by our aspirations and ideals which, even though they will never be fulfilled, at least bring to man temporary joy and relief. (p. 124)

THEORETICAL BACKGROUND

In order to figure out the nature of illusions, Jean Baudrillard and his outstanding theory of simulation are worth mentioning since the base of his theory, as he explains in his book Simulacra and Simulation, is on the same assumptions and versions of reality. Simulation, which is defined as "different from a fiction or lie in that it not only presents an absence as a presence, the imaginary as the real, it also undermines any contrast to the real, absorbing the real within itself" and simulacrum, as "something that looks like or represents something else" (Poster, 1988, p. 6) share the common point of being in contrast with reality. Baudrillard (1994) claims that the signs have replaced reality, and so reality does not exist any longer: "it is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real" (p. 2). According to Baudrillard's idea, there is only artificiality, hence distinguishing artifice from reality is getting harder as time goes on:

> The act of simulation is one in which there is no longer any reference to reality, instead what we have is a simulation that is generated without allusion to something real, but rather to a code or model that finds its origins outside of concrete reality. (as cited in Haladyn et al, 2010, p. 263)

Taking the cultural phenomena into the center of his claims on simulacra and simulacrum, Baudrillard suggests that there is also a shift from the constituted thoughts to the fragments in the age of modernity. In his *The Precession of Simulacra,* he claims that "simulation is no longer that of a territory, a referential Being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal" (1994, p. 1). That there is no way to reach absolute truth is strengthened through Baudrillard's idea of hyperreal, another form of illusion.

Within this sense, Baudrillard (1988) divides the orders of simulacra into three categories. The first order is "the classical epoch, from the Renaissance to the industrial revolution" (p. 135). This order can be referred to as the time when imitations of reality start to replace the real. He offers Industrial Revolution as the beginning of the second order, and it is called "production" (Baudrillard, 1988, p. 135). This is the spot where representation is drawn apart from the image. Due to the technological and industrial innovations, it is at the same time mass production's rise into the stage of history. Therefore, it would not be daring to accept it as the introduction of misrepresentations of reality. "Simulation is the dominant scheme of the present phase of history, governed by the code" (Baudrillard, 1988, p. 135) at Baudrillard's last order. The concept of hyper-real suggests that the conventional sense of reality has been uprooted because there is a "new linguistic condition of society, rendering impotent theories that still rely on materialist reductionism or rationalist referentiality" (Baudrillard, 1994, p. 2).

Since this is the age where only simulacrum exists, media ranks at the first place to be blamed for this hyper-reality. Ever since such mass-communication tools as television walked into people's lives, it has become a must question to what extent the realities are reliable.

> In the era of digital technology, the act of simulation is one in which there is no longer any reference to reality, instead what we have is a simulation that is generated without allusion to something real, but rather to a code or model that finds its origins outside of concrete reality (Haladyn, 2010, p. 253).

Figure 1: Media vs. Reality[2]

The illustrious image, which denotes the gap between what real is and how it can be converted into an illusion, puts a strong emphasis on the unreliability of media and its relevant tools almost in any resources that are concerned with this

---

[2] The image retrieved from https://tr.pinterest.com/pin/186336503302970959 (24.01.2021)

issue. "We know so much about the mass media that we are not able to trust these sources. Our way of dealing with this is to suspect that there is manipulation at work" (Luhmann, 2000, p. 1). As Luhmann suggests, the reason why it is referred to as such unreliable is that what is presented may not be true, for sure. Malcolm X's well-known saying about the power of media stands as a justification of this argument: "the media's the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power. Because they control the minds of the masses." (as cited in Iorgulescu, 2016, 101). The following part of this article is intended as an analysis on media use and its illusionary effect in *The Redundancy of Courage* since media's effect on a nation's future trajectory is brought into light in Timothy Mo's narration, as well.

Having a prominent place in literature, Timothy Mo's works have attracted the researchers with an interest in cultural identities, immigrant experiences and ethnic people within the post-colonial context. Timothy Mo's novels are referenced in terms of gender, cultural discourse, and food as identity marker, as well. One of the professors at The University of Hong Kong, Elaine Ho has articles and a book on Mo's fiction, which can be accepted as a guide for reading and interpreting Mo's fiction. She analyzes each novel from various perspectives. In addition, Keith Lawrence (2016) has a review titled "An Opinion or Two" on *The Redundancy of Courage.* Rajiva Wijesinha (1993) has an article titled "Timothy Mo's *The Redundancy of Courage:* An Outsider's View of Identity", which gives an insight into identity matters in the novel. This paper distinguishes from the other works in its dealing with the use of media specifically since of all the studies on Timothy Mo's fiction, media's illusionary effect has been a topic that has not been touched upon.

TIMOTHY MO & *THE REDUNDANCY OF COURAGE*

As an Anglo-Chinese writer, Timothy Mo has a prominent role in representing the Chinese minority within the Western literary world. In his fiction, Mo's protagonists are mostly the immigrants coming from different ethnic backgrounds and living in diaspora. For this reason, Mo draws the characters as individuals who are subjugated to different perception managements by the superior powers with whom they are forced to live in conformity. In *The Redundancy of Courage,* Mo narrates the history of an imaginary island, Danu, and the recurring events Danuese people experience due to the invasion of Danu land by *malais* people. The power struggle between the Danuese and the occupiers sets a perfect setting to study the nature of perception management applied via media by power holders.

Timothy Mo introduces the protagonist Adolph Ng. as an outsider who is caught between the two fires during the invasion. He is "an educated man… a man of (the) modem world" (1992, p. 24) who can portray the things happening around from both sides. In order to have a full grasp of the story and follow the events, it is of much importance to have a clear idea about Adolph's way of living and his perceptions in these different time periods. Shirley Geok-Lin Lim defines Adolph

as follows:

> The narrator-protagonist, Adolph Ng, is a citizen of Danu, a state which is a thinly disguised version of Portuguese Timor. Adolph is self-consciously reflexive of his multiple identities... He possesses a recognizable core of psychological features, among them worldly intelligence, sensitivity to his problematical identity as Chinese diasporic and citizen of a non-Chinese state, loyalty and affection to friends, and a strong will to survive. (1997:98)

Adolph Ng is a cultural hybrid. He was born as Chinese, he gets educated in Toronto and he is a citizen of Danu. In a way, he is "a man of the modern world" (Mo, 1992: 24) as he defines himself. The compilation of his experiences in different cultural backgrounds contributes much to his multicultural identity. In the novel, he emphasizes that "the world of televisions, of universities, of advertising, of instant communications made me what I am. It made me a citizen of the great world" (Mo, 1992: 24). That is to say, the things he has experienced so far constitute "complex elements that go together to make Adolph Ng's character – his ethnicity, his sexuality, his cosmopolitan upbringing, his wit and irony" (Spark, 2011: 172).

The fact that he does not belong to any of the passionate groups lets him a two-folded position to narrate the events clearly. That is to say, Adolph lives in Danu, but he is not a native Danuese. Besides, he does not hesitate to agree with the invaders although he is not one of them. Thus, rather than taking an active part within the confusion of the country, Adolph only cares for himself and his priority is the will to survive. He explains his sense of non-belonging as: "the world of televisions, of universities, of advertising, of instant communications made me what I am. It made me a citizen of the great world" (Mo, 1992, p. 24). The concept of being "a man of the world" gives Adolph a chance to have an adaptable attitude to everything he experiences, which is strongly juxtaposed with vigorous advocates of Danu, known as FAKOUM.

FAKOUM members are the active defenders that try to repulse the invaders both with military tactics and psychological manipulations playing on the patriotic feelings. It is not only the FAKOUM members, but also the occupiers who appeal to the ways of manipulation for the sake of victory. It is possible to say that both sides try to take over the control of the island regardless of what it costs. On one hand, there is Osvaldo, the leader of freedom fighters, who skillfully makes use of the nationalistic pattern for gathering people. On the other side, though they are not manifested so, there are *malais* people who are the "ruthless, implacable killer[s]" (Mo, 1992, p. 102). The striking point is that either in a brutal or philanthropic way, both parties create illusions so that they can sustain their reign in the region.

Regarding the ways of manipulation, Timothy Mo takes a cynical stand against the media's power that distorts the realities while he is touching minorities' trouble of being non-represented in the majority at the same time. In *Orientalism,* Edward

Said (1978) claims on the clash of East and West that "if the Orient could represent itself, it would; since it cannot, the representation does the job for the West" (p. 23) clarifying Mo's point of view on this issue in the novel. Said's claim is that the realities are told by means of Westernized way of thinking when the Orient do not have their own words. In this case, Orient is the one that is excluded and most importantly humiliated, accordingly. Hence, in the novel, FAKOUM takes active steps to spread what Danuese people live to the world and tell the others what is happening there in reality. This need is also of great importance for the Danuese people because they are also aware of the fact that letting the others know the reality is the only way out for them. The illusion of media, which draws on Jean Baudrillard's theory of simulation and simulacra, is an agent that can condemn them as terrorists who betray their country as well as heroes who fight for their independence.

In *The Redundancy of Courage,* "Timothy Mo illustrates the impossibility for media to report the truth even in the more globalized society in the 20th century" (Guo, 2008, p. 55). In fact, there is a meta-layer of manifestations within the novel which signifies the different perceptions and illusions, as well. In the novel, the events are presented through Danuese people's point of view; they are also narrated by Adolph, and media shows a different version of the same events. The most distinctive example of this variation is denoted through the deaths of some Australian filmmakers and journalists. As the occupation starts to be heard, the members of media, whose task is to report the events, are murdered by the malais forces. However, by the media, which is under the hegemony of the invaders, it is reported as one of the cruel deeds of anarchist Danuese soldiers. The soldiers, whose main concern is to defend their soil, are portrayed as a group of terrorists that are posed as threatening the peace of the nation. In this way, the illusion created by media lets invaders another much easier way to plot against Danuese people. In other words, with the perception management of invaders' propaganda, those who do not know what is actually happening there, are manipulated, or that is to say, deceived.

The manipulation of people's ideas through media also reminds "interpellation" in Althusser's terms and brings it to the foreground of this argument: "we tend to feel free, though we are constrained by our identities within a system of ideological categories" (Mauer, 2017, p. 2). In other words, what Danuese people experience are not their choice, neither *malais* people might have decided on the invasion. Rather, Mo points at an ideological apparatus holding the power for the current situation the island is in.

Figure 2: Media control by supreme powers[3]

In the novel, Mo also draws a picture that complies with the image in which the hand holding the rope of media controls all the other people as a whole. Mo, similarly, suggests that the occupation of Danu island is further than a simple power struggle between two nations or a local invasion; rather, it is a part of a barely known strategical plan of the US. While it is not clear during the course of the events, the reader learns through the end of the novel that under the island there is a channel which is "one of only three in the whole archipelago that will allow a nuclear submarine safe passage" (Mo, 1992, p. 405). Upon this revelation, the fact that "the American President and his advisor were in the malais capital" (Mo, 1992, p. 405) gets out of being a coincidence for such outstanding figures to be there. This also reminds of a former explanation about the occupation within the novel: "from the start, our fate was determined not by ourselves, not locally or by the invader even, but abroad, in Canberra and Washington" (Mo, 1992, p. 110), which again reminds the above-demonstrated figure.

The fictional Danu Island is accepted to be representing East Timor, an island in the north of Australia, and the reason for this assumption is the shared similar historical reflections between the two places. As a former colony of Portuguese, East Timor was invaded by Indonesia soon after their declaration of independence. Since a left-dominant administration would be a threat for the West, behind the scenes of the occupation a greater power was accepted to hold a place. In *The Redundancy of Courage,* "East Timor becomes 'Danu', FRETILIN, the resistance movement, becomes FAKINTIL [FAKOUM], and Indonesians become the *malais*" (Lanchester, 1990), but the recurring events are the same.

Mo has a critical point of view on the manipulations of the leaders and media's effects on people's perceptions. He gives another role of manipulating to Mrs. Goreng, one of the influential figures in the *malais* invasion. She invites some journalists "all from the West" (Mo, 1992, p. 338) for interview. Mrs. Goreng's "guiding part in what she called 'these media arrangements'" (Mo, 1992, p. 339)

---

[3]The image retreived from https://twitter.com/_bbradleyy/status/719947454854995968 (24.01.2021)

plays a role for the changes in the conjuncture of the events in Danu:

> They'd chosen journalists very carefully, of course. Rather, they'd selected newspapers, which while endowed with authoritative reputations, were sympathetic to the malais government – in a nutshell, quality right-wing newspapers which weren't soft on Communism. (Mo, 1992, p. 341)

Sharing similar interests with the dominant powers, journalists make it easy for Mrs. Goreng's manipulation, and they are not hesitant to manufacture history through one single angle. Mrs. Goreng makes up:

> lies about the close relations between the old malais half of the island and ours which had, she said, made them indistinguishable for all practical purposes: for example, it was not an invasion but a reunion. … A whole series of lies about Revolution, FAKOUM, The IP and the Civil War followed. (Mo, 1992, p. 342)

A simulation of "reunion" is created intentionally, and journalists are given a role to spread this to the rest of the world. The fabricated data provided by Mrs. Goreng is a way of justifying the invasion. These false realities serve for the fate they are determined to be living. Therefore, the title of the novel is also an elaboration of how *redundant* it would be to stand against it. All the characters are portrayed as acting the given roles in a game that is prescribed by those who hold the rope in their hands. In other words, what happens is beyond their control: "we were correct to think that we had no control over our destinies: to consider that resistance was futile and bravery superfluous" (Mo, 1992, p. 110).

In the novel, there is a perception management on the local and global scale: "The *malais* needed to win friends and influence people… This was the directive from their President… [they] needed collaborators to legitimise the regime in the international forum" (Mo, 1992, p. 118). Thus, the pseudo realities that Danuese people and the rest of the world are presented go along with the military intervention. All their attempts on the media and the endeavors to get integrated into the society points at the legitimization of the invasion before the public. The unreliability of perceptions is also affirmed by a representative of government-oriented media; journalist Speich. He explains this to Adolph as: "truth is relative, Mr Ng. Like beauty it is in the eye of the beholder" (Mo, 1992, p. 359). In a way, this is to accept the reality that the dominant ideologies twist the truths as they wish.

The illusionary effect of media is also accentuated with the following statement from the novel: "if it doesn't get on to the TV in the West, it hasn't happened" (Mo, 1992, p. 91). Mo puts a twofold denouncement through this claim. On one side, the power of media is accentuated as it is given the only way for something to be recognized in the West. On the other hand, since people take up what is given on TV without questioning its reliability, the subjugation of Western people through media is highlighted. Given as the core principle of western ideology, exploitation

of the weaker ones is strengthened through media tools. People are left with no choice but to believe in what they are told with full submission; as stated in the novel, the invaders have "thrown dust in the world's eyes" (Mo, 1992, p. 91) even before Danuese island is confiscated in order to ensure that there will be no vacancies for resistance either at home or on the global scale.

Another form of illusion created by the media in the novel is peace-making process. In reality, Adolph draws a picture of war while describing the invasion he witnesses: "My first sight on that day… stronger than the bad things which came later was of parachutes dropping… it was reinforced battalion, as I now know" (Mo, 1992, p. 3). Adolph personally witnesses the tyranny of the occupiers, "gang-raped them in many instances, this hadn't stopped them from shooting or stabbing some of the woman afterwards" (Mo, 1992, p. 105). In fact, he draws a vivid picture from a war scene: as the bombs fall from the sky, Adolph's "whole world had come down to tiny things, the flies, the seeds, a few blades of grass, a couple of pebbles. They started to assume a momentous significance for" (Mo, 1992, p. 12) him and the other Danuese people, which made them get aware of the extent of the turmoil they are pulled into. Adolph Ng.'s position as the narrator-protagonist in the novel also raises an awareness for the reliability of truths that were distorted by the media and the invaders. As Robert Spencer (2009) claims the novel's

> aim is then to articulate its protagonist's awareness that this insight is essential but insufficient. It shows, via the media's gullibility and incuriosity, for example, that the discrepancy between official and actual truth must be addressed in addition to being acknowledged. (p. 77)

Though not voluntarily, Adolph is given the task to assert that the *malais* people's aim is to bring stability to Danu. The Colonel warns him that he should not have any ideas: "we'll tell you what to say. And you say what we want to hear, or you take a long walk" (Mo, 1992, p. 339). However, by distorting realities, *malais* people try to create illusions by even re-inscribing the historical facts and depict the invasion as if it were a union for the sake of Danu people's welfare. In this way, their so-called betterment would be justified before the other people's eyes.

CONCLUSION

All in all, given through all the above-mentioned explanations, media can be accepted as a powerful weapon that can manipulate the truths and present them different from the real. Within this sense, it would not be daring to say that whoever holds the ropes can let the events be perceived as they wish through the illusions created by media tools. Timothy Mo emphasizes the pervasiveness and the power of media through the invaders' tricky policies in his novel, *The Redundancy of Courage.* A possible conclusion that can be derived from his narration is the unreliability of media tools since among the main ways of creating perception management

media keeps the first rank. Mo draws attention to FAKOUM leaders' endeavors to reveal the malign ambitions of the invaders through the alternative narrations of the same events by different perspectives. "We had to get into the frame of that bigger world" (Mo, 1992, p. 88) is a remark from the novel which denotes that Danu, as a small island, can also take an active part in the world's history. Thus, the developing technologies as well as globalization's effect enhances the chances of a more interconnected world:

> where traditional national paradigms are disrupted by a larger global perspective, as the media beam pictures of international crises, often from the other side of the world, into our living rooms instantaneously, making us feel part of the events, and indeed forcing us to consider our own relation to them. (Spark, 2011, p. 18-19)

Similar to Baudrillard's concept of simulacra, the world is defined as shrinking since the faraway places are even accessible in this way. No matter how far away a place is, it is possible to be informed right after something happened thanks to media tools. The claim of this paper is that what we are given is all the time under the risk of manipulation and Mo' depiction of invasion of Danu island in a two-fold way sets a perfect sample for this case. The illusions that media leads people to believe as well as the defenders' attempts to prove the opposite both stands for the unreliability of media that this paper has intended to shed light on. In addition to the illusions, the excessive use of media at modern times can also be discussed further in terms of the loss of borders and the concept of world citizenship.

REFERENCES

Iorgulescu, A. (2016). Propaganda as a Form of Manipulation. S*ocial Sciences and Education Research Review* (3) 1 101-105 Retrieved March 7, 2021 from https://sserr.ro/wp-content/uploads/2016/05/3-1-101-105.pdf

Baudrillard, J., & Poster, M. (1988). *Selected Writings.* Stanford, Calif: Stanford University Press.

Baudrillard, J. (1994). Simulacra and simulation. (Glaser, S. F. Trans.) Ann Arbor: The University of Michigan Press.

Gerato, E. (1976). Reality of Illusion and Illusion of Reality in Leopardi's "Zibaldone". South Atlantic Bulletin, 41(2), 117-125. doi:10.2307/3198808

Guo, Y. (2008). History, Narration and National Identity in Timothy Mo's Writings, *Comparative Literature: East & Wes*t, 10:1, 50-64, doi: 10.1080/25723618.2008.12015590

Haladyn, J. J. & Jordan, M. (2010). Simulation, Simulacra and Solaris. *Film-Philosophy,* 14 (1). p. 253.

ISSN1466-4615 Retrieved March 8, 2021 from http://openresearch.ocadu.ca/id/eprint/1327/

Lanchester, J. (1991, May 9). The Redundancy of Courage by Timothy Mo. Chatto, Vol.13 No. 9. https://www.lrb.co.uk/the-paper/v13/n09/johnlanchester/ng.

Lawrence, K. (March 19, 2016). "An Opinion or Two" on *The Redundancy of Courage*. Retrieved March 26, 2021 from https://anopinionortwo.wordpress.com/2016/03/19/the-redundancy-of-courage-by-timothy-mo/

Luhmann, N. (2000). The Reality of the Mass Media, (Cross, K. Trans.), Cambridge: Polity Press.

Mauer, Barry. (2017). Notes on Althusser: Ideology and Interpellation. Retrieved February 8, 2021 from http://tandt-blog.cah.ucf.edu/2017/01/27/notes-on-althusser-ideology-and-interpellation/

Mo, T. (1992). The Redundancy of Courage. London: Chatto & Windus.

Poster, M. (1988). Jean Baudrillard: Selected Works. Cambridge: Polity Press.

Polity Press. Said, E. W. (1978). Orientalism. New York: Pantheon Books.

Spark, G. A. (2011). A matter of time? Temporality, Agency and the Cosmopolitan in the Novels of Kazuo Ishiguro and Timothy Mo. Doctoral Thesis, Doctor of Philosophy, University of Dundee

Spencer, R. (2009). "Listening for the echo": Representation and Resistance in Postcolonial Studies', *Journal of Postcolonial Writing,* 45: 1, 71-81

Wijesinha, R. (1993). Timothy Mo's The Redundancy of Courage: An Outsider's View of Identity. *The Journal of Commonwealth Literature,* 28(2), 28–33. https://doi.org/10.1177/002198949302800204

Reconfiguring the Android in "The Electric Ant" by Philip K. Dick

Jian IBRAHIM[1]
Sanaz ALIZADEH TABRIZI[2]

ABSTRACT

In his theoretical essays and literary narratives, Philip K. Dick highlights haunting concerns about the rise of technology and its adverse impact on humans, influencing their realities, behaviors, and subjectivities and often resulting in dehumanizing effects. These effects, which he explores through the ambivalent conflation between humans and machines, are incarnated in his android characters. In the android, Dick creates a multi-layered metaphor. Most importantly, the android is the antithesis of the "authentic human," whose soul is the combination of freedom of will, independence, disobedience, and the ability to feel and express affect, among other behavioral traits. Additionally, the android manifests the traditionalist views projected on technology, whereby machines are confined to their function as instruments at the disposal of humans, excessively exploited by totalitarian ideologies to deprive authentic humans of their souls and, thus, convert them into instruments themselves. This process of conversion, which Dick calls andronization, represents what ideologies—chiefly the capitalist regime—apply to humans through manipulating their behavior by controlling their perception of reality and their own subjectivities. For Dick, andronization is possible because reality is constructed, not given. Utilizing the potentials of construction, he argues, ideologies use technology to create and impose fake realities and subjectivities on humans, and entrap them in illusions of authenticity. Moreover, through fake realities, ideologies turn humans into machine-like creatures, who serve their power-driven interests. All these ideas weave through Dick's selected short story "The Electric Ant" (1987). Backed by core thematic arguments within the theory of autopoiesis and gaining insights from Martin Heidegger's approaches to technology, the paper attempts to explore the problematics with which Dick grappled throughout his career, and seeks to reconfigure the android metaphor. Therefore, using these theoretical frames to analyze the short story, this paper aims to examine Dick's treatment of his protagonist, the android Garson Poole, and, then, to reconstruct the image of

[1]*Istanbul Aydın University, Istanbul, jianibrahim@stu.aydin.edu.tr,*
https://orcid.org/0000-0002-3713-3531
[2] *Assist. Prof. Dr., Istanbul Aydın University, Istanbul, sanazalizadehtabrizi@aydin.edu.tr,*
https://orcid.org/0000-0002-6211-7998

the android as a rebel, capable of championing the authenticity of humans, rather than being a passive tool in the hands of ideology.

Keywords: *Philip K. Dick, Android, Human, Posthuman, Technology, Reality, Ideology, "The Electric Ant"*

ÖZ

Philip K. Dick, kuramsal denemeleri ve edebi anlatılarında teknolojinin yükselişi ve insan üzerindeki olumsuz etkilerine dair, özellikle teknolojinin insanın gerçeklik algısına, davranışlarına ve öznelliklerine etkileri ve çoğunlukla da insani olmayan sonuçlar yaratma noktasındaki tekinsiz bir dizi endişeyi öne çıkarır. Bu etkiler, Dick'in irdelediği insan ve makine arasındaki tutarsız ikilik aracılığıyla android karakterlerinde vücut bulur. Android yaratımında Dick çok katmanlı bir mecaz ortaya çıkarır. En önemlisi ise, android, diğer davranışsal özelliklerin yanı sıra, ruhu irade özgürlüğünün, bağımsızlığın, isyankarlığın ve duyguyu hissetme ve ifade etme yetisine sahipliğin toplu bir tezahürü olan "özgün insan"ın karşı tezidir. Ek olarak, android, insanın tasarrufundaki araçlar olarak işlevlerine hapsedilmiş, totaliter sistemler tarafından özgün insanları ruhundan mahrum bırakarak onları da araçlara dönüştürmek için kullanılan teknoloji üzerindeki gelenekselci görüşleri ortaya çıkarır. Dick'in andronizasyon olarak tanımladığı bu araçsallaştırma süreci özellikle kapitalist düzen tarafından gerçeklik alımlaması ve öznelliği tahakküm altında tutarak insan davranışlarını manipüle etmek maksadıyla da kullanılmaktadır. Dick'e göre andronizasyon, gerçekliğin kendisi de bir inşa olduğu ve verili olmadığı için mümkündür. Dick'in savına göre ideolojiler, bu inşanın sağladığı imkanlardan istifade ederek teknolojiyi, sahte gerçeklikler ve öznellikler yaratıp insana dayatmak ve bu sayede insanı özgünlük sanrılarına hapsetmek için kullanır. Dahası, bu sahte gerçeklikler aracılığıyla ideolojiler insanı, iktidar odaklı çıkarlarına hizmet etmeleri adına makine benzeri yaratıklara dönüştürür. Tüm bu ve benzeri fikirler Dick'in seçili kısa öyküsü "The Electric Ant"te (1987) yaygın biçimde yer almaktadır. Öz var edim teorisinin temel tematik savlarına ve Martin Heidegger'in teknolojiye yaklaşımına dayanarak bu çalışma, Dick'in kariyeri boyunca konu ettiği ve üzerinden android mecazına yeniden şekil vermeye uğraştığı sorunsalları irdelemeyi amaçlamaktadır. Sonuç olarak bu çalışma, kısa öyküyü bu kuramsal çerçeveler bağlamında çözümleyerek, Dick'in baş karakteri olan android Garson Poole'u ele alış biçimini ve nihayetinde, ideolojinin tasarrufundaki edilgen bir araç olmaktan öte insanın özgünlüğünü savunma yetisine sahip olan bir isyankar android imgesini yeniden inşasını incelemeyi amaçlamaktadır.

Anahtar Kelimeler: *Philip K. Dick, Android, İnsan, İnsan Sonrası, Teknoloji, Gerçeklik, İdeoloji, "The Electric Ant"*

INTRODUCTION

In "The Android and the Human", a lengthy panic-charged nonfictional speech, Philip K. Dick indulges his addressees in one of his haunting cybernetic nightmares that torment him as a writer and as an advocate of the liberal humanist subject. He draws a dark image of humans' gradual merger "into homogeneity with our mechanical constructs" that, in the near future, a writer might be forced to stop writing, not because his/her writing machine is inoperable, or is disconnected, but because "someone unplugged [the writer]" himself/herself (Dick & Sutin, 1995, p. 131). This grotesque amalgamation persists across Dick's oeuvre. His plot sequences consist of intelligent mechanic human look-alikes or machine sapiens, including androids and schizoids, as well as villainous posthumans.[3] For the most part, these high-end technological constructs would be attempting to claim control over the soul of real humans by locking it inside a bubble of "animate" or fake reality. Horror stricken by this human-technology conflict, Dick knits apocalyptic narratives about the "dying bird of authentic humanness" (Dick & Sutin, 1995, p. 131), in which he holds technology responsible for the bird's demise. In the character of the android, therefore, Dick presents a metaphor of humanity struggling in the woes of excessive instrumentalization, or what he refers to as "andronization". However, Dick's recurrent depiction of androids as culprits that lack affect and function as tools does not emerge from a pure technophobic proclivity. Actually, Dick draws androids as passive cogs in the vast machine of ideology, notably capitalism. Hence, Dick's android is a reification of the workings of these ideologies that exploit technology to turn humans into instruments themselves through manipulating their behavior by wreaking havoc on their perception of reality, rendering the borders between the human and the machine permeable. In sum, Dick creates a power-based posthuman paradigm, whereby both the machine and the human are disadvantaged—even though he rarely expresses any sympathy for the machine.

Against this backdrop, this paper will compare the Dickian posthuman paradigm to more recent posthumanist trends to highlight the unfavorable position Dick assigns to the machine by portraying the android as the anti-human agent that threatens the boundaries of our abject anthropocentric societies, as well as our liberal human subjectivities. Additionally, the paper will examine Dick's approaches to reality as being subjective, rather than objective, and the adverse bearings this assumption has on humans. Furthermore, this paper will explore some of the core thematic arguments within the theory of autopoiesis and use the thrust of the theory to investigate the double-fold power struggle in which the android is implicated throughout Dick's narratives; whereby the android is oppressed first by ideology, and second by the author. Also, the paper will seek to deconstruct the Dickian metaphor of the android and reconfigure its role by redefining the relationship

---

[3] There is no standard spelling for the posthuman. In some texts, it is written as post-human; in others, the authors opted for dropping out the dash, writing it as posthuman. In the body of the article, I used the second, being the most common, unless it is written otherwise in quoted texts.

between humans and technology. To put all these endeavors in context, the paper will dedicate a section of the argument to "The Electric Ant", a short story Dick published in 1987. In the story, the android protagonist Garson Poole, like all Dick's characters, is captured as seeking means to evade being "trapped" in what Katherine Hayles calls "the 'inside' of a power-mad fantasy" in her book *How We Became Posthuman* (1999, p. 181-182). Finally, drawing the various strings of argument together, the article will show how the android at the end of the story will emerge as a rebel who champions the bird of humanity, rather than cause it to gradually die.

THE POSTHUMAN PARADIGM

Throughout human history, exhaustive literatures attempted to hinge the soul to a fixed formula. Nevertheless, the soul remains a question without an ultimate answer, continuously lending itself to interpretation and reinterpretation. Responding to the anxieties of the cybernetic age, Dick too was compelled to seek an answer and started his life-long probe into humans and machines, which he calls "fierce cold things" in "Man, Android, and Machine" (Dick & Sutin, 1995, p. 147). Answering this question is of paramount importance for Dick because, as the human race, we are pressed into the zombie zone of an emerging "paradigm", where there is hardly any clear line between "categories of the living versus the nonliving" (Dick & Sutin, 1995, p. 147). For Dick, the answer is the means to release humans from this paradigm, which draws on his fear of the increasing mergers between humans and technology. In most of his works, Dick derives cues from René Descartes regarding the soul. Descartes argues that should there be a time upon us when our world is treaded by mechanic look-alikes, humans can still be identified from their copycats through two means. In *Discourse on Method* (1637), Descartes says that the first means is language, while the second is that a machine will never have the needed organs that would "make it act in all the contingencies of life in the same way as our reason makes us act" (1637/1998, p. 32). In the Cartesian schemata, reason is the soul that enables humans to act as humans. "Act[ing]" is also operative in Dick's analysis of the soul and the ingredients that set humans apart, or aloof, from their machine counterparts.

Dick's living-dead paradigm conflates the soul and acting. The soul exists only when humans act as "ends", and it is "no longer active" when humans adopt a "pseudohuman behavior" acting as "instruments, means" and thus assimilating themselves into "machines in the bad sense" (Dick & Sutin, 1995, p. 130). Notably, the assimilation through merger is bad because it results in reification, entailing a derogatory shift in the human position from a subject into an object, and given that objectification is the domain of machines. Dick even refers to the narrowing distance between humans and machines as "dehumanization." In 1982, James van Hise interviewed Dick for *Starlog,* fathoming his opinion on David Peoples's *Blade Runner* screen adaption of his novel *Do Androids Dream of Electric Sheep?* Commenting on the adaptation, Dick said that the film captured the obliteration of

the "distinction" between human and nonhuman, as the protagonist Deckard was extensively "dehumanized" while replicants turned "more human":

[The] fusion of Deckard and the replicants is a tragedy. This is not a victory where the replicants become humanized and there is some victory by humanity over inhumanity. This is horrifying because he is now as they are. . . . show[ing] that any one of us could be dehumanized. (Van Hise, 1982, p. 22)

In the novel, Deckard is a machine haunter. He kills outlaw humanoid machines who fail to act upon the roles assigned to them by human makers. As the conflict advances, Deckard starts to behave more empathetically towards machines and less towards his own kind, becoming almost a replicant himself by imitating machines that are built as to lack affect towards their own species. In Dick's words, Deckard has "reified himself entirely", exemplifying a person whose "soul is dead or never lived" (Dick & Sutin, 1995, p. 140). This emotional-behavioral dehumanization is tragic because it robes humans of the crux of their "authenticity", which distinguishes them from androids. Dick argues that androids might imitate our doings but do not possess human "intent", functioning instead by "tropisms" that are hardwired into them to make them susceptible to human command or designed "stimuli" (Dick & Sutin, 1995, pp. 129-130). This behavioral shift marks humans' loss of their standing as "conditioners" and becoming conditioned themselves. It marks their "andronization", a process which Dick defines as "to allow oneself to become a means" by being unwilling to break laws, obedient and predictable (Dick & Sutin, 1995, p. 133). The process of andronization, as behavioral conditioning or coercion, lays the ground for Dick's posthuman paradigm. Drawing his paradigm on the situation where humans are "inanimate", acting as if "led . . . rather than leading" (Dick & Sutin, 1995, p. 130), Dick hails humans' entry into C. S. Lewis's sphere of "post-humanity". Lewis, in *The Abolition of Man,* argues that this sphere would emerge should humans be treated as "conditioned material." Lewis posits that a "[m]an's conquest of himself" indicates "the rule of the Conditioners over the conditioned human material, the world of post-humanity" (2015, P. 75). Like Lewis's posthuman paradigm, Dick's paradigm centralizes on humans' deprivation of their role as controllers.

Nevertheless, Dick's posthuman paradigm, based on dehumanization a priori, differs largely from Hayles's more modern rendition of the posthuman. Hayles celebrates the organic-mechanic amalgamation because it gives humans greater chances to reconfigure their subjectivity in the light of technology. Defining posthumans, carbon-silicon creatures, Hayles says that "there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals" (1999, p. 3). Dick's paradigm also differs from Robert Pepperell's vision of the mingling of the human and the mechanic, using the term posthuman to refer to "the general convergence of organisms and technology to the point where they become indistinguishable" in his book *The Post-Human Condition* (2003, p. iv).

What drives Dick away from the two thinkers is not only the positive spirit with which they approach the idea. There are also the grounds on which the two have both hinged their definitions. For Pepperell and Hayles, it is what constitutes the posthuman that matters. Contrastingly, for Dick, the posthuman is understood best in relation to the concept of the "human being", which does not pertain to ontology but to "a way of being in the world" (Dick & Sutin, 1995, p. 148). Therefore, the difference between humans and androids is not derived from the fact that the former are born from a womb, while the latter are "[m]ade in a laboratory" (Dick & Sutin, 1995, p. 147). Instead, Dick argues that exploring androids, humans and their properties must be based on the difference not of "essence, but a difference of behavior" (Dick & Sutin, 1995, p. 147). In his novels, Dick lays out his posthuman paradigm through his character apparatuses, consisting of three major actors and usually a fourth that Dick describes as "occluded from us, intentionally" (Dick & Sutin, 1995, pp. 149-150). The three chief characters are androids, schizoids, and authentic humans. The fourth is inferred as ideology that seeks to andronize humans to serve its own purposes.

In a chapter dedicated to Dick's work, Hayles defines Dick's character the "schizoid android" as the "coming together" of a person who behaves like a machine (1999, pp. 161-162). However, the relationship between schizoids and androids as Dick intends it to be is not one of conflation. These two separate entities are linked via a metaphorical behavior. In 1981, Paul M. Sammon hosted Dick for an interview, during which Dick proclaimed that the "android is a *metaphor* for people who are physiologically human, but psychologically behaving in a non-human way" (Sammon, 2017; emphasis added). Furthermore, Dick defines the schizoid as that creature, which by birth is human, but by acting is a machine, or the authentic human who fell into the trap of andronization, becoming posthuman. Drawing from abnormal psychology, Dick posits that in schizoids there is always poverty of emotions because they invest thoughts more than feelings in their lives, identifying thus a "parallel" between androids and schizoids since the two "have a mechanical, reflex quality" (Dick & Sutin, 1995, p. 140). Accordingly, schizoids ravish the boundaries between the authentic human and the machine through behaving without empathy. In most of his works, Dick seeks to put a finger on the behavior that can be defined as human-specific. The behavior that strikes Dick as demonstrative of "authenticity" is not "intrinsic of the organism" but is largely related to the situation which creates "a human where a moment before, there was only, as the Bible says, clay" (Dick & Sutin, 1995, p. 140). Across several essays, Dick defines the authentic human as that who acts depending on the situation, unlike machines that function on cue and reflexively. Additionally, under authenticity, there are free will, unpredictability, and disobedience. For her part, Hayles describes Dick's features of the authentic human as a "compendium of qualities that the liberal humanist subject is supposed to have" (1999, p. 179). Feeling obliged to defend the human subject against technology, its nemesis that is ever-growing in strength, Dick draws androids as a sign of warning against the increasing instrumentalization of humans, who are gradually thieved of their will

and given tropisms instead, all wrapped in the illusion of reality.

THE GRIDLOCK OF REALITY

In addition to the soul—which he locates in behavior, Dick grapples with the concept of reality throughout his narratives. In his article "How to Build a Universe", Dick defines his authorial dilemma. Dick's textual and theoretical research problematics pivoted around two "interrelated topics"—reality and the ingredients of authentic humans (Dick & Sutin, 1995, p. 182). In the article, he adds that throughout his over-27-year writing profession, he explored the properties that create us and our surroundings, which we treat as outside us and call "the not-me, or the empirical or phenomenal world" (Dick & Sutin, 1995, p. 182). Indeed, at the heart of his works, there is an obsession with reality *per se* and the gradual disappearance of the noumenal world, which for its existence does not depend on our perceptions. In "The Android," Dick posits that "our manmade world" manufactured by artificial constructs, including computers, is "beginning more and more to possess . . . animation" (Dick & Sutin, 1995, p. 127). Used by some excessively powerful people, technological products have been capable of animation or generating "pseudorealities" and housing "pseudohumans" in a multiplicity of "pseudoworlds" (Dick & Sutin, 1995, p. 184). However, under the obsession with the fading objective world, there lurks a deeper anxiety about the crumbling unity of the liberal humanist, or authentic human, subjectivity, deemed autonomous and well-defined. With the rise of technology and its access into all domains of life, the boundaries between me and "not-me" are under constant attack, along with the distinctive line between the authentic and inauthentic human; between *human and android.* Accordingly, in most of his works, Dick attempts to overcome what Hayles refers to as the "disturbing" and "revolutionary" cybernetic idea that the boundaries of the human subject are "constructed" not "given" (1999, p. 84). By all means, Dick did not celebrate "construc[tion]" as revolutionary, as much as disturbing, because it introduced a cult of fakery manipulated by those in power for their own exclusive good. Under Dick's paradigm, the fakery induced by technology applies both to reality and the authentic human because the two topics are one. But most importantly, for Dick, fakery is a vicious circle that once unleashed, does not stop, and advances to consume all human communities and replace them with replicant android communities.

In "How to Build", Dick projects on the construction of fake realities terms familiar within consumer-related contexts of highly commercialized capitalist markets, where products are manufactured in mass and sold to consumers, with these consumers themselves then turning into agents marketing and selling the products to other humans/consumers. He says that "fake realities" manufacture "fake humans", and, consequently, "we wind up with fake humans inventing fake realities and then peddling them to other fake humans" (Dick & Sutin, 1995, p. 185). For Dick, this commodification of fake realities is particularly disturbing because humans, upon consuming the fake, turn fake themselves. Therefore, they lose their authenticity

and become vulnerable to andronization. Dick raises these concerns about reality in the form of power struggles, where ideology uses technology to control the soul—the behavior—of authentic humans by controlling their perception of the world, reality, and of themselves. Furthermore, he warns readers that this power struggle should not be dismissed as merely fictional because currently, we inhabit a society where "spurious realities" are manufactured by the media, governments, big companies, religious, as well as political groups, and where "the electronic hardware exists by which to deliver these pseudoworlds right into the heads of the reader, the viewer, the listener" (Dick & Sutin, 1995, p. 183). Moreover, Dick stresses that we should not take the fake reality as the end that ideology seeks to achieve. More willingly, ideological powers use these realities as a mask to hide their true purposes. Consequently, Dick emphasizes that we should recognize that the obscuring of "things as if under a veil . . . is not an end in itself," but, as it creates a barrier between humans and reality, "this veil serves a benign purpose" (Dick & Sutin, 1995, p. 150). He adds that the veil's purpose is to hide the power struggle over the authentic human's soul and the fact that these powers have made us pawns in a covert game. In this game, authentic humans are subjected to a well-studied process of andronization. For Dick, "We are creatures in a game with our affinities and aversions predetermined for us", and we have no other choice but to accept the tropisms we are given in the illusion of intent" (Dick & Sutin, 1995, pp. 149-150). In other words, ideologies jeopardize the liberal humanist subjects by robbing them of control over their perception and inducing their behavior by replacing their autonomy and freedom of will with built-in tropisms and cues. Control over reality is, thus, control over the human's position as living or dead under Dick's paradigm.

A DOUBLE-FOLD ENTRAPMENT

Given the implications of construction, humans and androids alike seem to be trapped inside spheres created by ideological regimes. This line of thought resembles to a great extent the key themes of Humberto Maturana and Francisco Varela, who, Like Dick, were keen on preserving the attributes of the liberal humanist subject, including agency, autonomy, and freedom of will. In their seminal book *Autopoiesis and Cognition* (1980), Maturana and Varela highlight the dynamics underlying the quality of being alive, and one of their main points of departure was reality. To both researchers, similar to Dick, objective reality does not exist. They argue that "No description of an absolute reality is possible", adding that we are engulfed by something outside our boundaries, which common sense drives us to call reality, but this reality is "unavoidably relative to the knower" (Maturana & Varela, 1980, p. 121). It is in their stress on relativity that Maturana and Varela's views diverge from Dick's. For them too, reality is constructed, but it is constructed by observers, not forced on them by veiled powers. In their schemata, Maturana and Valera posit that reality is generated through the interaction between autopoietic systems and their environments. In the "Editorial Preface" to *Autopoiesis,* Robert Cohen and Marx Wartofsky define autopoietic systems as living systems that are "self-making,

self-referring autonomous unities" (1979, p. v), which produce and maintain their own parts while functioning according to internal organizational processes that close them onto themselves. That is, these systems do not act by any directives from outside their enclosed boundaries. This enclosure does not indicate that autopoietic systems are entirely cut-off from their environments. Contrastingly, Maturana and Varela acknowledge the importance of environment for the living systems. Humans, for example, cannot survive without air or water. However, this interaction with environments should not be misunderstood as dependence, but as a process that creates reciprocal shifts both in the environment and the system as to achieve their sustainability. Maturana and Varela intimate that unity, or system, and medium, or environment, function independently as systems as they interact "by triggering in each other a structural change" (1980, p. xx). This reciprocal flow between unity and medium highlights the elasticity of both and renders environment's power over the subject's fate obsolete, not absolute.

Another point that puts Maturana and Varela on a different path from Dick's is their approach to teleology. As discussed earlier, in Dick's paradigm, humans are different from androids because they have telos while androids have built-in tropisms. Maturana and Varela, for their part, argue that teleology, like reality, is constructed. They posit that telos is not intrinsic to living systems, but rather it is projected onto them. Maturana and Varela radically propose that "A living system is not a goal-directed system" (1980, p. 50). Furthermore, they argue that, conversely, the living system is a:

> [S]ystem closed on itself and modulated by interactions not specified through its conduct. These modulations, however, are apparent as modulations only for the observer who beholds the organism . . . externally, from his own conceptual (descriptive) perspective, as lying in an environment and as elements in his domain of interactions. (Maturana & Varela, 1980, p. 50; italics is original)

By tilting the balance of power over perception to observers, Maturana and Varela lend observers an active role. For them, observers, living systems, are not bound by a reality outside themselves, but rather they are the creators of reality. Consequently, while interacting with their environments, observers project onto their fields of perception subjective interpretations. Therefore, Maturana and Varela dismantle Dick's pessimistic power-driven game of fakery. Moreover, by suggesting that teleology is a product of the systems' own relative projections, Maturana and Varela puncture Dick's telos-based discourse that relegated androids to the nonliving sphere. As part of their autopoietic theorizations, Maturana and Varela underscore some of the assumptions underlying the Dickian paradigm, saying that "Machines are generally viewed as human made artifacts with completely known deterministic properties" which make them predictable, while "living systems are a priori frequently viewed as autonomous, ultimately unpredictable systems, with purposeful behavior similar to ours" (1980, pp. 82-83). Nonetheless, they argue that machines cannot be deprived of the living position simply because they are

manufactured by humans. Maturana and Varela posit that humans too can create life. They claim that "If living systems were machines, they could be made by man", pushing against the "intimate fear that the awe with respect to life and the living would disappear if a living system could be not only reproduced, but designed by man" because the "beauty of life is not a gift of its inaccessibility to our understanding" (Maturana & Varela, 1980, pp. 83).

Even though the arguments of Maturana and Varela are quite deconstructive of Dick's and are more tolerant of the machine, some of Dick's power struggles resonate through their discussion about the relationship between autopoietic and allopoietic systems, which is one of subordination. Maturana and Varela point out a number of differences between the two systems, including that autopoietic "machines are autonomous; that is, they subordinate all changes to the maintenance of their own organization", turning other machines into "allopoietic" constructs that "have as the product of their functioning something different from themselves . . . they are not autonomous" (Maturana & Varela,1980, p. 80). However, it is the individuality-based difference that pertains the most to Dick's relations of power. Maturana and Varela argue:

> Autopoietic machines have individuality . . . maintain[ing] an identity which is independent of their interactions with an observer. Allopoietic machines have an identity that depends on the observer and is not determined through their operation, because its product is different from themselves; allopoietic machines do not have individuality. (1980, pp. 80-81)

This difference brings new insights into Dick's obsession with fakery. Applied to Dick's fiction and views, the link between individuality and control over observation threatens that all humans under the reign of ideology might be allopoietic systems, who do not have independent individuality from this imposed on them by technological apparatuses, which tyrannically dictate on them their telos in life. Accordingly, humans are subordinated and entrapped by the stronger autopoietic system the ideology represents. Analyzing Dick's works, Hayles argues that Dick "understood that how boundaries are constituted would be a central issue in deciding what counts as living in the late twentieth century" (1999, p. 161). Hayles, thus, detects in Dick's characters a strife to gain an autopoietic position that can be described as a boundary clash, whereby one tries to win the "privileged 'outside' position" of an autonomous system, which independently defines its own telos, while coercing another into an allopoietic disadvantaged "'inside' position", which forcibly acts according to given tropisms (1999, p. 161). Despite the fact that humans in Dick's literature are depicted as locked in the "inside" of ideology, androids are subjected to a double-fold entrapment. On the one hand, androids are entrapped in the "inside" of ideology that uses technology as an instrument to andronize humans. On the other, the android is entrapped in the "inside" of Dick's authorial reality. The android is imprisoned in Dick's metaphorical oppression—a metaphor of the human who by losing his/her soul turns into a machine—that

banishes the android as an *other,* or as he puts it "that we call the not-me" (Dick & Sutin, 1995, p. 182). By othering the android, Christopher A. Sims argues, Dick maintains the historical status projected on technology, summoning "definitions that label [technology] as something external to humankind and the human life world" (2009, p. 68). Thus, the Dickian metaphor builds on exclusionary views of technology and functions to name all that what a human is not.

RECONFIGURING THE ANDROID METAPHOR

Analyzing Dick's metaphor, Hayles proclaims that the android is not "a fixed symbol, then, as a signifier that enacts as well as connotes the schizoid, splitting into the two opposed and mutually exclusive subject positions of the human and the not –human" (1999, p. 162). It is exclusivity that this section aims to dismantle. Like Hayles, Jill Galvan argues that the android is not a stable sign, as much as a stage for a boundary battle, during which the ontological entitlements of the human species are attacked. She says that "the machine, by declaring its right to live as an autonomous self, challenges the very categories of life and selfhood-and, in turn, the ontological prerogative of its creators" (Galvan, 1997, p. 413). Therefore, to dismantle the Dickian exclusivity, these ontological entitlements demand a pause, particularly the conventional assumptions that advocate for a fine line between humans and technology. These assumptions continuously push for fixed definitions of the human race based chiefly on alienating technology from its process of coming into being and ensnaring technological products within "an evolutionary adaptation that humans have acquired and used to gain dominance over the other forms of life or aspects of nature" (Sims, 2009, p. 68). Within this evolutionary context, mechanic constructs are viewed as passive tools created only to help humans survive their environment, and rule above it. On a metaphorical level, Dick's androids are also tools that function to awaken humans against the totalitarian evils of ideology. Even though Dick does not particularly adopt such an evolutionary perspective, his views remain subject to some of his time's dominant assumptions which, Sims argues, invoke the "binary natural/artificial" and kindle the divide between humans and technology (2009, p. 68). Dick's android metaphor, too, highlights this divide, which must be deconstructed to reconfigure the android and relocate it from the realm of the "not-me" to that of the "me". For the purposes of reconfiguration, these exclusionary assumptions are revisited under a reproduction of Martin Heidegger's main thrust about technology. Heidegger posits that "The essence of technology is by no means anything technological", particularly as he seeks "a free relationship to it. The relationship will be free if it opens our human existence to the essence of technology" (1977, p. 3). Within this free relational field, this statement can be reproduced to be the essence of the human is by no means anything human. This reproduction is applicable because, according to Heidegger, the essence of technology will remain obscure from us as long as we insist on avoiding interaction with technology, and continue to ignore the fact that "we remain unfree and chained to technology" and stubbornly deal with it "as something neutral" that does not belong to our human fabric (1977, p. 4). Heidegger adds that the neutrality-based

"conception" of technology "makes us utterly blind to the essence of technology" (1977, p. 4), and by extension the essence of the human. However, this disruption of the claims of neutrality—which assume that humans and technology belong to separate realms that are specific to them—alone is not sufficient to reconfigure the android metaphor; accordingly, this section will further explore the dynamics of the Heideggerian openness that aspire to achieve a freer relationship between humans and technology. To realize this openness, Heidegger starts with espousing two distinct answers to the question what is technology, creating a third definition of technology, which he calls the "instrumental and anthropological definition" (Heidegger, 1977, p.5). He proclaims that "Everyone knows the two statements that answer our question. One says: Technology is a means to an end. The other says: Technology is a human activity. The two definitions of technology belong together" (Heidegger, 1977, p. 4). Therefore, technology is a tool designed by humans to help them meet their ends. Heidegger portends that the instrumental definition has some power-related undertones because as it functions to put humans in "the right" position to technology, the whole affair depends on humans' mastery of using technology as a means (1977, p. 5).

With concern over mastery, Heidegger brings into the discussion Dick's nightmare of machines taking over the world. He poses the question, "But suppose now that technology were no mere means, how would it stand with the will to master it?" (Heidegger, 1977, p. 5). Posed using Dick's terms, the question would be what if androids that humans created and bestowed with intelligence would stop functioning as means and revolt against their creators, claiming agency. This gives rise to the following inquiry: "[D]oes artificial intelligence qualify as independent agency or is it merely a simulation of individual existence? Again we arrive at the opposition of natural and artificial and the cultural predisposition to value the natural over the artificial" (Sims, 2009, p. 69), and, consequently, the domination of the subject over the object in human-technology relationships. Heidegger dissolves this mastery-based paradigm by redefining instrumentality and technology. He advocates that instrumentality is the basic aspect of technology and that should we investigate technology "as means . . . we shall arrive at revealing" (Heidegger, 1977, p. 12). Under revealing, Heidegger deconstructs the use-oriented relations between technology and humans. Furthermore, he reconstructs the relationship turning technology into a way for discovering our identities in our surroundings; in other words, technology becomes, not a tool, but a path to fathoming our essence as humans. Heidegger also defines the type of revealing regnant in "modern technology" as a "setting-upon" in the form of a "challenging forth", whereby the concealed energies in nature are unlocked (1977, p. 16). Nonetheless, he cautions against regarding unlocking as an exclusively human act. On the contrary, he says:

> Everywhere everything is ordered to stand by . . . indeed to stand there just so that it may be on call for a further ordering. Whatever is ordered about in this way has its own standing. We call it the standing-reserve . . . Whatever stands by in the sense of standing-reserve no longer stands over against us as object.

(Heidegger, 1977, P. 17)

Accordingly, nature that challenges humans to "unconceal" its energies does not do so as a passive object subjected to the intelligence of the human master, but it does as an active agent ready to reshape nature and humans alike. Therefore, Heidegger stresses that in present-time technology, the process of revealing is inclusive of both humans and nature, and is "no merely human doing" (1977, P. 19). Even though revealing through the challenging forth is about the mutual and correlative reconfiguration of the energies of both humans and nature, Heidegger argues that a human might turn power blind and see nature as a domain for anthropocentric hegemony, crowning himself the "lord of the earth" (1977, p. 27). Additionally, he says, this human-centered view of the world engenders a series of delusions including the belief that "everything man encounters exists only insofar as it is his construct", which "gives rise in turn to one final delusion: It seems as though man everywhere and always encounters only himself" (Heidegger, 1977, p. 27). Even though Dick's metaphor can be perceived as a worst-case-scenario of this power blindness, within which the android is observed as the "not-me" in a world seen exclusively as the image of "me", Heidegger's radical disruption of the exclusivity boundaries between natural/artificial, nature/human, human/technology afford a massive space for reconfiguring the android as a rebel, instead of an *other*. Drawing on Heidegger's concept of "revealing", the android, a representative of technology, can be reconfigured as an agentive associate of humans on the path towards discovering their subjectivity, as well as their location in an increasingly technologized world. Therefore, the android can be seen, not as the Dickian murderer, but as a revealer of energies that would breathe life into the dying bird of humanity.

PUNCTURING THE DICKIAN VEIL

As discussed earlier, Dick's texts mostly serve to highlight the two plagues that are adversely affecting our human world, and are replacing it with fake environments inhabited by antithetical creatures, thus, giving rise to the posthuman paradigm. These two plagues, he says, are "living toward reification" and "entry into animation" generated by the machine (Dick & Sutin, 1995, p. 148). One such text is his "The Electric Ant", a short story that appeared in *The Eye of the Sibyl: The Collected Stories of Philip K.* Dick (1987). Furthermore, like his numerous characters, the short story's protagonist Garson Poole is an incarnation of the "hybrid" which inhabits the inanimate and animate worlds at the same time, jeopardizing the established definitions of the human and the machine, the living and the dead, as well as the real and the fake. Poole, for the purposes of this paper, will be the field in which battles over the soul of the "authentic human" are launched by an ideology that obscures itself behind the thick veil of fakery. In the fashion of most of his fiction, Dick, on the one hand, centralizes the story's conflict around the main character's struggle to know his identity, particularly to prove that he belongs to the realm of the me, rather than the "not-me." On the other, Dick creates a direct accord between the identity of the character and the inception of his reality. In

"The Electric", Poole is admitted into the hospital after a vehicle crash during the rush hour. He enters the hospital a human and leaves it an android. Initially, Poole wakes up to find out that he lost his hand, but sometime later the doctor and the nurses tell him the bad news. After studying his chart, the doctor initially tells Poole that "'Mr. Poole, you're *not a man. You're an electric ant'*" (Dick, 1987, p. 251; emphasis added). He is told that he is an android, which the nurse defines as "[a]n organic robot" (Dick, 1987, p. 251). At once, this discovery calls to mind the Dickian posthuman paradigm, where the boundaries between the human and the machine are dissolved almost entirely that the whole world seems to be inhabited by hybrids ignorant of their reality. The doctor highlights that Poole's case is not unique, because they hospitalize an electric ant almost every week, describing the situation as "'[O]ne who, like yourself, has never been told, who has functioned along side [sic] humans, believing himself—itself—human. . . .'" (Dick, 1987, p. 251). By emphasizing the frequency of such discoveries, this quotation depicts Dick's fear of the anticipated technological explosion that would ultimately convert the world into a habitat for *half-human-half-machines.* However, and most importantly, the quotation underscores Dick's conventionalist views about the relationship that links humans to technology, which regenerates the "usual immediate reduction of a technical artifact to its function" (Sims, 2009, P. 72). The doctor, supposedly a human, imposes on the android the reductionist subject to object relations, whereby the android is a tool at the disposal of humans. In the story, Poole is further objectified and alienated from the sphere of the human when the doctor brings the issue of ownership up. The doctor tells him that he will be transferred to a repair facility, where they will either do maintenance work on or substitute his severed hand with the paycheck ultimately sent "'either to yourself, if you're self-owned, or to your owners, if such there are'", adding that soon he will be functioning just as before in the company (Dick, 1987, p. 252). Self-possession is actually one of the key traits of the liberal humanist subject, or to use Dick's terms, of the authentic human. In *The Political Theory,* C. B. Macpherson defines the liberal individual as the owner of him/herself. Macpherson posits:

> Possessive quality is found in its conception of the individual as essentially the proprietor of his own person or capacities, owing nothing to society for them. . . . The human essence is freedom from the wills of others, and freedom is a function of possession. (1962, p. 3).

Having been reduced to the position of the object and denied his freedom as a possessor of his own self, Poole begins to doubt his status and realizes that he was "[a] figurehead" drowned in the delusion of being in control, "along with the delusion that I am human and alive" (Dick, 1987, p. 252). Poole's androinzation is complete when his human status undergoes one final attack from the doctor. The doctor asks Poole to settle the bill for the hospital's services even though he declared that they do not offer treatment to electric ants. Sensing the greed and lack of empathy in the doctor's tone, Poole addresses the doctor, saying "'And thank you for your humane attention'", to which the doctor responds with "'Thank

you, too, Mr. Poole,'" adding "'Or rather I should say just Poole'" (Dick, 1987, p. 252). As the title drops from the doctor's speech, Poole enters into the traditional hierarchy that governs the relationship between humans and technology, which at heart is based on the former's presumed mastery over the latter.

At the repair facility, Poole discovers that he was intentionally kept in the dark as to his real identity as an android. He, thus, brings into the discussion the question of ideology. In the words of Maturana and Varela, he discovers that, for a long time, he was being an allopoietic system coerced to function for the benefit of an autopoietic system that he does not identify, or to be more specific, he was programmed as not to identify. The repair technician tells Poole that the mechanisms inside him must have generated "clickings and whirrings" that should have exposed his reality and that "You never guessed because you were programed not to notice'" (Dick, 1987, p. 253). Realizing he was a victim to what Dick refers to as deliberate "obscuring", Poole describes himself as "[a] mechanical slave" (Dick, 1987, p. 253). Caught in a moment of contemplation, Poole suddenly turns into a mouthpiece for Dick's rhetoric about authenticity. Poole calls himself a freak, "[a]n inanimate object mimicking an animate one" (Dick, 1987, p. 253). He, further, points to Dick's behavioral implications which set the authentic human apart from the android. Wishing to terminate himself, he remembers that probably his owners have "programmed" him and incorporated some mechanisms inside him that would deny him a set of actions if they happen to be at odds with their interests. Poole believes that they have implanted a "grid screen that cuts me off from certain thoughts, certain actions. And forces me into others. I am not free" (Dick, 1987, p. 253). Consulting a database computer, Poole discovers that he is not programmed as much as he is manipulated through his own perception. The computer tells Poole that it is a "reality-supply construct" (Dick, 1987, p. 255)—a punch-hole tape fixed upon his mechanism, the heart-engine placed in his chest cavity—that is controlling him. Like Maturana and Varela, Dick highly correlates reality with a system's existence and position within a hierarchy based on mastery, whereby control over reality is control over individuality; hence, autonomy. Consequently, lack of control over individual reality amounts to slavery, or captivity in the "inside" of the projections of a stronger system, or worst of all, death. Poole recognizes the threat the reality tape poses to his existence, as well as his status as a living creature "[b]ecause my reality, my universe, is coming to me from this minuscule unit" (Dick, 1987, p. 255), and if the unit is jeopardized in any manner, his world would disappear. Therefore, Dick projects onto Poole all his construction-related anxieties and presents him as neck-deep in the ideological power dynamic of fakery. In "Reality as Ideological Construct: A Reading of Five Novels by Philip K. Dick", Peter Fitting proclaims that "[u]nder capitalism, bourgeois ideology works not only to ensure the reproduction of the capitalist system but seeks also to deny its status as ideology and to present its own particular construction of reality as natural and universal" (1983, p. 233). Hiding behind the veil of reality, ideological regimes attempt to normalize their subjects' ties to the environment they create for them, to ensure maximum profit and suppress any potential resistance. While he defines

the power struggle over reality as an ideological game, Dick too acknowledges the importance of keeping the illusion as natural as possible, for should we recognize the "foresighted engramming systems" that obscurely transformed us into pawns in a "game", we would have relinquished the game altogether (Dick & Sutin, 1995, p. 149). In "The Electric," only Poole's deputy, Danceman, knew that he was originally an android, but he was directed against telling him the truth by the company's countless shareholders. The following conversation between Danceman and Poole is exemplary of ideologies' tendency to wear a mask of normality as they seek to retain their hegemony. Danceman tells Poole that it was the stakeholders' original plan to have the large and successful Tri-Plan company "'run by an electric ant whom they could control'" (Dick, 1987, p. 257). This control they designed to obtain through drowning Poole in the illusion that he was the one in control. Danceman adds that he was to keep Poole's real identity from him because "'[y]ou were to think that you yourself made all company policy. . . . I was feeding you what the Beys fed to me'" (Dick, 1987, p. 257). Amidst this dark image of totalitarian control, Poole serves to show that construction bears the seeds of its deconstruction. Moreover, he recognizes that controlling his own subjective reality would amount to controlling the non-subjective reality of the whole world; he, thus, will be exiting the domain of the fake to that of the ultimate real because "[o]bjective reality is a synthetic construct, dealing with a hypothetical universalization of a multitude of subjective realities" (Dick, 1987, p. 255). With holding the reins to his perception, which in Dickian terms is the locus of behavior, or the soul, Poole gains agency over his position within the living-dead paradigm, discovering that with mastering his own perception "he gained control over everything" and is thus different from all the members of the human race "who ever lived and died" (Dick, 1987, p. 255). Poole starts to experiment with the tape, understanding that each punch-hole is a source for certain stimuli, which shows him the world as arranged according to the desires of those who enslaved him. The first time, he covers some of these punch-holes, erasing from his field of observation a huge chunk of New York City. This erasure can be interpreted as spatially abandoning the "inside" of the illusion of reality emanated by the capitalist autopoietic regime.

As he gains new insights into his reality-related presence, Poole starts to develop a new perspective of his situation as an electric ant. When his assistant Sarah questions his experiments, and whether they are some sort of repair work, Poole tells her "'I'm freeing myself'" (Dick, 1987, p. 259). He then starts to reminisce over a time, when TV channels were rife "before the government shut down the independents" (Dick, 1987, p. 259). By curtailing the sources of knowledge, the government confined the populace of the story's world into the limited space of its "inside", allowing them access to a single version of what is happening in their world; hence, limiting their options of what they could include in their "field of observation" and, thus, their subjectivity. Poole envisions a field of various perceptual choices broadcasted all at once as to create a complete image of the objective world. He identifies the potential the diversity of sources could have brought about, saying "'maybe we could. . . . [l]earn to be selective; do our own

job of perceiving what we wanted to and what we didn't'" (Dick, 1987, p. 259), and learning to be selective is the exact opposite of the mechanic cue-based reactions. With diverse sources of perception, humans are more authentic. However, Poole believes that the capacity of a human brain would not be sufficient to process the truth relayed through a multiplicity of sources, but his brain "a quasi-organic brain" can put the pieces together to afford a better-developed perception of the world (Dick, 1987, p. 259). By arguing for the advantages of a merged brain, part human and part machine, Poole highlights the correlative relationship between humans and technology, the subject and the object, nature and human, "revealing" thus energies that ideology attempted to keep hidden from both. Therefore, Poole's experiments with the reality tape acquire new dimensions beyond his subjective revolt and individualist survival. When Poole creates new holes in his reality strip, he creates a new set of stimuli, which he alone is supposed to see. As the strip runs, he observes a flock of ducks. However, to her surprise, Sarah also sees the flock appear and disappear, frantically asking "'They weren't real'" (Dick, 1987, p. 264). Sarah and Poole understand the implications of her seeing the illegally constructed images. Poole tells her that she is not real and that she is one additional delusion that presents itself to his eyes by the "stimulus-factor" of his reality strip. This truth about Sarah leads Poole to contemplate that she perhaps "existed in a thousand reality tapes; perhaps on every reality tape ever manufactured (Dick, 1987, p. 264). This experiment suggests that the reality roll is not responsible for Poole's subjective world only, but that the story's world is actually a projection of the same tape that is drowning all the world's inhabitants in its fake dimensions and tricking them to believe they are humans. The reality tape is an incarnation of Dick's veil which functions to hide that in a world of super technological advances all humans are merely masked androids. Therefore, Poole's last act of subversion, as he cuts the reality tape, obtains a collective profundity. Consequently, disrupting his tape means disrupting the roll that has been keeping the story's world functioning; it does not mean that he only gets to break the boundaries of the "inside" of the regime controlling him, but rather he collapses the whole "inside" as he decides to commit suicide knowing that tampering with the tape is the death of the mechanism. When his world begins gradually crashing, and he finally collapses to the floor, ending into a heap of broken parts, Sarah starts to vanish, until she too finally fades out of existence. Poole, thus, escapes the entrapment of ideology, liberating with him all the creatures imprisoned there with him. By dismantling the fake borders of ideology, Poole also dismantles the borders of the oppressive authorial metaphor, subverting the hierarchy Dick advocates:

> As soul is to man, man is to machine: It is the added dimension in terms of functional hierarchy. As one of us acts godlike (gives his cloak to a stranger), a machine acts human when it pauses in its programmed cycle to defer to it by reason of a decision. (Dick & Sutin, 1995, P. 148)

Poole did not only question his programming; he rather brought chaos on the system and shut it down. By doing so, Poole collapses the exclusivity of authentic rebellion that Dick, in his article "How to Build," reserves only for "the authentic human being who matters most, the viable, elastic organism that can bounce back, absorb, and deal with the new" and who understands that ideologically normalized "objects, customs, habits, and ways of life must perish so that the authentic human being can live" (Dick & Sutin, 1995, p. 184). At the end of the story, when everything starts to disappear, Poole, the android, enters the spotlight, not as the passive image of a human relinquishing his/her authenticity, but he plunges out as an active rebel who joins humans on the path of reclaiming their humanness. Poole exits the entrapment of his author a hero and an owner of a soul of his own.

CONCLUSION

To bring the discussion full circle, it would be crucial to revisit Dick's vision of human-android relationships, and recap the paper's main thematic preoccupations which together hold a potential answer to Dick's following essential question: "Do [androids] have souls at all? Or, for that matter, do we?" (Dick & Sutin, 1995, p. 147). The first section of the paper addressed Dick's interpretation of the soul as largely exclusionary because he defines the soul as a set of behavioral traits that consolidate the boundaries of the authentic human subject. These traits include freedom of will, adaptability, and the urge to resist assimilation into the machinery of authoritarian ideology. Based on this definition, Dick established his pseudohuman paradigm, as the zone of the technological age, where boundaries between the living and the nonliving are made permeable, problematizing the established distinctions between the soulful human and soulless android. Additionally, the paper approached the Dickian android metaphor, which exemplifies the behaviorally inauthentic human. In the second section, the paper explored Dick's concerns over the cybernetic claims that objective reality does not exist and that the human subject's boundaries are perceptually constructed, rather than intrinsic, along with ideologies' use of construction and technology to create fake realities and andronize humans, robbing them of the soul and giving them tropisms instead. In the third section, drawing on the autopoietic arguments of Maturana and Varela, the paper deconstructed the Dickian living-nonliving paradigm by advocating the two researchers' idea that all systems in life, including machines, are autopoietic, and thus living and autonomous, unless they are coerced to the position of dependency through certain subjective perceptual interpretations of the interactivity between the system and his/her/its surrounding environment. With the perceptual subjection, Maturana and Varela evoke the power dynamic that underlies Dick's ideology-initiated cult of fakery. Under these dynamics, the paper posited that the android is perceptually trapped twice and made allopoietic first by ideology, and second by Dick as an author. This dual entrapment is the core of the android metaphor. On the one hand, the metaphor carries the conventionalist presumptions about technology as a passive tool in the service of humans; on the other, the metaphor stands for the behaviorally deprived machine, which can never act in a soulful manner. The metaphor is reconfigured

in the fourth section of the paper, by incorporating Heidegger's definition of technology as "revealing" through "challenging forth". The definition dismantles the fixed boundaries between human and nature, nature and artifact, as well as human and technology, which used to instate humans' hegemony over nature and alienate technology from the existential fabric of humanity by projecting onto artifacts the exclusive position of a tool at the evolutionary disposal of humans. Henceforth, the Heideggerian argument reconfigured the technological "revealing" as a joint action carried out by humans, nature, and artifacts. Finally, by applying the reconfigured activity of "revealing" to Poole's rebellion in "The Electric Ant", the paper set the notion of the behavioral soul into motion, liberating it of its strictly human aspects and turning it into a feature that both humans and androids can "have" as they cooperatively "reveal" and puncture fake realities threatening the authentic human.

REFERENCES

Cohen, R. S., & Wartofsky, M. W. (1979). Editorial Preface. In Maturana, H. R., & Varela, F. J., *Autopoiesis and cognition: The realization of the living* (pp. v-vi). Dordrecht: D. Reidel.

Dick, P. K. (1987). *The eye of the sibyl: The collected stories of Philip K. Dick (The collected short stories of Philip K. Dick, vol. 5)*. New York: Citadel Twilight.

Dick, P. K., & Sutin, L. (1995). *The shifting realities of Philip K. Dick: Selected literary and philosophical writings.* New York: Vintage.

Dick, Ph. K. (2017, October 7). *Rare Blade Runner interviews with Philip K. Dick.* (P. M. Sammon, Interviewer). Retrieved from: https://youtu.be/3d7XMnmPgUk

Descartes, R. (1998). *Discourse on method and meditations on first philosophy* (D. A. Cress, Trans.). Cambridge: Hackett. (Original work published 1637).

Fitting, P. (1983). Reality as Ideological Construct: A Reading of Five Novels by Philip K. Dick (De la réalité comme construction idéologique: Lecture de cinq romans de Philip K. Dick). *Science Fiction Studies, 10* (2), 219-236. Retrieved September 12, 2021, from http://www.jstor.org/stable/4239550

Galvan, J. (1997). Entering the Posthuman Collective in Philip K. Dick's "Do Androids Dream of Electric Sheep?" *Science Fiction Studies,* 24(3), 413-429. Retrieved September 10, 2021, from http://www.jstor.org/stable/4240644

Heidegger, M. (1977). *The question concerning technology and other essays* (L.William, Trans.). Chicago & London: Garland Publishing. (Original work published 1977

Hayles, N. K. (1999). *How we became posthuman: Virtual bodies in cybernetics, literature and informatics.* Chicago & London: Chicago University Press.

Lewis, C. S. (2015). *The abolition of man.* New York: HarperOne.

Macpherson, C. B. (1962). *The political theory of possessive individualism: Hobbes to Locke.* Oxford: Oxford University Press.

Maturana, H. R., & Varela, F. J. (1980). *Autopoiesis and cognition: The realization of the living.* Dordrecht: D. Reidel.

Robert, P. (2003). *The post-human condition: Consciousness beyond the brain.* Bristol: Intellect.

Sims, C. (2009). The Dangers of Individualism and the Human Relationship to Technology in Philip K. Dick's "Do Androids Dream of Electric Sheep?" *Science Fiction Studies, 36*(1), 67-86. Retrieved September 10, 2021, from http://www.jstor.org/stable/25475208

Van Hise, J. (1982, February). Philip K. Dick on Blade Runner. *Starlog,* (55), 19–22.

Teaching English as a Foreign Language through Literature

İrem Nur CAN[1]
Esma TEZCAN[2]

ABSTRACT

Literature in all forms and languages serves as a gateway for people to get introduced to culture, history, authors, and background of the period the literature piece was written in. In addition to giving people perspective of the above-mentioned elements of literature, studies have shown that literature could also be used as a means of teaching a foreign language to students, regardless of age or background. However, for the effective integration of literature in EFL classes teachers must be aware of their students' needs, knowledge, culture, and linguistic capabilities. This will allow teachers to assess what pieces of literature would be most appropriate to use and they will be able to present the historical background for the piece/text chosen to their students. Moreover, one of the considerations for the effective use of literature in teaching EFL is choosing a piece that would be of interest to the class, in terms of cultural relevance so that students are engaged and motivated. Lastly, another consideration is age. Age is a significant factor in selection of the appropriate methods for students, as adults and young learners typically have different purposes and motivations, especially when learning a foreign language.

Keywords: *FLT, Teaching Methods, Hybridity, Non-native speakers.*

ÖZ

Edebiyat, yazıldığı dönemi ayrıntılarıyla anlamamızı sağlayan çeşitli kültür, tarih ve yazarları baz alarak bize sunan bir geçit aracıdır. Okunduğu dönemle ilgili farklı bakış açılarını kazandırmasına ek olarak yabancı dil öğreniminde kullanılabilirliği de yapılan çalışmalarca kanıtlanmıştır. Yabancı dil öğretiminde, sınıf ihtiyaçları ve öğrenim şekilleri çeşitli faktörlerce belirlenmiş olup uygun edebiyat eserinin uygun seviyesi ile farklı gruplara hitap etmesinin mümkün kılındığı gözlemlenmiştir. Yaş, çevre ve benzeri faktörler göze alınarak yürütülen çalışmalarda, elde edilen bulgular

edebiyatın yabancı dil öğretimine olumlu yansıdığı yönündedir. Kullanılacak edebiyat metni seçilirken, seviyeye ve hitap ettiği kitleye göre belirlenmesinde öğreticiye önemli rol düşer. Bu bağlamda, yaş, öğrenme motifleri ve hedefteki seviyenin uygulanabilirliği açısından, öğrenme yöntemi belirlenirken amaç-sonuç ilişkisince yönlendirmede önemli rol oynar.

Anahtar Kelimeler: *Edebiyat, Öğrenme Yöntemleri, Öğrenme Etkenleri.*

INTRODUCTION

This paper will focus on the concept of using literature in teaching English as a foreign language (EFL), specifically, the focus will be on the significance of using literature in English language learning, using literature with non-native speakers of English, young and adult English language learners, and approaches that can be used in teaching EFL through literature.

Moreover, this paper will look into the various types of research that were conducted to measure the benefits of using literature in teaching a foreign language. One research study was carried out by Chen, Chen and Sun (2010) on fifty-six Taiwanese high-school students to improve comprehension skills of students learning English as a foreign language in a three-month period. This study revealed a significant improvement in the students' reading skills, as well as an improvement in literacy overall. The teachers were also more capable of gauging and assessing the students and noted noticeable improvement when using literary pieces in terms of student discussion, and engagement. Thus, integrating literary texts for EFL students could introduce them to new vocabulary and allow them to interact with the language in a more engaging and interesting manner.

However, a research study by Alfaki (2014) presented how literature could, if not implemented effectively, lead to disengagement in the students, and a lack of willingness to learn through the selected literary pieces. These findings came from the introduction of literary pieces that to secondary school students in northern Sudan. Literary pieces such as *Things Fall Apart, Treasure Island, Jane Eyre, The Prisoner of Zenda, Oliver Twist, Anna and the Fighter,* where the novels exceeded the students' literacy, or comprehension skills, as well as their cultural backgrounds. That is why, it is essential for the teachers to assess their students' needs and capabilities in choosing pieces that would most benefit the class, especially younger students, which will be discussed further in another section of this paper. Ur (2002) highlights how utilizing literature could be a useful addition to a classroom for its contribution to the enjoyment and interest of the learners, while also addressing the issues that accompany literature, such as some texts being disengaging for the students, which could be solved through careful selection of literary pieces (p. 202).

There are two schools of thought regarding the integration of literature in an English teaching classroom. The first school argues that the topics of linguistics need to be the focus, such as syntax, grammar, semantics, and phonology. While the other school argues that understanding literature needs to be the objective of the class, such as studying, and analyzing the works of poets, and authors alike. According to Salih (1989), "the study of literature has a significant role to play in university English programs and that a positive correlation exists between literature on the one hand and students' language skills and linguistic knowledge on the other" (p. 26).

Teaching a foreign language through literature usually entails the use of poems, novels, plays, and basic anthology. Literature is vast and there exists a huge number of entries for teachers to choose the most appropriate texts depending on the level of the class, background of the students, and the frequency and ease of which the students use the English language in class. Moreover, a teacher must use literature in a way that would improve the four main language skills of students, which are speaking, writing, reading, and listening. When literature is being used, these skills cannot be neglected, and must be used in parallel with the teaching methods the teacher decides to use in class.

Literature reflects the culture, history, and traditions of the time when a piece was written. This is an important factor that teachers need to examine when designing a syllabus for their English classes. It would be most suitable to find a piece that students could relate to, while also engaging their thoughts for healthy discussions in a classroom environment. It is important to understand literature, as well as the most efficient way to utilize it in English teaching. It is common to think that literature is for advanced English studies only and could be difficult to understand in some contexts. That is why, when using literature to teach EFL, it is imperative for a teacher to recognize what the class needs are, and what purpose the class serves. Through doing so, the teacher will be able to choose literary pieces that are more relevant, as well as beneficial to the class. According to Kramsch (1993):

> Many arguments have been made in recent years for including literary texts in the readings taught in language classes. More than any other texts, it is said, the piece of literary prose or poetry appeals to the students' emotions, grabs their interest, remains in their memory and makes them partake in the memory of another speech community (p.130).

Including literary texts in classes increases motivation, and eagerness to learn. However, that cannot be the only focus of the class as it is just as important to learn the spoken language, as much as the written, which would be done through activities that would simulate real-life situations, that students can connect with, as well as use in everyday life. Integration of the four language skills mentioned above is crucial to achieve fluency and proficiency in English, as Shamsitdinova (2018) mentions, "Integrating the four language skills in instruction raises learners' proficiency levels and enables advanced language learning. It enables students to

use the language for purposeful communication" (p. 118). Thus, the teacher needs to acknowledge the purpose of the class before employing any teaching method. For this paper, it will be assumed that the purpose is teaching English as a foreign language (EFL), meaning that teachers will be teaching non-native students from different backgrounds, cultures, and of various ages.

1.0   Significance of Utilizing Literature in English Teaching

It is important to understand what addition literature would bring into an English teaching class. Vocabulary for instance, could be improved using literature, and grammar as well. A study by Horst, Cobb, and Meara (1998) was done on thirty-four students at a university in Oman to establish the relationship between reading and learning new words and vocabulary. Through reading a literary piece, students were eventually able to associate new words, and had acquired new vocabulary due to the frequent use of some words in the novels. Therefore, it is recommended for teachers to use novels, and focus on high-frequency vocabulary to get the students accustomed to the language, and attain knowledge of certain vocabulary that they will most likely see in different literary pieces. Moreover, literature allows the students to relate to the language, and the author. It would connect them to the significance of the language and would allow further understanding of the culture behind the literary piece. According to Mitchell (1989), "literature extends the second language classroom beyond its four walls and into the community of the target language and culture" (p. 74).

Using English literature in classrooms not only improves the four language skills, but also benefits the learners beyond the walls of the classroom, and its syllabus. Hismanoglu (2005) writes about the various reasons why any teacher might want to include literature in an English teaching class. These reasons being valuable authentic material (providing students with knowledge on various linguistic forms), cultural enrichment (adds to the cultural grammar, as well as understanding of foreign cultures through storytelling and literary texts), language enrichment (learn syntax and improve understanding of the written language), and personal involvement (students are more interested to learn the language as they become more involved in the literary texts) (p. 55). Each of these additions is valuable and provides learners with a more accessible use of the language through literature. However, to truly take full advantage of using literary texts in classes, teachers are always required to mind the approaches they use, some of which are further discussed in the next section.

1.1   Approaches to Teaching EFL Through Literature

Firstly, some learners might not have the language ability to fully grasp the message being conveyed. Ghazali, Setia, Muthusamy and Jusoff (2009) think that proficiency levels between the students and the literary piece being used need to be equivalent. It is vital to do so as to avoid disengagement from the students,

and lack of motivation towards the lesson (p. 52). The pieces to be chosen must be at an equal level of the class' understanding, as well as belonging to the same culture to be more relatable. For example, interest in fiction has been very widely expressed in recent years by teenagers. Using the books of *Harry Potter, Lord of the Rings,* and such works, would surely bring interest and relevance to the class, as well as increase engagement and willingness to learn.

Secondly, a study by Mustakim, Mustapha and Lebar (2014) was conducted to evaluate the different approaches when teaching contemporary children's literature that were used by five different EFL teachers, from five different schools in Malaysia. This study revealed what approaches best suited the students through observing the classrooms, and using semi-structured interviews conducted with the teachers to further understand the results of the study. The study observed on year five students revealed the approaches that resonated most with the teachers were the Information-Based Approach and the Paraphrastic Approach. The Information-Based Approach consisted of teachers providing background information of the literature being used, as well as provide context to the class, thus ensuring that the students acquire knowledge on the literary pieces, while also understanding the subject matter. The Paraphrastic Approach involved the teachers explaining the literature to their students using simple terms, thus ensuring they understand through feedback provided post-class, as well as from class discussions. This study suggests the various approaches that could be used by teachers when integrating literature in their classroom and provides reasoning for the most suitable methods. However, the approaches used also depend on several factors, such as proficiency of the students, their age, and cultural background. Thus, before implementing a specific approach, teachers must always be aware of these factors and choose the most appropriate one.

Furthermore, historical background of the literary pieces chosen by the teacher must be given, as this initially introduces the class to the society of the language being taught. Using literature for English teaching provides the students a sort of access to different societies that come to existence through reading the literature of that language. Language, literature, and culture are all intertwined and play a role in shaping one another. Language reflects cultures, traditions, and beliefs of a society, and as such, the literary works of any language act as reflection for the tenets of society in the period where those pieces were written (Permawardhena, 2005, p. 94). Through introducing a historical background, literature can then be integrated in English teaching classes to improve the language skills of EFL learners.

In addition, teachers need to have ELF awareness when teaching English, as several students would have different backgrounds, which would mean that students might have developed different pronunciations and different forms of speaking the English language. It is crucial for the teacher to be aware of these while teaching English, especially when wanting to apply literature in their classrooms. Strong (1996)

claims that using literature in classrooms can motivate the students and get them more engaged in reading especially when the students are provided with a wide selection of literature that play to their interest. In addition to improving reading skills, literature also provides the students with an opportunity to learn about the different cultures and their values, and thus would be a great addition to use in EFL classes (p. 291).

Hence, the teacher must avoid conforming to one form of literature. For example, using purely British/American literary texts would ultimately create a false narrative of how English is spoken in realistic terms. To avoid creating this false narrative, teachers should ideally use a mixture of literary texts from around the world, some from native English speakers, and some from non-native English speakers. The next section dives deeper into this issue, and how to go around using the proper literary texts with non-native speakers.

2.0   Using Literature with Non-native Speakers of English

This section will mainly focus on how different students of different backgrounds, more specifically, non-native speaking ones, or as mentioned previously, EFL learners, would be able to relate to the literature and consider the effectiveness of using literature with those learners. Permawardhena (2005) points out the several benefits of integrating literature in EFL classes and states that doing so enhances the students' skills in more than one area. The integration of literature allows the students to develop their critical thinking, and analytical skills, while also exposing them to different cultures, as well as how the language is used in different societies according to the period that the piece was set in (p. 96). Literature continuously proves to be a worthy addition for teachers in the EFL classrooms where students could have noticeable improvements in many aspects of the English language, as well as the four main skills, reading, writing, listening, and speaking. Literature also allows the students to be more expressive in a foreign language as they become more aware and knowledgeable on how the language is used in communication. In addition, a study carried out by Yeasmin, Azad and Ferdoush (2011) on first-year undergraduate students in ASA University Bangladesh found that the use of literature in EFL classes created a more enjoyable environment that allowed students to participate more often. The students were interested and more engaged in the learning process and seemed to enjoy stories that were written by natives (p. 293).

To efficiently integrate literature in English language teaching, teachers must consider using literary texts from various authors of various backgrounds to provide a better understanding of how English is used globally, and to also eliminate the idea of *perfect English* in literature, as well as in real life. Hybridity in literature could be seen as a solution to introducing students from different cultures and backgrounds to a piece of literature. When non-Western authors use hybridity, they mix their own culture with that of the West, making their literary piece more relevant to readers from both cultures. Many authors use hybridity of languages when writing

literary texts, and teachers implementing these texts in classes provide a wider view of the use of English in communication, while also providing better engagement from students that come from the same background, or culture of the author. The use of hybridity adds to the understanding of the students from the cultural aspect as it becomes more relatable. Thus, teachers must also attempt to create a relation between the students and the literary texts through culture to maintain relevance. The concept of hybridity in literature serves as a benefit to both teachers and learners, as it makes relating to the texts simpler through engaging them by associating to their culture and norms. Bayyurt (2018) provides examples of such authors that use hybridity in their texts such as Orhan Pamuk, 2006 Nobel prize winner, that uses English and Turkish languages in his works. Khaled Hosseini, author of *The Kite Runner* (2003), is another author that equips hybridity in his novels through using words in Pashto and translating those words to English throughout the novel (p. 10).

Moreover, choosing a wrong literary piece in a diverse class could lead to a confused environment, with students not being able to follow the pace of the literary piece. In addition, utilizing literature in a class of different backgrounds would provide the students with insight on how the language originated, its culture, and how the language is generally spoken, and written. However, the literature used in the class needs to be inclusive of all students to avoid marginalizing them. Inclusivity would improve participation among students, and lead to more discussions that allow the teacher to further assess their students' learning. Thus, it is crucial for the literature the teacher chooses to be both beneficial for their EFL class, as well as encouraging students to learn more about the literary pieces. Landt (2006) emphasizes this point by suggesting that teachers integrate multicultural literature and offers a guide on how a teacher could proceed with picking a hybrid literary piece. She continues to write that realism, diversity, depiction of minority characters, authenticity of the dialogue (culturally) are all factors that teachers need to consider when picking a text that will serve to be multicultural and inclusive for their students (p. 695). In addition to using relatable material, for a teacher to be most effective, they might also need to use L1 to reach less experienced students and get their understanding. Utilizing the students' L1, however, should be minimal and only used in classes of beginner levels.

To achieve the most out of English teaching, one must be able to adopt and integrate different methods into the class, and keep the students interested and engaged. Relying only on literature might produce unmotivated students who do not understand the use of the spoken language. As mentioned by Butler (2006), students need to fully understand and grasp the literary pieces used in class and be able to emerge themselves in the literature. Through this emergence, students are more indulged in the writing, improving their critical thinking skills, in turn with their other language skills (p. 61). Thus, it is significant to include teaching methods that would bring knowledge of how the language is used on an everyday basis, as well as maintain the use of contemporary teachings, such as task based, and competency-based methods. Moreover, Butler (2006) cites various authors that

suggest many methods, that teachers can use to aid students in getting motivated and more interested in learning literature and in turn learning the English language. For example, Tomshca (1987) recommends that teachers use their students' native language to re-write literary texts, such as poems and ask their students to translate those texts back to English, ultimately comparing their work with the original (as cited in Butler, 2009, p. 61). The integration of various methods ultimately relies on the purpose of the class, and once that is recognized by the teacher, the method to choose also becomes more obvious.

2.1   Use of Literature with Young and Adult Learners

When teaching literature, the age of the learners plays an important role in absorbing the information provided by the teacher. Adults and children tend to learn differently especially when it comes to second language acquisition. Brain capacity, psychological factors, exposure to the language, are all factors that determine the learning capacity for young and adult learners. Saville-Troike (2006) addresses this by acknowledging that adult learners have better memory and could thus memorize new vocabulary at capacities larger than younger learners. Moreover, their analytic capability also allows them to better understand the rules of a language, and its grammar (p. 84). However, children have a better chance for acquiring a second language due to the 'critical period' theory, where if a language is introduced at childhood, acquisition will be more likely "L2 acquisition will more likely be complete if begun in childhood than if it does not start until a later age" (Saville-Troike, 2006, p. 82). In addition, adults tend to be more focused in the purpose of the class than young learners and would want to make the most out of their education. Long (2015) and Brewster, Ellis and Girard (2002) agree that adults usually learn a new language with purposes and objectives that might differ from that of a younger learner. Their purposes are usually specific to certain needs, such as being abroad, getting a new job, and so on. Thus, adults need their foreign language classes to be relevant and specific, where those classes are designed to meet their requirements, and bring them closer to their objectives. Therefore, age becomes a crucial factor to consider when teaching EFL.

For the reasons stated above making the distinction between which literary pieces to use with young and adult learners is imperative. Young learners cannot rely entirely on literature to grasp the English language. There needs to be stimulus for them to stay engaged and focused, and that is where picking the right type of literature becomes crucial. Teachers need to keep the children engaged and motivated and invoke their creative thought process to achieve the most of their education. Teaching a second language to young learners needs to be enjoyable, and most importantly, include retainable information that the learners would be able to use while communicating in the English language. Ara (2009) writes that fun activities such as singing, rhyming, and games seem to be the most effective approach when teaching young learners, providing the learners with benefits that go beyond language learning (p. 164). Young learners are usually less focused while

being more energetic than adult learners, thus they require classes to be taught in a manner that is not boring and entices them to focus during class. Brewster et al. (2002) agree on the matter and write about the many benefits of using songs, rhymes, and chants on young learners. Such an approach could be used to introduce, practice, or even revise a foreign language, as well as capture the attention of the students. Pronunciation, structure, vocabulary, and other skills could all be improved through songs, rhymes, and chants (p. 168). Thus, due to young learners needing more incentive to focus and engage during class, teachers need to integrate multiple methods that would make the learning experience more entertaining.

As for adult learners, their attitude towards learning English through literature is influenced by many factors, including their purpose for learning the language, whether their aim is to learn about literature and its history, and deeply dissect it, or if it is used as method to learn the English language. For example, adults, or university students could choose to major in English Literature from a form of interest towards the topic. Adults that choose this path do not expect to master the English language through their major, but only to become more knowledgeable of the culture, and history behind it. Whereas other adults may pursue a degree in English literature for the purpose of exposing themselves to the language, learn more vocabulary, and the use of grammar in written texts. Whatever the purpose might be, literature is a beneficial tool for English learners to develop their proficiency, whilst exploring the history and culture of the language. However, students' attitude towards integration of literature into English classes must be considered. For example, in a study conducted by Ashrafuzzaman, Ahmed and Begum (2021) to learn more about the benefits of using English literature for learning English language, and for also developing the four skills, reading, writing, speaking, and listening, thirty undergraduate university students in Bangladesh were selected as participants, and it was found that the students seemed to view literature and grammar as parallels, where grammar needs to be learned and properly acquired for the students to fully grasp literary texts. The study found that "another reason for not preferring literature to grammar is that without having the basic grammatical knowledge a learner will face huge difficulties in learning a language if he/she directly switches into literature" (p. 1198). Therefore, this study refers to the importance of choosing a literary piece that is compatible with the learners' four skills, and most importantly their comprehension. Eventually, through picking a suitable literary piece, the students will more than likely witness improvement in their English language, as many of the studies mentioned in this paper have proved.

However, albeit some students had difficulty in the selected literary work, the study carried out by Ashrafuzzaman et. al. (2021) found that:

> [A]ll the respondents (n=30) agreed that literature can play significant role in developing language skills. All of them were highly benefitted by practicing literature towards developing their dexterity. They also mentioned that it was enjoyable to learn English language through literature because it didn't create

any pressure to learn (p. 1198).

Furthermore, it is important to keep the opinions of the students in mind when going through English teaching classes, and take notes of their favorite genres, and what they intend to learn from the class. Teachers need to keep an open mind, and a vigilant eye towards all learners, especially adults, as with age, some might feel more hesitant to speak a foreign language if they have not adapted to it yet. Thus, it is vital for a teacher to be able to adapt to their students' background and needs, as their contribution is what defines the students' understanding of both, literature, and the English language in general. Ghazali et al. (2009) emphasize this point and mention that teachers play a major role in shaping their students' attitudes and behaviors when learning a foreign language, or any subject for that matter (p. 55). Thus, it is important for teachers to always be equipped with all the necessary skills, and knowledge that would allow them to bring the most benefit to the learners. Proper training, and knowledge needs to be given to the teachers before using any teaching approach, and proper assessment of the students always needs to be made. By following the proper approaches, and applying different literary texts from different authors that also interest the students, the teachers will be able to keep students engaged, and interested, making them more eager to learn, and participate.

CONCLUSION

Literature is vital in English teaching, and the use of proper literary texts is proven to aid students in developing their language skills, as well as their knowledge of other cultures that might appear in the texts. It is important for the teacher to introduce the culture and historical background of each literary text they provide to their students, to give them a better meaning of the texts and provide the students with a better understanding of how the language is used in each specific piece of literature, as well as how it differentiates from one period to another. Moreover, to develop a better sense of understanding the literature, it is recommended that teachers use authors from various backgrounds, preferably ones that can be relatable to the students, and use hybridity in their works, to provide the full picture of English in global literature rather than only American and British. Foreign students need to have proper access to literature and the teacher needs to be able to provide them with the information and knowledge they need depending on their level, as well as geographical background, and English background, and in a more complete sense, they need to have ELF awareness. It is necessary to provide the students with a wide selection of literature that meets their interests, as doing so will bring more engagement to the class and would motivate the students to learn about the subject matter. Thus, the teacher's role is a significant one, that either engages the students in learning, or completely demotivates them. That is why teachers need to be aware of the students' needs, and what genres to use in classes, without dismissing the other facets of English teaching such as grammar, vocab, syntax, and such.

REFERENCES

Alfaki, I. M. (2014). Using literature in EFL classes: Assessing the suitability of literary texts to secondary school students. *European Journal of English Language and Literature Studies,* 2(4), 9–21.

Ashrafuzzaman, M., Ahmed, I., & Begum, M. (2021). Learning English language through literature: Insights from a survey at university level in Bangladesh. Journal of Language and Linguistic Studies, 17(Special Issue 2), 1190-1209.

Ara, S. (2009). Use of songs, rhymes and games in teaching English to young learners in Bangladesh. *Dhaka University Journal of Linguistics,* 2(3), 161-172. https://doi.org/10.3329/dujl.v2i3.4150

Bayyurt, Y. (2018). Foreword. In C. Battisti, S. Fiorato, P. Vettorel & C. Richieri (Eds.), Teacher Education: English Language Literature and Culture (pp. 7-13). Verona: Pensa Multimedia.

Brewster, J., Ellis, G., & Girard, D. (2002). *The primary English teacher's guide (Penguin English guides)*. Penguin Longman Publishing.

Butler, I. (2006). Integrating language and literature in English studies: A case study of the English 100 course at the University of Northwest (Doctoral thesis, University of South Africa, Pretoria, South Africa). Retrieved from http://uir.unisa.ac.za/bitstream/handle/10500/1663/thesis.pdf?sequence=1

Chen, J.-M., Chen, M.-C., & Sun, Y. S. (2010). A novel approach for enhancing student reading comprehension and assisting teacher assessment of literacy. *Computers & Education,* 55(3), 1367–1382. https://doi.org/10.1016/j.compedu.2010.06.011

Ghazali, S. N., Setia, R., Muthusamy, C., & Jusoff, K. (2009). ESL students' attitude towards texts and teaching methods used in literature classes. *English Language Teaching,* 2(4), 51–56. https://doi.org/10.5539/elt.v2n4p51

Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic Studies,* 1(1), 53-66.

Horst, M., Cobb, T., & Meara, P. (1998). Beyond A Clockwork Orange: Acquiring Second Language Vocabulary through Reading. *Reading in a foreign language,* 11, 207-223.

Kramsch, C. J. (1993). *Context and culture in language teaching.* Oxford: Oxford University Press.

Landt, S. M. (2006). Multicultural literature and young adolescents: A kaleidoscope

of opportunity. J*ournal of Adolescent & Adult Literacy,* 49(8), 690–697. https://doi.org/10.1598/jaal.49.8.5

Long, M. H. (2015). *Second language acquisition and task-based language teaching.* Wiley Blackwell.

Mitchell, C. A. (1989). Linguistic and cultural aspects of second language acquisition: Investigating literature/literacy as an environmental factor. *The Canadian Modern Language Review,* 46(1), 73–82. https://doi.org/10.3138/cmlr.46.1.73

Mustakim, S. S., Mustapha, R., & Lebar, O. (2014). Teacher's approaches in teaching literature: observations of ESL classroom. *Malaysian Online Journal of Educational Science,* 2(4), 35–44.

Premawardhena, N. C. (2005). Integrating literature into foreign language teaching: A Sri Lankan perspective. *Novitas-Royal,* 1(2), 92–97.

Salih, M. H. (1989). From language to literature in university *English departments. English Teaching Forum,* 27(1), 25–28.

Saville-Troike, M. (2006). *Introducing second language acquisition.* Cambridge University Press.

Shamsitdinova, M. (2018). Methodological and linguistic bases for integrating the four skills. *Review of Law Science,* 2(4), 117–119.

Strong, G. (1996). Using literature for language teaching in ESOL. *Thought Currents in English Literature,* 69, 291–305.

Ur, P. (2002). *A course in language teaching: practice and theory.* Cambridge Univ. Press.

Yeasmin, N., Azad, M. A. K., & Ferdoush, J. (2011). Teaching language through literature: Designing appropriate classroom activities. *ASA University Review,* 5(2), 283-297.

ISTANBUL AYDIN UNIVERSITY INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE

INTRODUCTION

Istanbul Aydın University International Journal of Media, Culture and Literature is a peer-reviewed journal of the Istanbul Aydın University, Department of Foreign Languages; edited by Ass. Prof. Dr. Özgür Bülent Erdoğan & Lect. Sercan KARAKAŞ.

The journal publishes articles on literature, culture, and media and encourages global and interdisciplinary scholarship. IJMCL defines "literature" broadly to include all forms and genres and welcomes contributions from researchers, scholars and graduate and post-graduate students who study theoretical and critical topics concerning the interactions between literature, culture and media.

We publish two issues each year, in summer and in winter. Contributions will be submitted to the approval of the editorial committee following specialized peer-review. Opinions expressed in IJMCL should be considered as strictly that of the authors.

Submitting Articles

All contributions should be submitted in the first instance as an e-mail attachment in Word format to sercank@aydin.edu.tr

The journal publishes articles written in English.

Centered, italicized or bold text, and any other font changes may be included but otherwise limit formatting to a minimum. Please enter text in 1.5 spacing and ensure that the pages are numbered throughout in the upper right-hand corner.

Articles should be 4000–7000 words.

While submitting the final drafts of the accepted articles, the full article (complete with title, subtitles, endnotes, author's name, affiliation and country) must

Untitled-1.indd 61 24.06.2015 13:50:40

be accompanied by a short abstract (200-250 words) summarizing the contents of the paper. Articles should also be accompanied by up to 5-8 key words to increase the online accessibility of the article. The author's mailing address, telephone number and email address should also be provided.

Conditions of Submission

By submitting to this journal, authors acknowledge and accept that articles are considered for publication on the basis that:

The article presents original work that is not being considered or reviewed by any other publication, and has not been published elsewhere in the same or a similar form;

All authors are aware of, and have consented to, the submission to the journal;

Due regard has been paid to ethical considerations relating to the work reported;

The article contains, to the best of the authors' knowledge, no unlawful statements.

Submissions are vetted for quality of written language and may be rejected on these grounds. It is recommended that any non-native English speaking authors who are not confident of their English language skills ask a native English speaker or a professional language-editing service to review their articles before submission. This is not mandatory, but it will help to ensure that the Editors and reviewers fully understand the academic content of the article.

Use of an editing service does not guarantee that your article will be accepted for publication. A decision will be made following the usual peer review process.

Citations: Papers should be written in concordance with the current APA Citation Style, using in-text citation and the Works Cited system, as in the examples below.

After a quote in the body of your paper, indicate the source in brackets, using the format specified below as the In-Text Citation form.

At the end of the paper, list all the works used, in alphabetical order, under the title Works Cited, using the format specified below as the Works Cited Form.

Do not include bibliographical information in your endnotes. Use these only to develop a point incidental to your argument.

General Rules:

1. The language of the articles is English

2. If there is an institution that supports the study, the last word of the article title should be placed on (*) and the information on the same page as the footnote should be given.

3. Manuscripts should not exceed 12.000 words including bibliography and annexes.

4. Articles should be organized according to the APA reference system. Please make sure that the references in the text are in the references

Editing of topics: All work submitted to our journal must have the following characteristics: Studies submitted as a basic spelling rule must be written in accordance with APA (6.0) style. examples and exceptions are listed below:

• Page Layout, entries must be written in a Microsoft Word program and the page metrics must be organized as follows:

Paper Size: A4 Portrait

Top Margin: 2.5 cm

Bottom Margin: 2.5 cm

Left Margin: 2.5 cm

Right Margin: 2.5 cm

Paragraph Head: 1 cm

Block Quote: Left 1 cm

Font: Times New Roman

Font Style: Normal

Main Text Size: 11 point

Block Quote: 9 points

Footnote Text Size: 9 points

Inside the Table: 9 points

Paragraph Spacing: 6 nk Line Spacing: Single (1)

Type of Font :

Times New Roman style should be used. Turkish Abstract English Abstract should be in 11 pt, main text should be 10 pt. Text, Turkish-English abstract and the sources used should be justify. Text should be written using single line spacing, 1 line spacing between paragraphs should be left.

Headlines:

The manuscript should be composed of main headings and sub-headings.

Main Title :

Times New Roman character, using capital letters, bold and must be in Microsoft Word format in 14-pt format. Author name, abbreviations, author ORCID number and e-mail addresses should be written with two lines of space after the title and the name of the author should be written in 11 pt font size.

Abstract:

Abstract title should be written with two lines of space after Turkish keywords. Times New Roman should be in bold, 11 pt, justified, and in single word Microsoft Word format using capital letters. Should not exceed 600 words and abstract should be bold, 11 pt. and all text should be written in Microsoft Word format in Times New Roman style. Keywords in abstract should be in italic, bold type and 11 pt. At least three, maximum five key words should be written with the first letter and the other letters with small letters. In abstract, subject of the article, research method and result should be given.

Sections:

Section subtitles (INTRODUCTION, CONCEPTUAL FRAME, LITERATURE SCANNING, RESEARCH METHODOLOGY, FINDINGS, CONCLUSION, etc), which are formed according to the content of the article, should be all

uppercase, 11 pt and bold, and they should be typed without numbering.
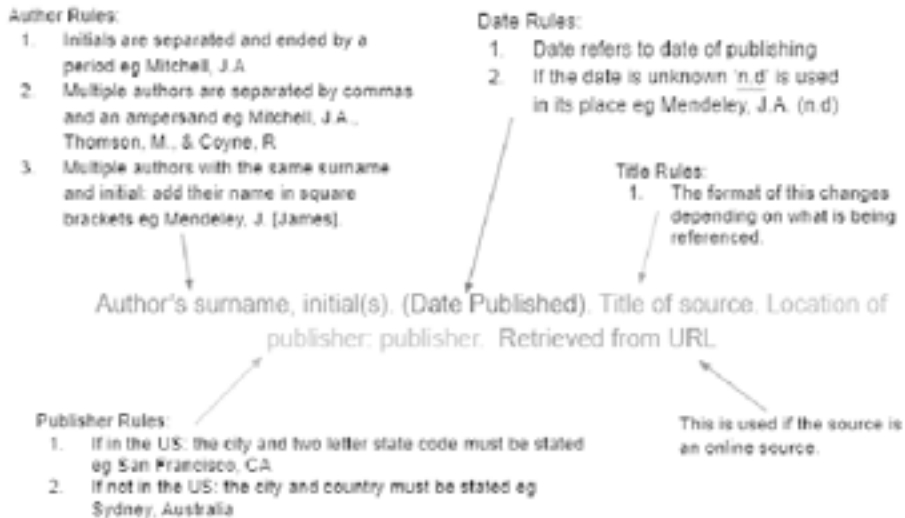
Main Text:

Subtitles should be written in 11 pt, bold and capital letters and the text should be in 11 pt., Times New Roman style in Microsoft Word format. Articles should be written in a single column, justified, and in a single space between paragraphs. The subtitle of the first section should start with a line space after the keywords and there should be no spaces in the following paragraphs. Article length must not exceed 20 pages with shapes and figures.

Tables, Figures, Graphics and Pictures:

If the tables, figures, graphics and pictures used in the text are not originally created by the author (s), they can be used in the text by showing "source". Tables, figures, graphics and pictures should be placed to fit the text and the headings should be written in 11 font size and centered. Tables and graphs used in the text should be listed as Table 1., Table 2. / Chart 1., Chart 2. etc. and so on. Table numbers and titles should be written before the table. Figures, graphics and pictures of the numbers and the headers (figure, graphic and picture) then the bottom of the Figure 1., Figure 2. / Picture 1., Picture 2. etc. should be written as ordered. The first letters of the words used in the tables, figures, graphics and image titles should be initials large and the others are small.

Conclusion: The title should be written in bold, 11 pt, capital letters and text in 11 pt. Times New Roman style in Microsoft Word format.

REFERENCE PRINCIPLES

Author Rules:
1. Initials are separated and ended by a period eg Mitchell, J.A.
2. Multiple authors are separated by commas and an ampersand eg Mitchell, J.A., Thomson, M., & Coyne, R.
3. Multiple authors with the same surname and initial: add their name in square brackets eg Mendeley, J. [James]

Date Rules:
1. Date refers to date of publishing
2. If the date is unknown 'n.d' is used in its place eg Mendeley, J.A. (n.d)

Title Rules:
1. The format of this changes depending on what is being referenced.

Author's surname, initial(s). (Date Published). Title of source. Location of publisher: publisher. Retrieved from URL

Publisher Rules:
1. If in the US: the city and two letter state code must be stated eg San Francisco, CA
2. If not in the US: the city and country must be stated eg Sydney, Australia

This is used if the source is an online source.

In the reference part, only referred sources in the article should be included and the alphabetical order should be followed according to the surname of the author.

In-Text Resource Display:

In the works, the opinions of others should be shown as quotation or reference. Short quotes should be shown in quotation marks. Quotes longer than 4 lines should be written as a separate paragraph, 1 cm inside and 11 pt. In this case, quotation marks should not be used.

In the references, surnames, date of publication, and page number information must be given in parentheses. In the case of one and two authored publications, the surnames of both authors should be included in parentheses. With more than two author references, only the first author's surname should be given and 'and others' statement should be used for other authors. In publications written by legal entities, the abbreviation can be made after the first reference if the legal entity name is too long or the abbreviated form is very known,. If it is decided to use the abbreviation, the name of the institution should

be written in the first submission and the abbreviation should be given in square brackets next to it. If it is referred

to different publications published on the same date, the words "a, b, c, …" should be used in order to distinguish the publications from each other, and this usage should be included both in the bibliography section and the references in the text.

Reference Examples

Reference to books and articles of a single author:

In text (book): (McQuail, 1987: 55).

• Reference to more than one work of same writer in the same year:

(McQuail, 1987a: 55; 1987b: 40).

If the writer has quoted from another author:

(Transcribed by McQuail, 1987a: 55).

In Bibliography: McQuail, Denis, (1987). Mass Communication Theory: An Introduction, Beverly Hills, CA: Sage Pulication Inc.

Cavit, Binbaşıoğlu, (1988a). General Teaching Methods, Ankara: Binbaşıoğlu Publishing House.

Cavit, Binbaşıoğlu, (1988b). "The Impact of Homework on Learning", Education, 65, 362-369.

İSTANBUL AYDIN ÜNİVERSİTESİ
BİLGİ MERKEZİ

01
EN ÇOK HANGİ BÖLÜM OKUNUYOR?

02
24/7
KÜTÜPHANENİZDE 24h AÇIK BULUNDUĞUNU BİLİYOR MUYDUNUZ?

03
ELİNİZDE BULUNAN KİTAPLARDAN, BAĞIŞLARDAN, TRAMALARDAN HABERDAR İYİ MİSİNİZ?

04
KÜTÜPHANENİZDE BULUNAN BÜYÜKLENEN KAYNAKLARINIZ, SERVİSLER VE ÖNERİ ALABİLECEĞİNİZİ BİLİYOR MUSUNUZ?

05
BAĞLI 90.000 KİTAP SİZİ BEKLİYOR.

06
İNTERNET ÜZERİNDEN ZİYARET ETTİNİZ Mİ?

07
VERİTABANLARINIZA HİÇ ULAŞAMADINIZ MI?

08
EVİNİZDEN 20.000 KİTAP'A VE 1.000.000 KAYNAĞA ULAŞABİLECEĞİNİZİ BİLİYOR MUSUNUZ?

Hertürlü bilgiye ihtiyaç duyduğunuzda bilgi merkezi 7/24+ kapıları sizlere açık!

"Aydınlık bir geleceğe"

www.aydin.edu.tr