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İÇİNDEKİLER

JIMMY PORTER'S CARNIVALESQUE CAVE: THE ILLUSION OF REALITY IN *LOOK BACK IN ANGER*

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1. INTRODUCTION

This study explores Jimmy Porter's home in the English playwright John Osborne's *Look Back in Anger* as a contemporary reframing of Plato's allegory of the cave, where he constructs the appearance of control and defies social expectations while staying captive by his own constraints. In Plato's allegory, captives in the cave cannot see the outside world and mistake the shadows reflected on the cave walls for reality. Jimmy similarly utilizes his home, which resembles an attic, as a space where he can rule and control others, influencing their views and manners while rejecting any evidence of other realities. Jimmy reinforces his sense of control by using noise, especially his trumpet, to block off outside distractions like church bells, phone calls, and letters that serve as windows into another reality. Jimmy's rebellion, which is prominent inside his cave, is an example of the carnivalesque reversal of social order, where chaos takes the place of structure but only serves to further his incarceration rather than a quest for freedom from social restraints. He demonstrates an ounce of envy towards the structure he condemns by imitating them, primarily through mimicking their oral habits, mannerisms, and obsession with chivalry. Jimmy yearns for prestige and authority. That is why he

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subconsciously turns his home into a stage of tyranny, playing out his inner turmoil – a frame where he can rule over others despite his background or moral norms.

Jimmy's retreat into the bear and squirrel game is a carnivalesque escape, which ultimately shows his underlying realization that he is stuck in a vicious, stagnant cycle that was created by fragmented modernity and himself. This chapter examines how Jimmy's attic is a reflection of hegemony rather than an escape from it, where he fools himself into thinking he is free while yet being firmly trapped in his illusions, reflected onto the walls of his cave, by using Plato's allegory and the carnivalesque theory as contemporary lenses.

Modernism, from a broader perspective, was the movement of lamentation, pessimism, and fragmentation of the human aesthesis. It was derived as a result of the consequences of the First and Second World Wars and their detrimental reflection on the lives of society. The uncanny feeling of a safe future and the failure of war doctrines brought a loss in faith in all that previously motivated and stabilized, be it faith in God, unity, progress, or even man. It was an era of mourning towards the certainties they no longer held to believe, as all was fragmented. This new concept found its appropriate representation in art, philosophy, music, and literature, which later governed the twentieth century. One such movement was of the modern drama, which exhibited the voices of the inaudible, as they could not take direct action. Dramatists used the stage to express specific ideas they wanted to spread in society as they aimed to make a difference.

The Angry Young Man movement was a recrudescence of social realism, which, according to Ruby Cohn and cited by Ann Marie Adams, is "the mimetic representation of contemporary middle-class reality" (Adams, 2007, p. 80). Mimesis is the

"representation or reinterpretation of the contemporary historical reality" (Mete, 2018, p. 217), yet *Look Back in Anger* inaugurated "a new wave of representative drama that freed the British stage and gave place to a contemporary milieu" (Adams, 2007, p. 81).

John Osborne was one of the playwrights who dominated the scene of art at his time with his experimentative and innovative approach to new forms by utilizing realism and social realism in his plays. Osborne created life-like situations with palpable characters and verisimilar settings and reflected the contemporary dilemmas of the angry and frustrated society. Osborne's play was modern in that "it employed mimetic set designs such as the kitchen sink realism" (Penner, 2000, p. 442). It was a contemporary approach with the appliance of settings, symbols, characters, and themes that manifested his message towards his opinion and critique of the era.

The British cultural movement of the kitchen sink realism could be noticed in various art forms throughout the twentieth century. It was a style of social realism that depicted the Britons' cramped and monotone domesticity, avoiding previous flattery. In Osborne's play, the heroine Alison Porter and the setting of the cramped attic were the apparent tools in portraying this dilemma. In contrast, the hero in this type of realism is the angry young man, Jimmy Porter. One can trace the root of their Aggression and hopelessness to the beginning of their post-war trauma, trapped within their helpless state, unable to move forward, a notion which grew like poisonous thorns and consumed their being. This study entails Osborne's play *Look Back in Anger* as a modern reimagining of Plato's cave by combining the element of Jimmy's house, Plato's allegory of the cave, and Jimmy's manipulation of social roles and relationships as carnivalesque acts, with his complex psychodynamic processes in a unique cycle.

There was a specific thought process as the study was processing; questions about Jimmy's cave came to mind, some of them being: what is the function of Jimmy's cave? Is it a carnivalesque escape? Is it modern England that makes Jimmy think he is free from the clutches of its hegemony yet actually imprisons him by giving him a mock reality.

Is it Jimmy himself who hides inside, manipulating himself and those inside with him? If so, is that why he only finds peace when he escapes reality in his bear and squirrel game, as in his subconscious, he is already aware that his cave is not his at all? In the end, this study decided to explore Jimmy's actions and cave as a subconscious design, as many hints led to this argument. The claim is that on some level, Jimmy is subconsciously aware that he has built a place to manipulate himself and his people to avoid facing more profound realities about his life and identity, hiding behind the walls of his disillusionment. Even while he actively rebels and makes an effort to establish his authority, there is a subliminal understanding that his activities are a form of self-defense. This can be derived from how Jimmy makes conscious decisions to preserve his sense of power and authority, such as withdrawing into the attic, playing the trumpet, managing the dynamics in his home, and restraining everyone's voice. He is drowning out everything that may endanger his established life, where he struggles to stay afloat.

2. PLATO'S CAVE AND JIMMY'S HOUSE: THE ILLUSION OF CONTROL

Plato's cave allegory is one of the most frequently adopted leitmotifs running through literary works. In the British novelist Iris Murdoch's *Under the Net*, for example, the protagonist "is metaphorically portrayed as one of the cave dwellers who are only able to see the shadows cast by the fire upon the walls of the

cave" (Mete, 2019, p.364). Osborne's *Look Back in Anger*, within the frames of Bakhtinian carnivalesque and Plato's allegory of the cave, examines Jimmy's psychological condition as a carnivalesque character craving for control by dictating his reality and subverting bourgeois norms. This is to be done by portraying another perspective of this cramped cloister that Jimmy, Alison, Cliff, and later Helena reside in. The aim is to explore Jimmy's home, which he describes as "an attic" (Osborne, 1994, Act 1, p. 1), as paradoxical in that it is both his prison and haven. Jimmy Porter's house functions as a subconscious cave, where he suppresses external truths through control and subversion, holding his mates in unconscious captivity. His actions, though framed as a rebellion against bourgeois society, is a paradoxical carnivalesque inversion trapping him in stagnation, as his supposed freedom is a self-created illusion that keeps him in captivity—a self-inflicted prison, where he subconsciously secreted the very system he deems to challenge. It is similar to the allegory of the cave as it serves as its own illusion while exposing the fallacies of modernity, much like Plato's theory.

The cave allegory is presented at the beginning of the seventh book of the Republic, where Socrates describes the allegory to Glaucon, who is Plato's brother. It is an allegory where "all humans resemble captives chained deep within a cavern, forced to watch shadows flitting across the stone wall" (Plato, n.d., 514b). The cavern represents their world and reality, as the captives that have only ever seen the reflection of shadows from the outside moving upon the wall. Socrates inquires about whatever a captive would do once they are set free from their reality, to be thrown into another one, and told that what they had perceived as their reality had just been a reflection, an imitation. It is all a delusion. The captive, whose eyes had only ever perceived the shadows of the fire, would not be able to directly gaze at the sun nor be able to discern what he sees. So he would

either run back inside and live with what he had been used to or get used to their new reality.

The prisoner can only see as much as the fire allows to reflect. However, things outside the cave may not be any more accurate than the shadows that were reflected inside. Jimmy is not confident in what he knows; that is why he is scared that a new glimmer of light may disrupt his comfort and shut them out, living his stagnant cycle, choosing, in Plato's words, to be chained, and keep his mates chained with him. He feels free there but is actually imprisoned by the exact system he is resisting against. This den is comparable to Plato's cave in that the inhabitants fear what lurks outside the walls, rejecting it as a lingering, disorienting reality, having given up upon any change that may come their way. Jimmy orchestrates this stagnancy and anxiety by creating an appearance of authority, a powerful stance that challenges bourgeois conventions, and stands up for Cliff and Allison, creating the illusion that they are inferior to him and would be unable to stand up for themselves. Jimmy achieves this mentality by degrading their knowledge of modern life and everything happening in the background. He is angry at them for not having an opinion and repeating each day without lamenting. However, upon deeper examination, it is derived that Jimmy is just as flawed as the bourgeois society in excluding any dissenting opinions from them. Subconsciously, Jimmy is content with his unchanging, safe sanctuary, and Cliff and Allison do not show much restraint. Once Allison does show objection and leaves, Jimmy makes short of it as being an act of "running from the pain and disillusionment of being alive" (Osborne, 1994, Act 3, p. 100). Hinting that he is aware of the atmosphere of his dwelling.

It is a perplexing state where, while he claims to resist the passive, unchanging bourgeois world, his retreat into this controlled, subversive space renders him just as stagnant, and his actions of mimicking - the bourgeois ideals that he openly

criticizes show his envy. It is not only the daily actions like reading the paper or drinking tea at every couple of lines; he likes the hierarchy he criticizes and creates a space of hierarchy where Jimmy controls everyone that is within, being the puppeteer and his flatmates, the puppets he controls. In that way, Jimmy's cave resembles modern England in that both are stagnant states of frustration in the fragmented reality of rigid hierarchy. Jimmy's illusion of control is similar to how the post-war modern world projected an image of progress, while in actuality, it was in a state of moral recess. His conscious actions portray his purported haven as just another kind of captivity, which is revealed by his retreat into the bear and squirrel game. That game is a form of a getaway he needs when he cannot take the static cycle any longer. It is a space where he gives himself and Allison the approval to love and express notions they cannot revel in real life, not inside the walls of his cave or outside. Jimmy's cave, his attic, is a self-inflicted ironical space that serves as a place of escape from modernity, a platform for ridiculing its ideals.

To say, from this perspective, Jimmy's house is a self-contained space where Jimmy constructs his view of reality would not be wrong. He controls the perceptions within his space and manipulates himself and those held together into believing in them. He asks, "There are cruel steel traps lying about everywhere, just waiting for rather mad, slightly satanic, and very timid animals, Right"? (Osborne, 1994, Act 3, p. 103). It is a conditioning of one reality, much like the captives in Plato's cave. External interruptions like the church bell or direct outside communication are glimpses of reality that are not welcome unless they are filtered through Jimmy and his opinion of what is right or wrong. That is why Jimmy either dismisses them or drowns them out through the utilization of noises. His space gives him the appearance of control over relationships, reality, and

morality, just like Plato's Cave did. However, only within the parameters of his own warped perception does this control exist.

This posture is a response to Jimmy's childhood trauma of watching his father lose the battle of being alive, which turned Jimmy into a veteran. Jimmy is angry England for multiple reasons, one of them being the illusion created for a better modern life that not only took away his father from him but also killed off his childhood innocence and any ideals for a better tomorrow inside. Moreover, no matter what he does, the hegemonic system will not change his reality. That is why he becomes a carnivalesque character who creates his own space and hierarchy with unconventional rules, turning his cave into his haven:

> He would come back from the war in Spain, you see. And certain god-fearing gentleman there had made such a mess of him, he didn't have long left to live. Everyone knew it. But you see, I was the only one who cared. His family was embarrassed by the whole business. Embarrassed and irritated. As for my mother, all she could think about was the fact that she had allied herself to a man who seemed to be on the wrong side in all things. My mother was all for being associated with minorities, provided they were the smart, fashionable ones. (Osborne, 1994, Act 2, p. 58)

He was the sole spectator of his father's last breath, burying his father and his ten-year-old self as a martyr. His father had fallen sick in the nation's name yet was also left alone without any honor. It was an experience that wounded the emotional part of his soul, numbing it only to feel resentment.

This lap of frustration is the product of the slip of the unconscious, which, according to Sigmund Freud's psychoanalytic theory, "is the storehouse of painful experiences and emotions as well as unresolved conflicts that are repressed by the ego" (Freud, 2001, p. 7). This ire led to his scrutinizing

identity and outlet of frustration towards the system. There are also his constant oral fixations as another indicator of childhood trauma. Jimmy is fixated on drinking tea, and his obsession with smoking a pipe without many intervals indicates a previous case of child neglect at the stage of the manifestation of infantile sexuality. This act is called the sexual use of the mucous membrane of the lips, which is a sexually reactive organ, and the host action of perpetual teasing is the seeking of membrane pleasure.

That, according to Freud, displays the characteristics of a "psychologically dependent adult actively seeking the oral stimulation deprived in infancy, becoming a manipulative person in fulfilling their needs rather than evolving to independence." (Freud, 2001, p. 64). This dependency is further spurned by his unconscious need to feel superior to Allison and Cliff, which is why he mimics the bourgeois oral habits to further assert control. Jimmy believes that "Anyone who's never watched somebody die is suffering from a pretty bad case of virginity" (Osborne, 1994, Act 2, p. 58), which is one of the reasons he never felt belonging to those around him who had grown up draped in cotton and blinded with the veil of ignorance, for they prefer to ignore the pain of harsh reality. One that he unwarily shuts out himself.

3. THE CARNIVALESQUE INVERSION AND SUBVERSION OF SOCIAL NORMS: THE BEAR AND THE SQUIRREL

The carnivalesque element of Jimmy's cave entails a space of subversion of social norms and an inversion of hierarchy. Russian literary theorist and linguist Michael Bakhtin is credited with creating the carnivalesque by "dismantling the barriers and status of the ruling class. and embracing the grotesque and forbidden" (Santino, 2011, p. 66). Bakhtin's carnivalesque

literature, which was inspired by the carnival concept, challenges authority and traditions. Carnival aims to push ordinary reality to the edge of the extraordinary until the fantastic becomes a force of reality. The aim is to change the status quo and turn everything upside-down. Since the carnivalesque is about breaking or reversing rules, Jimmy subverts the social norms through inversion of hierarchy and in the way that he perverts bourgeois morals by portraying an unconventional view of love and affairs in his cave.

The carnivalesque framework clarifies Jimmy's cave by demonstrating that it is an actively subversive area where he inverts and controls norms rather than merely being a passive haven. His cave functions as a staged alternative to the outside world, where he sets the rules, taunts bourgeois ideals, and manipulates authority. Jimmy's home serves as a staged rebellion, a place where societal norms are challenged and ridiculed. It is a space of mock subversion as they are self-serving—keeping him in control while ensuring that nothing truly changes. The play's perversion of English bourgeoise morals is portrayed in how Jimmy plays the carnival king, turning his home into a subversive space where relationships and morality are fluid. He accepts Cliff and his wife Allison's abnormally close relationship, talks about his past lover, who was his mother's age, and has an open relationship with Helena that defies social expectations and further establishes his home as an exception to the rule. Despite his lesser social status, he presents himself as morally and intellectually superior, up-handing the upper middle class ladies Allison and Helena inside the barrier of his walls. This shows another aspect similar to the carnivalesque effect of Jimmy's cave.

Jimmy's cave, to an extent, shows carnivalesque attributes, like being Jimmy's escape. However, it also has a paradoxical aspect. What makes this cave different from other

carnivalesque spaces is that a carnivalesque subversion is liberating and transient. In contrast, Jimmy's rebellion is stagnant, like a psychological dead end resulting from the never-ending cycle of frustration rather than rejuvenation. Terry Eagleton believes the notion of carnivals to be co-opted by the dominant order, "carnival, after all, is a licensed affair in every sense, a permissible rupture of the hegemony" (1981, p. 148).

This theory aligns with Jimmy Porter's cave and the carnival-like escape he creates in his game, providing a brief reprieve from societal constraints but ultimately turning into a self-contained space that perpetuates his own stagnation and reinforces the very norms he seeks to rebel against. The cave that Jimmy thinks protects him is, in actuality, another fragment of modern England, which is in a fragmented state called modern life. This aligns with Eagleton's claim that carnival, rather than fostering lasting change, is frequently co-opted by the dominant order to reaffirm the status quo.

The bear and the squirrel game is another carnivalesque escape inside the carnivalesque cave. Jimmy's subconscious awareness of his stagnant cave and his frustration with his state suggests that he, to some extent, is aware of his mock freedom. He manipulates reality in his cave by turning his back to the opening and only seeing through the shadows, which does not change his reality. That is why his game of bear and squirrel is his carnivalesque utopia, a childlike retreat into a world where he and Allison can shed their roles by putting on masks.

Alison was, in a way, the reflecting board of Jimmy's frustration and anger. It was only in times of a fantasy game of bear and squirrel that Jimmy found a type of connection toward his wife, as both could let go of their social adherence and don a masque in relation to Michael Bakhtin's carnivalesque mésalliances, "which allows all dualistic separations of the

hierarchical worldview to reunite in a living relationship with one another" (Bakhtin,1984, pp. 122-130). Allison herself only finds peace in her carnivalesque space of bear and squirrel game, where she puts on the mask of a squirrel with only needs for freedom, love, and passion—an infantilization of their usual selves. The bear is a robust and resilient animal, whereas the squirrel is associated with energy, mischief, and adaptability. Both masks are so unlike their bearers. In their natural habitats, bears and squirrels do not interact their relationship is primarily of neutral coexistence, as is Jimmy and Alison's relationship in the outer world. However, under their masks in their unique escape, they become whatever they want and are able to love each other. As the squirrel, Alison embraces a fragile femininity that Jimmy simultaneously mocks and desires. Jimmy, as the bear, embodies masculinity and emotional volatility. This carnivalesque escape highlights Alison's desire to be entirely accepted and embraced by Jimmy and his need for affection and empathy. Only under his masque does he expose his vulnerability. They would be parading, slipping into the freedom of unique identities, being what they desired without lingering guilt. They could be whatever they wanted, rid of archetypes or traumas. They matched in real life only after Alison faced death with her miscarriage and took off the cotton wrap around her. Now, her soul was as wounded as Jimmy's.

Being a carnivalesque character, Jimmy is always performing resistance; his trumpet, anger, and relationship manipulation are all theatrical manifestations of rebellion against bourgeois reality. Nevertheless, his trumpet can be heard whenever an ounce of reality gleams inside, between the drawn curtains reflecting a shadow of the outside world onto his walls. Jimmy uses noise, particularly his trumpet and raging voice, as a means of control as well as resistance. They are his disruptive tools to shut out any sounds of the outer world. That way, he

asserts control over his safe environment, establishing himself as the one who determines its atmosphere. The trumpet serves as an illusion of power rather than true freedom, much like the shadows on the wall of Plato's cave. Jimmy justifies his actions of noise as shattering of complacency when it, in actuality, only serves to bring disturbances to the room to keep the impression that he is in charge. Jimmy tries to stir up the placid reality that is forced upon them, making him carnivalesque character. The paradox is that in his carnivalesque space, he takes on the role of the king as if sanctioning sacrilege through profanation, blasphemy, obscenity, and debasement. Jimmy's infatuation with chivalry implies that he secretly envies the institutions he disparages. In addition to being a place of rejection, his cave serves as a compensatory structure that gives him the power he had been denied. Jimmy is a carnivalesque rebel who puts on the mask of the Bear and, once it comes off, the mask of the angry young man. What is peculiar is that once he becomes an angry young man, he starts mimicking the habits he scrutinizes. Jimmy imitates the bourgeoise thoughts of what is grotesque and closes himself to progress. While he participates in carnivalesque activities inside his cave-like fantasy game, he criticizes "the goddess of fertility rituals in the midlands, a cultural tradition as pagan and grotesque" (Osborne, 1994, Act 3, p.116). Another example is Jimmy sitting on his comfortable couch and reading the Sunday paper, just like the upper class, satirizing an "American professor from Yale, who made a literary argument about Shakespeare's writing adventures" (Osborne, 1994, Act 3, p.81), closing himself to progress. Jimmy mimics not only the habits of the bourgeois class but also their view on love.

Jimmy constructs a distorted image of the bourgeois world in his home, where he is in charge because Jimmy knows that no matter how articulate he is, he can never fully fit in. His treatment of women is connected to his obsession with chivalry. Women are

viewed as objects of either adoration or possession in traditional chivalry, which places the upper-class man in a position of dominance. Jimmy distorts it because himself lacks the upbringing required for gallantry. Jimmy repeatedly mentions ancient chivalry, hinting at his askew view of romantic relationships as ownership. This is in direct relation to Jimmy's treatment of women, especially his wife, Allison. According to traditional chivalry, the upper-class male had a dominant disposition over his wife, who acted as an arm candy. This disposition, however, needed a noble upbringing to back it. Jimmy, who lacks that nobility, subverts it in his carnivalesque space by controlling the women in his cave while at the same time resenting them for the power he believes they symbolize.

He feels inferior and takes it out on the woman who makes him face his insecurities. It is his private perversion of a relationship, reimagined according to his taste. Jimmy makes an effort to claim the prestige that he is aware he will never achieve. As a result, his home serves as a mock court of his fantasy, where he pretends to be both the ruler and the rebel, giving the impression of power while concealing his genuine fears. Jimmy has a corrupted image of what an ideal woman should be. This view stems from the trauma caused by his emotionally absent mother, the loss of his father, and Madeline, a woman his mother's age, whom, for the first time, he received affection from. Madeline's love is what Jimmy has coded as an ideal. That is why Allison, who grew up with the ideal English identity, differs from Madeline and reflects on what disturbs him.

That is why Jimmy, at every chance, forces upon her a grotesque view, which reflects the opposite of what she thought to be the normal expectation of an ideal womanhood. This is another form of Jimmy's carnivalesque subversion of social hierarchy—scrutinizing his wife's literal and figurative virginity after taking it and encouraging a perversion of morals by inciting

an affair with Cliff (Osborne, 1994, Act 1, p. 28) so that she could resemble Madeline, who was unlike society's expectations, a woman of free-spirited nature. This example again also shows Jimmy's controlling nature, as he scorns Allison's clutches, holding her from her previous life, to only encourage his own clutches upon her. So, his endless carnival is a tragic cycle of repetition with no end in vision, as it challenges unchangeable established structures.

4. BOURGEOIS HYSTERIA AND THE WHITE WOMAN'S BURDEN: THE MASK OF PUSILLANIMOUS

Another essential aspect traced within the carnivalesque notions of the play would be "the traumatic formation of the female characters in *Look Back in Anger* limited a small number of roles, the wife, the mistress and the mother" (Mangan, 2008, p. 11)[1], and the classical aspect of the ideal frame of identity a woman was expected to poise. They did so by donning an exemplary masque, which, according to Freud, would only result in bourgeois hysteria to "fit into the standardized ideal self, forced upon by society" (Freud, 1930, p. 83). The women in *Look Back in Anger* have no identity of their own. They are only that which society molded them to be, as can be seen with Alison, who with her ironing board stands in endless inception and Helena, who also falls into the same monotonous cycle after taking a step towards the grotesque, and Hugh's mom who did not even deserve a name of her own.

Alison and Helena are perfect stock characters representing the ideal frame of bourgeois women who were expected to be friendly, beautiful, silent, and clean, programmed to toe the line. They were no different than the beautiful paintings hanging in the halls, beautiful yet alive and voiceless. Everything

outside this shape of the socially constructed norms would be grotesque and unacceptable. This notion of psychological control leads women to suffer and hide their true desires under the masque of perfection. That is why Jimmy seduced both women from the same upbringing, as he represented all they were supposed to detest and stray from. Jimmy was, for both women, a symbol of anarchy, a means of freedom, and an outsider to uncover what they lacked. For the first time, the desire created by their lack of being, the woman experienced a pain of curiosity, which led them to reshape their moral compass and submit to their lack of identity. Hugh's mom, on the other hand, had lost her mortal identity, as Diotima once implied; "In an attempt to immortalize her mortality, she birthed a being that would take over her decaying life and immortalize her in a new body" (Plato, 1997, p. 42). Throughout the play, her sole being deemed of no more importance than aiding the men in her life and dying as a mother, not the self.

Allison and Helena, in a way, were seduced not only by Jimmy himself but also by the freedom they thought he would bring. His carnivalesque rebellion gave them the courage to enter his chaotic world because, outside the carnivalesque setting of the cave, they needed to adhere to Bourgeois ideals, which is the white woman's burden. However, inside, Allison and later Helena are not entirely free either, as the cave chains them only to see and accept what is reflected according to Jimmy's taste. That is the opposite of what they grew up to be. Allison, who left all she knew to be accurate, was trying to balance in limbo, as her father the Colone would describe, sitting on the fence as it is more comfortable than choosing a side and fluctuating between the different masks that were laid before her (Osborne, 1994, Act 2, p. 68). That may have been one of the reasons why Jimmy could not fully embrace her, as Jimmy could feel that she was not confident of making a fundamental choice. For Allison, it was a

three-way choice between the masks of the ideal I accepted by the bourgeoise norms, Jimmy's unconventional chivalric lover, who would accept his rules of love, and the squirrel that would be the only mask she wore willingly, yet again under Jimmy's control. So, Alison and Helena are the hampered women who had not had the chance to fume the pristine shadows, discover their own identity, and lingered in the clutches of first society, and then Jimmy. Inside that carnivalesque setting, all three repeat a cycle of a dreary life, donning a masque of stability, mimicking the ailments of society. Helena, who portrayed an independent woman, a stage artist, inside the halogenic setting of Jimmy's dwelling, herself is manipulated into taking Allison's place and staying as a stagnant stock character, portraying a luminescent, dazed, perfect wife.

In the end, Helena wakes up from her trance after Allison works as a glance of reality by seeing her hazarded state, and leaves the position of Jimmy's ideal romance, giving it back to Allison, who is eager to return to Jimmy's cave, which though not less fragmented than the outside world, still gave her more comfort then England could. Jimmy and Allison are similar to the captives. Jimmy retrieves into his cave after being hurt in his childhood and disillusioned as a British young man. He turns his back upon actuality and glances at the shadows as much as the light that reflects on his walls allows; he turns into a spectator of a shadow play instead of being an active participant in his life. This act portrays his disillusion, anger, and hopelessness for a bright future. On the other hand, after running from the cave, Allison is disoriented by the direct reflection of the outer reality. She returns to the cave, retracting into their shell by willingly chaining herself to Jimmy and his carnivalesque reality that disturbs English actuality.

Together, inside the safety of their hideaway, they chose stagnancy with some glimpses into their carnivalesque haven, as

near as celebrating their reunion with their private carnival by putting on their masks of bear and squirrel, indulging in their unique practices. "We'll be together in our bear's cave, and our squirrel's drey, and we'll live on honey, and nuts — lots and lots of nuts. And we'll sing songs about ourselves — about warm trees and snug caves, and lying in the sun" (Osborne, 1994, Act 3, p. 102).

5. CONCLUSION

To conclude, Jimmy Porter's attic functions as a paradoxical area—a makeshift haven that reflects Plato's cave and embodies the carnivalesque illusory revolt. Jimmy's cave is a place of cyclical imprisonment rather than actual freedom, much like Eagleton's theory that carnival is a transient subversion that eventually maintains the status quo. Despite Jimmy's belief that he opposes bourgeois principles, his enclave eventually serves as a place of stagnation where he uses theatricality and noise to gain authority; by doing so, imitating the system he criticizes and subverts the hierarchy by sanctioning sacrilege and ruling as the king in his dwelling. Jimmy and Allison willingly retreat into the cave, and the carnivalesque escape of their bear and squirrel masquerade at the play's conclusion highlights their consciousness of their captivity. This choice also portrays their inability to break free from the hold of contemporary England, choosing to turn their back on it and live in stagnant bliss by escaping from their reality and living behind the light in the form of shadows.

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MIMETIC DESIRE AND RIVALRY IN LANGUAGE LEARNING

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1. INTRODUCTION

This study explores the effects of René Girard's theory of 'mimetic desire' in literature on rivalry within group work in language learning and the extent it changes the dynamics of a classroom. The theory of 'mimetic desire' by René Girard asserts that the desires of people are not a product of personal will but are instead a result of imitation. This desire to imitate can lead to rivalry as individuals seek to achieve the same goals (Girard, 1976). If this competitive approach is applied to classroom group dynamics, this rivalry can lead to conflict as well as collaboration. This study aims to see the results of the psychological effects of group dynamics in language learning when Shakespeare's plays *Macbeth* and *Titus Andronicus* are included in the lesson plan. Literature often depicts characters who act out of mimetic desire and experience the bitter side of rivalry on grounds of this desire. The characters' ambition for dominance leads them to conflict. For instance, when the witches prophesy that Macbeth will ascend to the throne, his mimetic desire encourages Macbeth for kingship and leads to his rivalry with Duncan. In the play *Titus Andronicus*, Saturninus argues that he should be the heir to the

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throne since he is the eldest son. The mimetic desire comes into play here as well; Bassianus argues that a person who also has sufficient leadership qualities should hold the throne of Rome. Mimetic desire significantly affects the actions of individuals and direct their decision-making mechanisms. The study aims to show how literary dynamics such as mimetic desire, rivalry, collaboration and conflict are reflected in the learning process, especially during group work in language teaching. In the applied lesson plan, it was observed that students consciously or unconsciously imitated their peers' performances, linguistic errors and correctness. This study targets to figure out the positive effect of healthy rivalry arising from mimetic desire on students' performance as well as the negative effect of unhealthy rivalry on the learning process. In this case, this study underlines that the effect of teacher intervention cannot be ignored.

The study also examines the misconceptions about group work by evaluating the myths mentioned by Brown & Lee (2015) in the prepared lesson plan and offers an experimental perspective. Students are not left entirely on their own in group work. The teacher regulates mimicry of flawed language use caused by rivalry. Therefore, this study emphasizes the importance of teacher intervention in some parts, including student-centred methods. The psychological aspects of group work are also touched upon. It is revealed that students strengthen their sense of rivalry by wishing to stand out and be noticed within the group. The study observes the negative effects of students' comparing themselves with their peers, while it explains the positive effect of the tendency to imitate the successful individuals on language learning. The focus is placed on the hesitancy and reluctance to express themselves when they feel 'inadequate'. The role of teachers in managing rivalry is also emphasized in this study.

2. LITERATURE REVIEW

René Girard was a French philosopher of social science, literary critic, and historian who advanced the mimetic theory of desire as a hypothesis concerning mimetic desire and its consequences for human behaviour and culture. The name of the theory derives from the philosophical term mimesis, which has several different connotations such as "the act of copying life as it is through artistic formation" (Mete, 2018a, p. 217). According to Girard, human desire is not linear but rather the result of a mimetic process in which humans copy models who give items meaning. This is what is referred to as mimesis in mimetic theory (Girard, 2017). In addition, mimesis is more than a simple copy of reality, for it is a process of interpretation (Mete, 2018b, p. 22). According to Girard, human behaviour flows from mimetic desire. Girard suggests that one's desire imitates another person's desire and it is that which creates the desire. In other words, a person wants the same thing that the other person desires. The word 'mimetic' refers to imitative desire because it evokes images of imitation. Mimetic desire creates rivalry since desire is an imitative structure. Envy, desire, and violence are human propensities and they relate to rivalry (Girard, 1991). A person does not know what s/he wants, and at this decision stage, s/he imitates other people's decisions. As Girard (1988) claims, the reason that people desire what others desire is due to the fact that they imitate their desires. Imitating another person's desire leads the other person to create his or her own desire through a reflection effect. In other words, one desires something, which another individual wants. The term mimetic evokes images of imitation. Desire as an imitative structure engenders rivalry. It also generates envy, need, and violence - human propensities attached to rivalry. In both mimetic desire and envy, a desired object is subordinated to someone who has a concessional connection with it. Envy aims to achieve both of those things and

that particular person (Andrade, n.d.). Literature often portrays characters driven by mimetic desire and their competitive arguments, and the conflicts created by these arguments. For instance, in *Macbeth*, Macbeth's desire to become king is linked to mimetic desire and is influenced by Lady Macbeth's manipulations. Banquo is Macbeth's rival because he poses a threat to Macbeth's heir to the throne, and Macbeth's desire to eliminate Banquo stems from this rivalry. In *Titus Andronicus*, Titus is respected by the people as a general and is seen as suitable for the throne. Nevertheless, Saturninus' jealousy is at a level that will not allow this incident. He plays all his cards for the throne. While he thinks that it is his right to seize the throne inasmuch as he is the eldest son, Bassianus also claims the throne out of jealousy. Desires are shaped by jealousy and become imitations of desires. However, the mimetic desire between the brothers does not conclude there. Although his brother Bassianus is attracted to Lavinia, Saturninus, under the influence of his mimetic desire, wishes to marry Lavinia in order to strengthen his authority with his competitive attitude.

According to Girard, imitation is the basis of human learning. In order to learn, we first imitate the behaviour of the people around us. Then we begin to imitate the desires of these people. Imitation and mimetic desire are inseparable parts of human culture. Emulating our ancestors, imitating the behaviour of our elders, and wishing our children to be like us are among these illustrations. However, this mimetic desire also brings with it mimetic rivalry. The outcome of rivalry is violence, even if it is its passive version (Girard, 1987). That being the case, this rivalry brings about the necessity of managing violence. Hence, the solution of creating a 'scapegoat' emerges. People can only manage this violence with a kind of release mechanism. This is a way out for the violence created by rivalry and holding the scapegoat responsible for what happened, reducing the tension

created and ensuring that order is restored (Brooke, 2000). Increased rivalry causes the imitator's attention to shift from the imitated object to the competitor, which explains the "scapegoat effect" (Girard, 1978). Everyone desires to have or be the same thing. When desires conflict, violence erupts. The violence itself now becomes the object of mimetic desire. The desire for revenge against those who have taken the object from us is now more crucial than the object itself. Acts of revenge by rivals, families, communities, and eventually nations, in revenge tear the community apart. If the mimetic crisis is not stopped, the community disintegrates. The scapegoat mechanism stops the mimetic violence and simultaneously establishes the framework for a new social order. This one victim represents the collective thirst for revenge in the community. When all agree that they are guilty, the group as a whole lynches the victim. The lynching sends the community together in harmony (Keenan, 2023). This is reflected in the language learning process as people automatically become rivals in achieving the same thing, because they want the same thing. Students want to be successful in group work and sometimes to be superior to their peers, and may see themselves in rivalry with the most successful student. They will imitate the student they see as successful with a mimetic desire, while at the same time creating their own learning path. While this rivalry increases the students' enthusiasm for learning, it can also lead the student to see themselves as overshadowed.

Students need to be given the opportunity to socialize with other students in the target language within the social setting of a foreign language classroom. Current trends in foreign language education require that language learners socialize in the form of group projects. Group work offers language learners an opportunity to help one another with the target language through interactive exchanges that stimulate learners to produce output and, in turn, promote the acquisition of a second language

(Poteau, n.d.) In group work, students, in small groups, complete a learning challenge. Students in a class with five groups have five times as many opportunities to speak as students in a full-class setting, which makes this kind of student activation very valuable when oral fluency is used. It can enhance motivation, create a sense of cordiality and warmth in the classroom, and it may promote responsibility and independence of the students. Some research indicates that group projects can produce better learning results, yet these advances do not always occur. Teachers often fear that they would lose control, there would be too much noise, their students would overuse their mother tongue or that the students would do the task poorly or not at all. Group work is to some extent affected by the social context in which it occurs (Ur, 1991).

Related to the misconceptions about group work, the first myth is mentioned as "The teacher is no longer in control" (Brown & Lee, 2015, p. 269). A few teachers are wary of trying collaborative projects. They avoid it since they do not want to lose control, or students will speak only in their native tongue, or students will repeat mistakes that others have made-which none is necessarily true. If the group work is used appropriately, all its limitations and disadvantages can be surmounted. The whole point of an interactive language classroom is defeated if control is defined to mean anticipating every event which will occur during a class period (Brown & Lee, 2015). According to mimetic theory, unrestrained group rivalry could result in classroom disruption if the teacher does not provide guidance. Thus, the teacher should take control when necessary. Since the desire to imitate leads to rivalry within the group, this rivalry can overshadow the group's collective goals and disrupt cooperation. According to Girard, conflict arising from rivalry can only be resolved by determining a scapegoat (Girard, 1989). In group work, this situation can manifest itself as a student who is weaker

than the others being subjected to too much criticism and being excluded, on the other hand, the imitated student's originality creates resentment and decreases morale. Uncontrolled rivalry can turn into open conflict. Group members may engage in passive-aggressive behaviour instead of working together, or direct conflicts undermine productivity and the unity of the group. During rivalry, the focus of the group may shift from completing the work to resolving interpersonal conflicts, which can cause the work to be ineffective. In order for rivalry in group work to have a positive effect on the learning process, it should be intermittent, not constant, and should fuel motivation. The stressful environment that rivalry can create has a negative effect on students, especially their speaking skills. Constant rivalry can potentially lead to anxiety, burnout, and further weaken the group's overall performance. Some members may dominate the task in order to show their superiority, which can lead to other members adopting a passive role. The teacher can prevent this problem from occurring with the right division of labour and open communication.

Students from time to time get confused, struggle to complete, or lose their fluency during group speaking activities. The teachers can help them out with ideas without either stopping the flow of the conversation, removing the students from their role, or allowing them to avoid such situations. This would rule out the disappointment of some children if language or concepts somehow pose a challenge for them. Teachers can therefore lend assistance to students even in the less obvious ways by participating in a discussion themselves. In addition, they need to ensure that students continue with these activities and be within an atmosphere surrounded by creativity upon showing them. Over-participation is however not an advisable situation, especially in such kind of instances. Too much feedback while students are performing a speaking assignment distracts them and

makes the activity less communicative. On the other hand, with gentle and constructive criticism, students may avoid challenging misunderstandings and hesitations. Everything depends on whether the teacher's criticism is suitable in a given circumstance (Harmer, 2007).

The third misconception about group work is "Students' errors will be reinforced" (Brown & Lee, 2015, p. 270). Teacher intervention is required when student's rivalry leads to the mimicry of poor language behaviour, increasing the chances that errors will become fossilized. A related myth is that students will reinforce one another's errors and that the teacher will have no chance to correct them. The overt efforts of teachers to remediate students' speech problems in the classroom barely affect students' performance in the future. Mistakes do not have to be constantly corrected because they are 'necessary' part of language development. In addition, well-organized group projects can encourage spontaneous peer feedback of errors committed by the small group itself (Brown & Lee, 2015).

When group dynamics are examined psychologically, just like Macbeth's search for approval from Lady Macbeth and his constant desire for power, students may also expect to be noticed, be aware of their abilities, and receive ongoing encouragement in group work. This can be challenging for the teacher, because as the number of students increases, the teacher may tend to focus on group outcomes rather than focusing on individuals. On the other hand, students who are new to the subject may feel inadequate since they see their peers' language skills as being ahead of themselves. Teachers can manage rivalry by emphasizing collaborative goals rather than individual skills.

3. METHODOLOGY

In order to answer the given research question, it would be most appropriate to use the participant observation research method through the application of a suitable lesson plan. One of the researchers of this study was the teacher applying the lesson plan. Participant observation is especially useful for getting a rich understanding about a group's real-life routines (Musante, 2015). As Brown & Lee (2015) state, "The term lesson is popularly considered to be a unified set of procedures that cover a period of classroom time, usually ranging from 45 to 90 minutes" (p. 196). Most teachers plan the lesson carefully, and if the plan is reasonably good, then the lesson will be good. Nevertheless, unexpected circumstances—such as students' mimetic desires getting out of hand—or improvisations due to student requests can lead to positive changes in the plan (Ur, 1991). It is important to emphasize, however, that writing a lesson script is not the process of planning a class. Lessons are not games where the teacher and student have to repeat and recite words in some kind of pre-ordered way. As with all notation in Western classical music, all of the notes are to be played exactly as they are written. Rather, the jazz musicians take an original chord progression and improvise their tunes, making their own twists and turns. They forge their own paths to their destinations. In other words, what we bring to class is an action plan rather than a lesson plan. In addition, while applying our plan, a lot can and will happen, some of which we might not have foreseen. The classroom is a dynamic environment, and a lesson is an interactive affair where students interact with language as well as with each other (Harmer, 2007). This lesson plan includes a content where students in an EFL class at high school level explain the plot of the play *Macbeth* and *Titus Andronicus* to each other by using Past Perfect tense and Simple Past tense in group work. This study includes a learning strategy where mimetic desire is frequently seen due to peers inevitably

imitating each other and student mistakes that may be repeated because of imitation. Students' critical thinking skills are activated with the lesson plan where students' self-assessment section includes questions such as: "How does rivalry affect your motivation to learn in group projects?" "Were you ever caught imitating your peers in this group project?" "Was it good or bad?"

4. LESSON PLANNING

Plot Retelling Lesson Plan

Learner Level: High School EFL Class

Class Size: 16

Class Length: 60 minutes

Terminal Objectives:

Students will be able to learn Past Perfect tense and Simple Past tense to describe events in a coherent sequence.

Enabling Objectives:

Students will be able to improve fluency in oral storytelling. Students will be able to consider how imitation and rivalry affect collective projects. Students will be able to examine how mimetic desire has an impact on group dynamics. Students will be able to understand the importance of peer connection and cooperative learning. Students will be able to adopt metacognitive reflection and self-evaluation.

Materials:

Summaries of *Macbeth* and *Titus Andronicus* handouts.

Group task instruction handouts.

Digital board for videos.

Whiteboard for some grammar explanations.

Self-assessment worksheet.

A video summary of *Macbeth*

https://www.youtube.com/watch?v=pCsypkF5U_Y   (Schooling Online, 2020).

A video summary of *Titus Andronicus*

https://www.youtube.com/watch?v=AGnsnUpBP8   (Course Hero, 2020).

Procedures:

Welcome (5 min.)

Wait for late comers

Ask Ss how they spent the day before.

Take attendance.

Pre-Task: Grammar Review (10 min.)

Write sentences with Simple Past and Past Perfect tenses:

Lady Macbeth had already influenced Macbeth before he killed Duncan.

After Tamora had persuaded Saturninus, the catastrophe started.

Emphasize how each tense is used and structured.

Ask students to construct sentences using what they already know about the plays.

Stimulus Material: YouTube Video (10 min.)

Play the full video once and ask the students to watch it so they can get a sense of what it is about.

After watching the video, ask the students if they could comprehend its content when observing it.

Distribute small notepapers. Play videos for the second time and ask Ss to take notes as they watch the video.

Review the notes and ask Ss to keep the paper with the aim of the preparation for storytelling.

Main Task: Group Work (25 min.)

Step 1: Group Formation and Explanation of the Task (5 min.)

Divide 16 students into 4 groups.

Explain briefly *Macbeth* for two groups and *Titus Andronicus* for two groups.

Instruction: The story is to be told to group members using the Past Perfect tense and Simple Past tense.

Step 2: Retelling of Plot (15 min.)

Each group tells the story in harmony.

Each student in the group tells one by one.

Highlight the use of the Simple Past tense for later actions and the Past Perfect tense for earlier activities.

To encourage group dynamics, ask students to add to each other's ideas.

Step 3: Teacher Intervention (5 min.)

Move around groups and listen for grammatically correct usage.

Make constructive remarks regarding common imitation-related errors. For instance:

If a student says, "Macbeth had murdered Duncan after he talked with the witches", rephrase with:

"Macbeth had spoken to the witches before he actually murdered Duncan".

Closure: Self-Assessment (5 min.)

Distribute the self-assessment worksheet with those questions:

How does rivalry affect your motivation to learn in group projects?

Were you ever caught imitating your peers in this group project?"

Was it good or bad?

Read some of the students' answers and create a discussion by asking whether they agree or disagree.

When this plan was applied by the researcher in the classroom, the students were quite motivated and calm during the Welcome and Pre-Task sections of the lesson. Since Simple Past tense and Past Perfect tense were topics they already knew and they had read and studied the books of the plays before, they were confident and active. They had fun when they were exposed to the stimulus material and their self-confidence increased because they felt like they were doing it again.

Their anxiety levels raised visibly when they heard that the group work included storytelling. Since the teacher knew the students' prejudices against speaking activities, she divided the students into groups and assigned 4 good students, in other words, 4 leaders to each group. However, in order for the other three students in the group not to be overshadowed by the leader student, the teacher had to cooperate successfully. Thus, it was added to the instructions that each student should make at least 3 sentences. When they started group work, the first 5 minutes were normal. However, over time, the students' mimetic desires began to show themselves at a visible level. One of the students said the sentence "Macbeth had were a loyal general in King Duncan's army when he and Banquo had seen three witches" and another student in his group said "Macbeth had were a loyal general" when it was his turn. The teacher immediately intervened and

explained that the sentence should have been "Macbeth had been a loyal general" because "the past participle of a verb form" was being used. Although the other students in the group initially imitated the leader student, over time mimetic desire turned into mimetic rivalry. When the rest of the group asked the leader student, "Do you know best?" the teacher intervened and reminded him that this was a group effort and that everyone's effort was equal. The rivalry between the groups was inevitable. The student who told the plot in a group sat in the designated seat, so the students were constantly changing places. Because of the mimetic rivalry, the other groups started to use the same method. When they realized that this had no effect on the learning process, they stopped doing this after a while. The teacher did not get involved in the process because she expected the students to become aware of themselves.

Because of the mimetic desire, each student's summary began to resemble each other. When the teacher gave feedback and said to one of the groups, "You are using similar sentences," both students simultaneously pointed to one of their friends and commented, "He doesn't know anything. He is using our sentences as they are." The mimetic rivalry was aimed at easing the tension by being declared a scapegoat. In order to reduce this negative effect of the mimetic desire, the teacher reassured the students by commenting, "You are learning from each other. I am sure that in time you will be able to use very different sentences." While answering the self-assessment questions, the students stated that rivalry pushed them to do their best and therefore increased their motivation, but when they got angry with their friends, they succumbed to their personal ambitions, just like Macbeth, and therefore became sad.

5. CONCLUSION

This study showed that mimetic desire has both positive and negative effects in group work. During group work, even the lowest student in the group accelerated the learning process by imitating his friends. Since the students listened to each other and made additions, they mastered the subject one-on-one. While the rivalry brought by mimetic desire increased their motivation to learn, it also had a negative effect on the learning process because it pushed them to identify as scapegoats. This study showed that the negative effects of mimetic desire and rivalry in group work in language learning can be eliminated with the necessary interventions of the teacher, and the positive effects can increase student motivation and learning speed.

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SCIENCE FICTION AND FUTURE SCIENTIFIC SCENARIOS: ISAAC ASIMOV'S *FANTASTIC VOYAGE II: DESTINATION BRAIN*

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1. INTRODUCTION

Science fiction, dealing with the scientific and technological advances in futuristic settings and the influence of these developments upon humans, comes into view in different settings with various characters in fiction. Considering science fiction as one of the most significant literary conventions, the contribution of Isaac Asimov (1920-1992) to the genre cannot be ignored. In his science fiction, he dwells on the possible scientific scenarios and future progress in science by creating both realistic and strange settings, ordinary characters with extraordinary power, thus the combination of probable and improbable within a scientific concept appears.

When the basis of science fiction is taken into account, it can be asserted that "[…] the term "science-fiction" embraces all imaginative fiction which grows out of scientific concepts [...]" (Derleth 1), so it reflects the probable future scientific progress together with imaginative settings, personalities, and their experiences. According to Roberts (2000), before the rise of the popular science fiction novels in the 20th century, the fantastic works written before the 20th century can also be categorized within the field of science fiction. For example, Thomas More's *Utopia* (1516), Mary Shelley's *Frankenstein* (1818), the works of H.G. Wells (1866-1946) and Jules Verne (1828-1905) can be

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regarded as the fantastic works that initiated the rise of science fiction (p.3).

Paying attention to one of the most significant American writers in the field of science fiction, Asimov and his definition of science fiction, it can be asserted that "[f]or Asimov the term science fiction is an appellation with two components – science and fiction. That he insisted on scientific accuracy may at times have kept him from fanciful conjecture, but at the same time it strengthened his fiction" (Fiedler and Mele, 1982, p.109), therefore his science fiction owes its power not only to the emphasis on the progress of science but also to his depiction of his fictional characters experiencing scientific changes in eccentric settings.

What Asimov stresses in his works is that the improvements in science that may occur in the future will have such a considerable influence on earth that they can change the lives of human beings to a great extent, as a result science fiction consists of the shift from the present to the future, or from the future to the past and present, as a consequence "[t]he view of reality that the past and present and future are joined together into a four-dimensional entity […]" (Nahin, 1993, p.101) comes to the forefront in Asimov's science fiction. In this sense, in this paper, Asimov's *Fantastic Voyage II: Destination Brain* (1987) will be analyzed by dealing with the impact of future scientific novelties on humanity and their benefits for humans, demonstrating both hesitations of humans towards these innovations as well as their eagerness to discover new scientific and technological developments.

2. SCIENTIFIC SCENARIOS IN ASIMOV'S *FANTASTIC VOYAGE II: DESTINATION BRAIN*

Considering Asimov's *Fantastic Voyage II: Destination Brain*, it would be worth emphasizing that before writing this novel, Asimov was asked to adapt a science fiction film to a novel, so he produced *Fantastic Voyage I* (1966), which deals with the attempts of miniaturization and the analysis of human brain (Broderick 42). After this novel, Asimov created *Fantastic Voyage II*: *Destination Brain*, in which one can recognize a similar plot but different characterization. It is seen that Asimov's imaginative power is very significant within the portrayal of characters, setting, and the combination of science with fiction. In this novel, one can observe the attempts of scientists to analyze the brain of Pyotr Shapirov, a Russian scientist and academician who is in a coma because of a wrong application during the process of "deminiaturizing that destroyed part of his brain, apparently permanently" (1987, p. 87). Therefore, an American scientist Dr. Albert Jonas Morrison is kidnapped to Soviet Union and then persuaded to be miniaturized with the other scientists, to experience a voyage in a microscopic ship through the human brain, and to use his theories in order to save the life of the academician. In this respect, a fantastic voyage in a human body and the adventure of the crew trying to find out the mystery of miniaturization through their voyage in the body of a human being, a new scientific scenario, come to the fore. Thus, science and fiction come into sight in Asimov's work, which reveals that "[…] Asimov's imaginative universe has contributed much to the speculative wealth of science fiction" (Touponce, 1991, p.103).

In the novel, one can recognize Dr. Morrison's questioning himself and his dilemma about the miniaturization practice: "They intend to miniaturize me and place me in a human body to investigate the neurophysical state of a brain cell from the

inside" (p.27). In this perspective, miniaturizing someone, placing him into the body of another person for the sake of science can be regarded as compatible with the elements of science fiction. Hence, as Asimov himself emphasizes in *Yours, Isaac Asimov: A Lifetime of Letters*: "I have always stated that one of the virtues of science fiction is that it can break every taboo without having to be 'daring.' It is the nature of the medium to break taboos" (1995, p.92). Asimov's remarks display that science fiction can break the barriers of realism and can offer an implausible world in which individuals deal with science so as to improve the condition of humanity. For this reason, in *Fantastic Voyage II: Destination Brain*, Asimov puts emphasis on the efforts of scientists to contribute to scientific discoveries and to find out innovations which can solve the problems of human beings by bringing change and progress. In the work, Dr. Morrison's hesitations to be miniaturized is criticized by one of the members of the crew, the scientist Konev, who stresses that for the sake of science, one should risk his/her life and face destruction:

> All through history, scientists have risked death to continue their investigations. […]. Chemists have risked dealing with poisons and explosives, biologists with pathogens of all types. Physicians have injected themselves with experimental sera and physicists, in attempting to establish a self-supporting nuclear reaction, knew well that the explosion that resulted might destroy them or, conceivably, the entire planet. (p.87)

It is clear that with the intention of contributing to the scientific and technological developments, scientists, chemists, or physicians can risk their lives while analyzing their research and testing their findings. This shows the main message supported in many works of science fiction, because the main idea conveyed in science fiction is that science is for the benefit of humanity and

it cures diseases (Fonseca and Pulliam, 1999, p.175). In this manner, the character, Konev underlines the advantages of science despite its possible threats, as a result although miniaturization causes the downfall of the academician Shapirov, it is regarded as a very important progress in science.

Analyzing the dominance of science in Asimov's fiction, as Gunn (1996) also stresses in *Isaac Asimov: The Foundations of Science Fiction*, it is apparent that before starting to write science fiction, the science fiction magazines he read influenced him to a great extent and broadened his imagination (p.8). Furthermore, as Asimov was a scientist, his interest in science can also be observed in his fiction, so in his science fiction he shed light on the future scientific and technological developments (Fiedler and Mele, 1982, p.2), therefore in *Fantastic Voyage II: Destination Brain*, he also focuses on a possible innovation in science, miniaturization, which reveals his imaginative power.

In Asimov's work, the scientists of Soviet Union support the progress, the new methods and theories in science, therefore they employ the miniaturization technique on animals and human beings. Their demonstrating a rabbit's being miniaturized and Dr. Morrison's worries about the possible terrible results of this practice, if it is employed on a human being, show that both the advantages and disadvantages of science are put forward in Asimov's work as Dr. Morrison also says: "You can miniaturize a rabbit and nothing seems to happen to it. Did it occur to you that the human brain is the most complex bit of matter we know and that, whatever else might survive, the human brain might not?" (p.88). His highlighting the complexity of human brain and the threats of miniaturization practice when it is exercised on an individual demonstrates Asimov's questioning the close link and the inevitable struggle between science and human beings, so the scientific scenario suggested in the novel leads readers to question the possible scientific innovations that may take place in the

future. In this regard, what is questioned is the fact that whether or not such scientific practices are carried out for the benefit of humanity, therefore though Boranova, one of the Russian scientists in the work, says to Dr. Morrison that "[i]t [the voyage in the academician's brain] would hold you up to the world as a great humanitarian" (p.100), Dr. Morrison has some doubts about the outcomes of the situation.

The data that will be attained and the new scientific innovations gained by means of the voyage in Shapirov's body are regarded as more beneficial than analyzing the problem in the outside world as Konev, one of the scientists in the work, points out:

> […] What you see here on the screen is a three-dimensional mapping of the brain, but only three-dimensional. […]. In effect, we see unchanging material – dead material. What we want to be able to detect is the living activity of the neurons, the changing activity with time. We want a four-dimensional activity of the neurons, the changing activity with time. (p.123)

It is obvious that examining the human brain without going into the human body is associated with analyzing a "three-dimensional dead material," because observing the "four-dimensional living activity of the neurons" and the changing process is only possible by the fictional voyage the characters will undergo in the brain of the academician. This sheds light on one of the most significant elements of science fiction and illustrates the impossibility to separate science and technology from fiction as Parrinder (2000) also claims:

> [S]cience fiction is a distinct kind of popular literature telling stories that arise from actual or, more usually, hypothetical new discoveries in science and technology. […]. In all science fiction in science-fiction stories, scientific and technological innovation has consequential

effects, causing changes at the level of the social structure, of individual experience, and in the perceived nature of reality itself. (p.23)

It would not be wrong to assert that one of the most important genres of popular literature, science fiction focuses on the scientific and technological discoveries that influence the lives of human beings and change the understanding about the probable or ultimate reality, because with the innovations scientists find out, the impossible turns out to be possible. Thus, in science fiction stories, as Grewell (2001) also stresses, the real and the impossible, the knowledge, science and the imagination come together (p.27), offering new hypothesis and solutions for humanity. In this sense, the aim is to improve the condition of individual and create new alternatives as the character, Konev, in *Fantastic Voyage II: Destination Brain*, indicates: "I will solve, completely, the ultimate physiological mystery of humanity, perhaps of the Universe [...]" (p.124). Hence, it is seen that solving the mystery of human life and earth, reaching different kinds of options for the advance in science and technology, come to the fore in science fiction.

In Asimov's novel, especially the part related to the experiences of the crew in the human brain is of great importance, since it reflects the fantastic voyage of miniaturized people in a living human being as it is highlighted in the work:

And as for today's voyage, this will represent the first miniaturization of five human beings at once and it will be the first occasion on which a miniaturized ship and its crew will be inserted into a living human being. The human being into whom we will be inserted is, of course, Academician Pyotr Shapirov, who was the second human being to be miniaturized and the first to be a casualty of the process. (p.130)

A human's being injected into a human body after miniaturization, their trying to discover the mystery in human brain and to find out Shapirov's mental collapse can be regarded as Asimov's blending science with his imagination, and it also portrays Asimov's interest in analyzing human brain, and its complexity as he himself, in "The Thinking Machine," asserts: "Even the most complicated computer man has yet built can't compare in intricacy with the brain" (1974, p.90). Similarly, in the novel, the complications and the mystery of human brain are analyzed, and in this sense, an ironic situation comes to the fore, because while the ultimate goal of the voyage is to detect the reason of the failure about miniaturization, the crew also experience the same process in order to achieve the truth related to human brain. Moreover, the possibility of miniaturization and deminiaturization in everyday life is questioned, therefore as Gunn (1991) emphasizes in *Inside Science Fiction*, "[s]cience fiction was humanity's literary response not only to the perception that science and technology had become important in human affairs, but to the fact of change. The future, where change occurs, became its peculiar province" (p.150). Thus, it is easily observed that science fiction is based not only on the future lives and alternatives but also on 'transformation,' which proves that 'change' is inevitable as a consequence of scientific or technological findings. Considering the situation in Asimov's work, change has a considerable effect upon the scientists and also humanity, because these scientists undergo a physical transformation while they try to discover new theories that can alter the condition of human beings in the future.

Considering the voyage of scientists, one can emphasize that it is not different from a real one in a submarine or on a ship through the sea. Therefore, while the flow of the blood in Shapirov's body can be likened to the waves of the sea, the scientists on their ship can be associated with the crew on a cruise.

On the other hand, the aim of this cruise is to improve the health of a human and to contribute to the scientific findings. In this sense, the combination of science with fiction and the fantastic comes to the forefront as it is seen in the novel: "There will be five on the ship. Arkady will control the ship […]. To his right will be the other male, who has a complete map of the neurocirculatory pattern of Shapirov's brain. He will be the pilot" (p.110). These expressions demonstrate that the brain of the academician will be analyzed with a systematic approach by means of the voyage that will take place on the miniaturized ship. Thus, though such an attempt seems impossible and completely fictional, it also reminds one of a possible scientific practice that may occur in the future, which is one of the important elements of science fiction. The voyage is experienced in the 21st century while the novel was written in the 20th century, consequently the alternatives about future can be recognized in the novel. When the setting of science fiction novels is taken into consideration, one can state that sometimes the shift is from the future to the present, sometimes it is from the present to the future, so it is clear that "[s]cience fiction is not necessarily or entirely fiction set in the future, but it is closely cognate with it" (Parrinder, 2000, p.10). In Asimov's work, the incidents are also related to the future and scientific matters, as a result the fantastic scientific voyage of the Russian scientists with the American scientist Dr. Morrison takes place.

Considering the reaction of Dr. Morrison towards this incredible cruise, it is apparent that he is faced with astonishment while discovering the mystery of human body and brain as it is also stated: "He could not really conceive himself as being in a bloodstream; it was too easy to suppose he was in a submarine making its way through an ocean […]. He would see the red corpuscles of the blood – the erythrocytes […]" (p.148). It is recognized that their experience in the bloodstream is like a cruise

"in a submarine through an ocean," however rather than the living creatures in the ocean, the corpuscles in the blood can be observed, in this respect the aim of the science fiction author is to make readers surprised and curious about the incidents in the imaginary setting as Shippey (1990) also asserts: "The science fiction reader [...] likes this feeling of unpredictability. It creates intense curiosity, as well as the pleasure of working out, in the long run, the logic underlying the author's decisions, vocabulary and invented world" (p.17). Hence, it is clear that it is in the hands of the author to create 'unpredictability,' fear, excitement, and amazement so that the readers of science fiction as well as the fictional characters are ready to be faced with the most bewildering and the most unpredictable. In this sense, when one considers the fact that in contemporary society "[...] dominant technological, [scientific] change constantly provokes hope, fear, guilt, and glory" (Rabkin, 2004, p.462), it is not strange to observe the combination of hope and fear as a consequence of scientific change in Asimov's work.

Throughout their voyage, particularly Dr. Morrison is highly influenced by the large size of the corpuscles, since he is miniaturized. As a consequence, the movements of Dr. Morrison as well as the others and the continuous activity in the brain are compared with one another as it is highlighted in the novel: "It then occurred to Morrison that the platelet appeared to be as large as his hand. How could that be if they were half the diameter of the red corpuscles and the red corpuscles were themselves as large as his hand?" (p.150). This reveals the fantastic blend of science with fiction, as a result Asimov achieves attracting the attention of his readers by creating such a very extraordinary setting, the human brain. This demonstrates the idea that "[b]y transforming the familiar into the unfamiliar, writers can also change the ordinary into the extraordinary" (Yep, 2005, p.54), thus a new perspective with both ordinary and extraordinary elements comes

into view. In this atmosphere, the adventure of characters and their efforts to explore the unexplored can be realized. In this perspective, one can indicate that anything can happen at any moment in a science fiction novel, so as Asimov points out, "[s]cience fiction can't die as long as the human imagination lives. Fashions may change, but science fiction remains" (1995, p.93). Thus, it is recognized that there is a very close link between science fiction and the imagination of the science fiction authors.

Dealing with the fictional setting of Asimov's novel, it is obvious that the human body and the human brain are portrayed with a sense of realism, so the readers can also experience a fantastic voyage through the blood vessels of a human body in which they can learn about the mystery of human anatomy. However, in this situation, it is difficult for the characters to cope with the hard conditions as it is indicated in the novel: "[…] the temperature was 37 degrees Celsius. It was the heat of a sweltering summer day and there was no escape. No shade, no breeze" (p.172). In this manner, the suffocating atmosphere in the human body is likened to a hot summer day that makes human beings exhausted and powerless. This reveals that both fear and excitement are combined with one another in this science fiction novel, as a result the fictional voyage of the characters is also undergone by the readers. Especially, the scientific matter in the work and its portrayal contribute to the popularity of the novel, therefore it is doubtless that "[s]cience is an integral part of science fiction, and science fiction writers are well-versed in science" (Willis, 1998, p.21). Similarly, Asimov, studying and making researches about science, also dwells on scientific subjects and blends them with fiction. As seen in *Fantastic Voyage II: Destination Brain*, he effectively portrays future scientific scenarios and puts forward new scientific innovations for new scientific and technological discoveries by questioning

the relationship between science and humans with an emphasis on the incredible progress in the field of science.

3. CONCLUSION

To conclude, Asimov's portrayal of scientific progress and the results of this improvement in his *Fantastic Voyage II: Destination Brain* shows that scientific developments affecting the lives of humans and the future of humanity both play an important role in science fiction novels and contribute to the well-being of humans. Considering the end of the novel, it is observed that although the academician dies and the scientists have to leave the body of the man by means of a hypodermic needle, important findings related to miniaturization, deminiaturization and telepathy that can be employed for the benefits of humans are discovered. Therefore, it can be suggested that science fiction offers new solutions for the problems of humanity and discovers new alternatives that can improve the condition of people. Demonstrating scientific scenarios that may take place in the future of humanity, Asimov's novel paves the way for the new scientific and technological developments that can contribute to humanity.

As observed in the novel, scientific developments bring about change and new possibilities which can alter the lives of human beings. In this sense, the scientists' attaining innovative results and particularly Dr. Morrison's reaching very important scientific theories at the end of the novel also strengthen the benefits of scientific progress, contributing to the elements of science fiction. Thus, as Gunn, in *Inside Science Fiction*, underlines, "[…] the most important function of science fiction is to neutralize the future, to remove the natural fear that humanity feels for the unknown" (1991, p.152). Similarly, in the light of the discussions in this paper, it has been recognized that in *Fantastic Voyage II: Destination Brain*, Asimov tries to break the barriers

and the prejudice against the understanding about the future scientific scenarios regarding the advantages of scientific novelties for humanity, and to eliminate the fear of the unknown and the undiscovered by ending the novel with the new, promising and positive scientific discoveries the scientists willingly struggle for and attain, so it is clear that this science fiction novel contains the emphasis on the advantages of scientific advance, depicting an optimistic perspective as well as the panic science brings about, and reflects an inevitable change experienced by human beings, all of which are compatible with the elements of science fiction novels. Thus, science fiction enables humanity to consider new scientific and technological innovations that can bring about both hesitations and benefits to humans.

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