



**UNIVERSITI PUTRA MALAYSIA**

***APORIA, DISSEMINATION, AND SIMULACRA AS DECONSTRUCTIVE  
TOOLS IN ANALYSES OF POLITICAL AGENDAS IN SELECTED  
WORKS OF GREG BEAR AND JOE HALDEMAN***

**THAMER A. JUBOURI**

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By

**THAMER A. JUBOURI**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,  
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

**September 2021**

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**DEDICATION**

**For My Mother, Sister and Three Brothers**



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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirements for the degree of Doctor of Philosophy

**APORIA, DISSEMINATION, AND SIMULACRA AS DECONSTRUCTIVE TOOLS IN ANALYSES OF POLITICAL AGENDAS IN SELECTED WORKS OF GREG BEAR AND JOE HALDEMAN**

By

**THAMER AMER JUBOURI AL-OGAILI**

**September 2021**

**Chairman : Associate Professor Manimangai A/P Mani, PhD**  
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This study applied the concepts of aporia, dissemination, and simulacra from a deconstructive perspective to analyse the effect of political agendas in Greg Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Joe Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997). The study's gap resulted in scrutinising hidden political agendas that harness scientifically advanced weapons to destroy human lives. Therefore, the selected novels were interpreted within the wide scope of political contexts. In this regard, Bear's *Moving Mars* (1993) was discussed as an allegorical work on the highly improved technology. Bear's *Vitals* (2002) was approached as an exemplification of nuclear annihilation that threatens the safe existence of human race; and Bear's *War Dogs* (2014) was identified through its sociological implications. As for Haldeman, his *Tool of the Trade* (1987) was discussed as a literary embodiment of destructive communism. Haldeman's *The Forever War* (1974), furthermore, was studied via the issue of science fiction, especially the issue of arm race; and *Forever Peace* (1997) was interpreted in relation to the endangered destiny of humanity on the verge of catastrophic events. This danger is stimulated by the negative use of technology. The study's significance, therefore, related to its exposing the implications of political hidden agendas after the World War II. In other words, it specifically approached postmodern political agendas by applying deconstruction, which is rarely revealed in the previous scholarship of the selected works. The study's method, consequently, was qualitative i.e., it followed a textual analysis of the characters, settings, and narrative point of view as basic literary components to pinpoint the portrayal of hidden political agendas in the course of the selected novels by utilizing Jacques Derrida's concepts of emporia and dissemination and Jean Baudrillard's concept of simulacra. The study achieved three interrelated objectives. First, it examined Bear's and Haldeman's implied fictional discourse that depicts the negative political regimes in the post-World War II by using Derrida's concept of dissemination. Second, it explored the selected works' settings as imitation of real destructive military machines by applying Baudrillard's concept of simulacra. Third, it identified Bear's and Haldeman's

employment of the selected works' plots as quasi-real recounts of the post-World War II's events by using Derrida's concept of aporia. The study's finding revealed that fictional events resemble the reality of contemporary political agendas which are allegorically portrayed in the novels. The results and implications of the study are mainly the discursive treatment of the aftermath of the World War II and how it affected the mentality of postmodern politics. Accordingly, the study's primary finding is that the selected novels are fictional replicas of the authentic reality of war supported by hidden political agendas which attempted to annihilate human civilisations; and the novels are utterly critiques of postmodern political atrocity. Thus, recommendations for further studies might be appropriate through applying feminism, cyber fiction, structuralism and formalism, and psychoanalysis to analyse the selected novels.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**KERAGUAN, PENULARAN, DAN SIMULACRA SEBAGAI ALAT  
DEKONSTRUKTIF DALAM MENGANALISIS AGENDA POLITIK DALAM  
KARYA-KARYA TERPILIH GREG BEAR DAN JOE HALDEMAN**

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Kajian ini menerapkan konsep ketidakpastian (aporia), dissiminasi dan simulakra daripada perspektif dekonstruktif untuk menganalisis keberkesanan agenda-agenda politik dalam *Moving Mars* (1993), *Vitals* (2002), dan *War Dogs* (2014) oleh Greg Bear serta *Tool of the Trade* (1987), *The Forever War* (1974), dan *Forever Peace* (1997) oleh Joe Haldeman. Kajian ini melibatkan usaha meneliti pelbagai agenda politik tersembunyi yang melibatkan kewujudan senjata-senjata saintifik canggih yang bertujuan untuk membinasakan nyawa manusia. Oleh itu, novel-novel terpilih ini telah ditafsirkan dalam lingkungan konteks politik yang luas. Ditinjau dari sudut ini, *Moving Mars* (1993) hasil karya Bear telah dibicarakan sebagai karya alegori berkaitan teknologi yang telah dipertingkat. Sementara itu *Vital* (2002) pula telah didekati sebagai contoh pemusnahan nuklear yang mengancam kewujudan umat manusia. Karya *War Dogs* (2014) pula telah dikenal pasti melalui implikasi sosialnya. Sementara itu *Tool of the Trade* (1987) hasil karya Haldeman pula telah dibicarakan sebagai penjelmaan literal komunisme destruktif. Karya *The Forever War* (1974), di samping isu fiksyen sainsnya turut menjadi bahan kajian tentang isu pelumbaan senjata manakala *Forever Peace* (1997) pula telah ditafsirkan dalam hubungan dengan destinasi terancam umat manusia di ambang kemusnahan. Ancaman ini telah dirangsang oleh penggunaan teknologi secara negatif. Oleh hal yang demikian signifikan kajian ini berkaitan dengan usaha untuk mendedahkan pelbagai agenda politik yang tersembunyi selepas Perang Dunia Ke-2. Dengan kata lain, kajian ini mendekati agenda-agenda politik postmodern secara spesifik dengan menerapkan dekonstruksi yakni satu pendekatan yang jarang didedahkan dalam kajian novel-novel terpilih ini sebelum ini. Kaedah kajian ini bersifat kualitatif iaitu melibatkan analisis tekstual watak, latar belakang dan sudut pandangan naratif sebagai komponen-komponen kesusasteraan asas untuk menjurus kepada pemaparan agenda-agenda politik tersembunyi dalam karya-karya terpilih dengan memanfaatkan konsep emporia dan dissiminasi Jacques Derrida serta konsep simulakra Jean Baudrillard. Kajian ini telah mencapai tiga objektif yang saling berkaitan. Pertama, kajian ini telah meneliti wacana fiksyen Bear dan Haldeman yang memaparkan regim-regim politik

negatif selepas Perang Dunia Ke-2 dengan menggunakan konsep dissimulasi Derrida. Kedua kajian ini telah menerokai latar karya-karya terpilih sebagai imitasi jentera tentera pemusnah sebenar dengan menerapkan konsep simulakra Baudrillard. Ketiga, kajian ini mengenal pasti usaha Bear dan Halderman yang menggunakan plot karya-karya terpilih sebagai penggambaran semula rentetan peristiwa selepas Perang Dunia Ke-2 dengan menggunakan konsep aporia Derrida. Dapatan kajian ini mendedahkan hakikat peristiwa-peristiwa fiksional menyerupai realiti agenda-agenda politik mutakhir yang dipaparkan secara alegori dalam novel-novel ini. Hasil dan implikasi utama kajian ini ialah pemerincian diskursif pelbagai kejadian susulan Perang Dunia Ke-2 dan bagaimana ia mempengaruhi mentality politik postmodernisme. Sebagai susulan, dapatan utama kajian ini ialah sesungguhnya karya-karya terpilih ini merupakan replika fiksi daripada hakikat sebenar peperangan yang disokong oleh pelbagai agenda politik tersembunyi yang bertujuan untuk memusnahkan tamadun manusia; dan karya-karya ini berdiri sebagai kritikan terhadap kedurjanaan politik postmodernisme. Oleh hal yang demikian, saranan untuk kajian selanjutnya mungkin kena pada tempatnya dengan menerapkan feminisme, fisyen siber, strukturalisme dan formalisme serta psikoanalisis untuk menganalisis karya-karya terpilih ini.



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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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## CHAPTER 1

### INTRODUCTION

#### 1.1 Introduction

The term postmodernism seems permanently suspended between opposite meanings and uses. For many, it has come to serve as an umbrella terminology for any critical procedures or creative practice involving a relation between reality and literary texts. (Douglas Kellner, *Jean Baudrillard from Marxism to Postmodernism and Beyond*, 84).

#### 1.2 Background of the Study

The history of deconstruction dates back to structuralism. It stems from the formal appropriations of literary works by means of structuralism. In *Structuralism in Literature: An Introduction* (1978), Robert Scholes argues that structuralism, as theoretical trend, contributes a great deal of critical interpretations of literature because “[T]he virtues and limitations of structuralism as an approach to literary study can be seen more clearly in its treatment of narrative literature than in any other aspect of literary theory or criticism” (59). Accordingly, structuralism paved the way for genuine critical insights, like anthropology, that left their apparent impact upon the rudimentary deconstructive hypotheses; and “deconstruction has the effect” of dissecting the structural elements of literary works (Jean-Michel Rabaté 65).

Formalism influenced deconstruction. Both structuralism and formalism share common conceptual arguments, such as defamiliarization and narrative specificity. They shaped the primary conditions of deconstruction critical rhetorical peculiarities; the deconstructive “[C]reative writing helps students understand existing works of literature and explore their own creativity” (Butler 85). Deconstruction, in sequence, adapted formal and structural arguments into its intellectual range. Scholes explicates the historical premise on which deconstructive postulations began to be palpable. He traces the time span that conveys the true sense of deconstruction through formalism and structuralism: “[T]here has been and still is the central structuralist literary attitude. Formalism has developed grown in subtlety and richness in the past half-century; it has abandoned some extreme positions and qualified others; but throughout this period, it has proved remarkably vigorous, attracting scholars of great learning and intellectual vigor” (60). Deconstruction, according to Scholes, emerges out of formal and structural arguments that rendered it original concepts.

One of the deconstructive original concepts is the “prison house of meaning” characterized by “the fixed and permanent quality of the binary opposition” (Scott 32). This concept is always associated with Jacques Derrida. Yet, Scholes elaborates the essential development of deconstruction in terms of structuralism. He ascribes the

concept of the “prison house of meaning” to the “intrinsic” fabrication of literary works. He, similarly, describes literary works as “poetics” which represent the classical denotation of literature interpreted by applying structuralism. Therefore, deconstruction, in its initial critical phases, thrived on structuralism: “[T]hus instead of representing a mere episode in the history of taste, it has continued to flourish at the heart of the structuralist movement which supplanted it. For this reason, as well as for its intrinsic, a consideration of the formalist movement’s contribution to fictional poetics” (60). As a result, the deconstructive concept of the “prison house of meaning” had been inspired by the structuralist assertion that all texts have common literary components. Under these circumstances, literary texts provide the reader with various meanings; and he/she should interpret it according to the socio-cultural milieu. However, such meanings become different in deconstruction as they yield in “the most reactionary literature” (Peñaloza 212).

There are several reasons of the whimsical interpretation of the meaning of literary works by applying deconstruction. In essence, there are two factors that specify the limitation of meaning within literature. They are mainly deferment and difference that appeal to “different communities of readers” (Ibironke 70). These factors, when applied to pursue the real connotation of words in literary works, do not give a particular meaning. Words are subject to the deferment of their meaning and implication. In the long run, the meaning might, or not, be obtained by grasping the differences between words. Being so, difference enables the reader to catch the literary text’s intended meaning by comparing and contrasting the contextual overtones of these words. Otherwise, words could not be easily comprehended as they fall into the “prison house of meaning”; they could not be efficiently interpreted, and the technique of deferment and difference reinforces the reader deconstruction awareness of the text (Scholes 61).

The “prison house of meaning” offers much literary ambiguity. The avoidance of such ambiguity is attained by describing the primary structure of literary works; Scholes comments: “[F]or those who seek to describe the basis of fictional structure, this poses a great problem, the problem of looking for universal in a body of material which itself susceptible to such variant exigencies and has responded with so many formal variations. There are a number of ways of responding to this problem” (61). Scholes deliberately refers to the basic notions of deconstruction as “problems” because they really hinder the proper interpretation of literary works. He attributes this problem to the structuralist arguments about fictional genres and their language the paves the way for deconstruction; Lois Tyson comments: “for deconstruction, literature is as dynamic, ambiguous, and unstable as the language of which it is composed” (Tyson 55).

Deconstruction, argues Scholes, seeks to find homogeneity among the structural components of literary works in order to coin new concepts ignoring textual contradictions: “[O]ne way is to ignore it – which is fatal, as we shall see. Another is to limit the material being considered to a body of homogeneous fictions, similar in purpose and form. A third is to limit the description to certain aspects of the material being considered, ignoring others. Two of the most successful seekers for fictional universals ... have employed both of these methods of limitation” (60). In this manner, there should

be some textual universals, or common constraints to hamper any aspect of fictional ambiguity. Limitation, definitely, halts this ambiguity i.e., it narrows down the implicative meaning of fictional words; whereby the reader could perceive the text in, for example, its historical contexts. The words are limited to few meanings which appeal to specific semantic ambiances. In this respect, words have some universals; common archetypal nuances underscore the readers' formulations different cultural backgrounds. Consequently, the text becomes to be easily grasped in a universal manner that entails that deconstruction is a technique that helps one to read and interpret (Richter 81).

The historical development of deconstruction owes to the structural "contextual information hidden in the mythic structure" of literary works (Scholes 62). Fiction is abundant with imaginative tales through which "the structure [which] features which organize the emotive elaboration of the tales. Thus each of them has not only limited his material but concentrated on its most obvious qualities. In doing so they have tacitly acknowledged the distinction between informational and affective fiction – both in their selection of material and their treatment of it" (26). Deconstruction tries to overcome the "related difficulty for those who seek fictional universals lies in the definition of narrative itself" (62). Thereupon, structuralism dissolves into deconstruction's unification of universal meanings by fictional "extremes that define the limits of narration" (62). As a result, the limits of narration elevate the readers' appreciation of fictional works in which "literature is already embodied" (Normandin 23).

Decoding the limits of fictional narration corresponds to the concept of binary opposition. Deconstruction greatly "rests" on the concept of "binary opposition" (Herrmann 25). The concept refers to the fictional extremes of literary works. Scholes argues that "[O]ne of these extremes, familiar in modern literature, consists of works with narrative base (such as Marius the Epicurean or Ulysses, to name two different cases) upon which so many non-narrative elements have been erected that the work's narrative quality is severely attenuated for the sake of other qualities" (63). The concept of binary opposition, furthermore, appears "in considering micro structures, it is the other extreme limit of narration that is most important – not the point where narrative ends but the point at which it begins" (63). Accordingly, the concept of binary opposition entails the "fundamental preposition is that the basic narrative unit is not the function but the sequence and that a completed fiction, however long and complex, can be represented as an interweaving of sequences" (64). In this respect, the ultimate meaning of literary words might be inferred by their binary opposition through "modelling and composition" (Kamuf 13).

This research, therefore, will apply deconstruction – as a theory – to study Greg Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Joe Haldeman's *Tool of the Trade* (1987), *The Forever War* (1994), and *Forever Peace* (1997). The novels will be analyzed by using three deconstructive concepts, namely, Jacques's Derrida's concepts of aporia and dissemination and Jean Baudrillard's concept of simulacra. The sections below will briefly introduce these concepts in both historical and theoretical contexts.

The concept of aporia has deep-rooted origins in the history of criticism. It initially relates to the Greek conceptualization of difficulties that encounter people in their daily life. Victor Taylor and Charles Winqvist, in *Encyclopaedia of Postmodernism* (2001), trace the Greek origin of the concept: "Aporia is a Greek term that refers to a puzzle or paradox, specifically an impassable passage" (15). Taylor and Winqvist, moreover, emphasize Aristotle as the progenitor of the concept. Aristotle, who is an erudite philosopher, suffered from laborious philosophical dilemmas. He coined the concept of aporia to find satisfactory and reasonable answers for them: "Aristotle uses aporia in a general way when he discusses problems or difficulties that his philosophy must resolve" (15). Aristotle, say Taylor and Winqvist, composed a seminal critique of philosophy entitled *Physics* to deduce the relative quiddity of time: "Aristotle discusses the aporia of time, whereby two simultaneous points of time cannot occupy the same space" (15). The concept of aporia, ergo, is an abstract category utilized by Aristotle to construe the inherent gimmick of time flux in reality.

The concept of aporia passed through successive critical stages. However, Jacques Derrida is considered the most influential critic of the concept of aporia.<sup>1</sup> He used the concept in the deconstructive sense. He is undoubtedly the iconoclast precursor of deconstruction; and his arguments about the concept of aporia represent an essential part of deconstruction as a whole. As for the concept of aporia, he is obviously inspired Aristotle's conceptualization of time. In 19668, he wrote an astute essay, "Qusia and Gramme." This essay offered ground-breaking estimation of the concept of aporia. He retrieved the information about aporia by relying on Aristotle's exquisite explanation of time flow. Taylor and Winqvist allege that Derrida "discusses the aporetic formulation regarding time in Aristotle, and [Derrida] suggests that in fact it is irresolvable at the level of logical thought, because a moment of time must exit insofar as time exists, and yet it must not be or become nonexistent in order for there to be a passage of time" (15).

The concept dissemination closely relates to the textual attributes of literary works. Taylor and Winqvist, similarly, approach the multifarious ambiguity of the concept of dissemination. They argue that the concept of "dissemination cannot simply be defined precisely because it names the process by which meaning is generated without ever strictly being fixed or given in the way that a definition is supposed to do" (103). The concept is distinctively controversial because it "suggests the process by which, in language, the meaning of any term or set of terms is distributed and diffused throughout the language system without ever coming to a final end" (103). Taylor and Winqvist alludes to Derrida's argumentation of the concept's reproductive discursual meanings: "Derrida plays on this sense of reproductive fertility: a kind of self-seeding function of language and discourse" (103).

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<sup>1</sup>In this research, the textual analysis of the selected works will mainly rely on Derrida's argumentation of the concept of aporia. The concept will be further elaborated in chapter three.

Taylor and Winquist say that the concept of dissemination depends on two Derridean ideas, which are difference and trace. The interpretation of any text relies on these ideas: “Dissemination is intimately implicated with two Derridean notions: difference and the trace. It can be understood as operating at two interrelated levels, or with two extensions of sense. Of these, the wider in scope is the one that is associated primarily with notions of textuality, intertextuality, and text, but also with that of discourse” (103). The concept of dissemination comprises a great variety of humanities, like economy and culture that have interrelated concerns. Together, they unite the ultimate formation of the concept of dissemination: “the textual-discursive sense of dissemination may be described as operating at the general and higher order level of culture ... comprising a general economy of meaning and values thoroughly implicated with the political-economic structures and practices of a given culture” (103). Subsequently, the binary opposition among humanities are reconciled within the range of dissemination. The result is that they coalesce in deconstruction as a method of uniting such contradictions.

The unification of contradictory oppositions is the typical peculiarity of the concept of dissemination. Different sciences and humanities come together in an organized in a linguistic compartment in literary works; Taylor and Winquist continue: “at this higher order level of organization, one is concerned not with shared public language as such, but with more complex and institutionalized social structures and practices built up on the basis of language and its use” (103). Apparently, the concept of dissemination relates the fictile circumferences of literary works; and the interpretation of these works depends on the conceptualization of opposition and how they reject or accept each other. However, Derrida emphasizes the indissoluble and infinite contraction between two entities in literature. Such contradiction does not assuage, and resultantly, the text remains having contradiction in hidden tones. This research will pinpoint political hidden contradictory agendas that do not harmonize with each other.<sup>2</sup>

Taylor and Winquist discuss the concept of simulacra. It is the plural form of simulacrum which means “an image, likeness, or reproduction” (367). They describe it synonymously with simulation: “[S]imulation is the representation or modeling of a system or process” (369). They relate the origin of the concept of simulacra to the chaos theory that proposes some complexities that do not come into terms with each other: “chaos theory and the science of complexity represent the leading edge of simulation” (369). The concept of simulacra, therefore, is considered as “a rare instance in which hard science has followed the lead of postmodern fiction” (369). Being so, the concept of simulation has a close accord with postmodernism. Taylor and Winquist tackle Baudrillard’s earliest notions of the concept: “Jean Baudrillard appropriates the term to describe a new condition of society no longer governed by the logic of representation” (369). They argue that the concept of simulacra is primarily about reality outside the text. Strikingly, they also associate the concept of simulacra with the criticism, which is originally influenced by media.

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<sup>2</sup>Further explanation of this argument will be illustrated in later sections in the current chapter.

The concept of simulacra, in its first implications, entails diverse human systems projected multiple fields by virtue of computer advancement: “researchers write programs to ... tracing the actions of antibodies in the immune system or fluctuation in stock market” (Taylor and Winquist 369). The mathematical factor was the basis of the concept of simulacra: “[F]ractal geometry, which emulates structures in the natural world using mathematical models, and virtual reality, which enables people to feel as though they are inside a three-dimensional electronic image, are prominent new phenomena generated by computer simulation” (369). By time, science fiction entered the rally of simulacra through cybernetics: “[C]ybernetics and artificial intelligence search for emergent patterns using the technology known as fuzzy logic, a way of programming computers to simulate human decision-making processes. Literary theory studies chaos and complexity in relation to narrative function and the production of meaning” (369). To such a degree, the concept of simulacra began to be amalgamated with literature by science fiction.

Taylor and Winquist trace the historical affinity between the genre of science fiction and the deconstructive notion of simulacra. They cite William Gibson’s *Neuromancer* as an illustrative example of this relationship: “in his 1984 science fiction novel *Neuromancer*, William Gibson depicts cyberspace, the quasi-real space human minds occupy during computer interfacing. Software developers take this vision as a blueprint for virtual reality research” (369). Consequently, the notion of “cyberspace is a concept central to cyberpunk and cyber culture and a constitutive factor in the development of postmodern subjectivity” (369). Gibson imitates reality through science fiction in his novel. But he inserts culture as a component of this kind of fiction due to the fact that it expresses people’s ambition to be advanced.

Taylor and Winquist say that Baudrillard incorporated semiotics into his own conceptualization of simulacra. The function of semiotics is to sustain literary works distinctive interpretations of their narrative signs about reality. Literary works are epistemological reflection of reality: “Baudrillard adduces semilological epistemology based on the floating signifier that is a [break] from [conventional] understandings of the sign” (370). Then, Taylor and Winquist argue that Paul Virilio is the forerunner of the concept of simulacra and its affinity with military arsenals: “the French postmodern philosopher Paul Virilio also extensively studies simulation as the automation of perception in military weaponry and in the civilian media complex” (370). The motivation of this military trend is politics in postmodernism because “simulation can be described more generally in postmodern terms as the interaction of systems of representation [politics]” (370). This research will elaborate the concept of simulacra in the light of Baudrillard’s arguments, not Virilio, because the former is the classic critic of the concept and its relevant applications to literature. The concept will be explained in more details in chapter three. This section merely has been an introductory discussion of the concept.

### 1.3 Statement of the Problem

Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997) have been tackled through different critical approaches. Scholars and researchers tried their hands at exploring the latent literary meanings of these novels and their significance to contemporary literature and how they could be approached in terms of several relevant critical theories. Consequently, there are diverse and discrepant scholarly studies conducted on the thematic as well as the technical attributes of the selected novels. Consequently, researchers have investigated the implied literary importance of each novel in order to come up with original ideas that are left by other researchers. Therefore, the novels were discursively interpreted differently in various studies; chief among them are the following:

John Sapienza, in "The Face in the Machine is a Ghost from the Past: Evolution as Literary Metaphor in Victorian England and Contemporary America" (1996), argues that Bear's *Moving Stars* (1993) comprises scientific literary nuances concerning the improvement of machine technology for the sake of making human civilization better than ever (46). He specifically discusses the metaphorical characteristics of the novel. Sapienza focuses on the role of literary metaphor in revealing the significance of science to humanity. He tackles the textual appropriation of science through metaphoric descriptions. He claims that Bear unravels the vitality of machine technology. The novel, in this case, promotes the necessity of machine technology in order to elevate humanity to the best level of life. Accordingly, Sapienza concentrates on America as the leading society in making machine technology a universal need for all people. In this respect, the novel's literary values relate to its thematic treatment of science fiction by deducing necessary thematic issues to explore the role of literary metaphor in inferring machine technology's advancement of humanity's prosperity. My research, similarly, discusses the literary aspects of science fiction projected in the novel. Yet, it examines science fiction through deconstruction rather than metaphor.

Elizabeth May, in "Atomic Idioms: Authority, Identity, and Language in Novels by Mailer, O'Connor, Purdy, Bear, and Agee" (1998), contends that Bear's *Vitals* (2002) exposes the possible atomic annihilation of the entire human race. This destructive weapon might result in the most perilous affects upon humanity in future decades (23). She argues that destructive weapons are a vicious aspect of contemporary humanity's political practices. Consequently, the novel obviously tackles such destruction through the narrative appropriation of military scenes depicted in the plot. As such, Bear has the erudite narrative expertise to accentuate the negative side of mass destruction weaponry and how it could annihilate humanity as a whole. In this sense, May explores Bear's depiction of atomic mass destruction weaponry as the dark face of dominant authorities and how the novel's language could be examined as an indictment of such weapons. In this regard, may follows a close reading of the novel's plot by applying structuralism to shed light on the portrayal of atomic weaponry in meticulous narrative details.

Russell Letson applies sociology as a theoretical framework to study Bear's *War Dogs* (2014). He explores the way by which Bear reveals the atrocious social relations caused by the negative effects of military science upon people. To elaborate, the characters portrayed in the novel resemble real people who are intimidated by military advancement. Consequently, people develop antagonistic relations as a result of their advancement because they believe that they will be enemies in the future. Here, the American society is highly emphasised. Letson contends that American foreign relations are sometimes governed by tense atmosphere. This being so, the American people are afraid of being enemies to other nations that are threatened by American leadership. In this case, the novel has social implications regarding any possible peaceful affairs with other world nations, otherwise, they would be treated in the light of antagonism. Letson consequently applies the literary characteristics of sociology to examine the relationships of the American people with other nations. Thus, Letson's study offers peaceful social alternatives as replacements of antagonistic social affairs whereby the American people could properly assimilate with other world nations on the grounds of peace and mutual respect.

Paul Silver applies Marxist communism as a theoretical framework to study Haldeman's *Tool of the Trade* (1987). The discussion of communism requires the scrutiny of the characters' habits and traditions. In this case, Silver sheds light on the most intricate ideological attributes of the novel. The study of the characters from a Marxist perspective is vital for grasping the sense of the cultural traits of American ideological matters. To clarify, the novel is concerned with the most current ideological trends that had been critical for the development of the American mentality. Thus, Silver examines the military ideologies that are projected in the plot so as to expose the purpose of the American technological ideology to lead the world. As such, technology is applied in terms of communism to identify Haldeman's interest in elevating the American leadership in order to make it free of any form of totalitarianism. Consequently, the study explores the novel as a peaceful manifesto to reconcile the American technological ideology with the rest of the world.

In "Future Shock: *The Forever War* by Joe Haldeman. *Military Science Fiction*" (2012), Michael Jones maintains that Haldeman's *The Forever War* (1974) hinges on reinforcement of the issue of an arms race (12). Jones applies a structural analysis of the novel's science fictional peculiarities. Jones claims that the novel is abundant with many science fictional themes that reflect the true image of the contemporary issue of an arms race. Jones's study, therefore, explores the concept of an arms race as supported by science that is fabricated by monumental political plans in order to construct supreme military power. In my research, I will discuss this power through the study of hidden political agendas and their influence upon the lives of people, especially American individuals, in the postmodern world. Hence, the novel deals with the science of an arms race to discover the author's dissatisfaction with the negative impacts of this science since it is created as a result of extreme political plans. Yet, Jones partially deals with the political aspects of an arms race, which will be further accentuated in my study.



Anne Rounds, in “Disintegrated Yet Part of the Scheme: Whitman’s Double Legacy to Poets of New York” (2009) contends that Haldeman’s *Forever Peace* (1997) comprises science fictional nuances regarding the destiny of humanity in a seemingly endangered world. Such perilous danger motivates the misuse of technology (89). Rounds argues that the technology depicted in the novel leaves negative impacts upon society and the environment. Rounds’s study identifies the vicious purposes of such technology due to its excessive over-use of the environment for scientific experiments. In this manner, Rounds examines science fiction as a critical subject treated by the novel. For this reason, Haldeman purposefully appropriates science fiction and environmental elements because the negative use of technology might lead to its destruction. He portrays the characters in a precise way so as to make the reader familiar with this scientific fact. In the long run, Rounds discovers the novel is propaganda for halting the negative harassment of technology as it would result in an entirely dystopian society.

My research, however, applies deconstruction, which has rarely been conducted to study Greg Bear’s *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Joe Haldeman’s *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997). The research’s main aim is to explore hidden political agendas and how they utterly control people mentality in the the selected works as well as how the science fiction reveals the ways that atrocious military confrontations inflict poor conditions upon people’s lives. Thus, the research approaches science fiction as a literary mode that depicts people as devoid of stability due to massive military armament and its relative effects upon the world. In this sense, it investigates the way by which Bear and Haldeman provide viable solutions to the political crises by mitigating the harmful power threatening the existence of human beings. Accordingly, they resort to science fiction to cope with the tremendous political outburst in the context of postmodernism. In this way, the research contributes to the interpretations of postmodern politics which radically differ from the previous political trends. Furthermore, it offers new insights concerning deconstruction since the selected works tackle politics in meticulous narrative descriptions. For this reason, the research analyses the selected works’ settings, characters, and narrative points of view as basic data for the entire analysis. This analysis is significant to the contiguous affinity between literature and politics, whereby it incorporates the thematic attributes of postmodernism with politics due to the temporal proximity between them.

My research incorporates postmodern science fiction and politics, which have an inextricable relationship, with deconstruction and a method of dissecting the selected works into fictional pieces dealing with hidden political agendas to a great extent, which is rarely tackled in previous studies. My research approaches postmodern science fiction to discover the implied nuances of the post-World War II era. Therefore, the research attempts to scrutinize the selected works as critiques of hidden political agendas that left their negative impact upon American society. Consequently, it utilizes Derrida’s concept of aporia to analyse the thematic features of the hidden political agendas. Furthermore, Derrida’s concept of dissemination is applied to interpret the narrative structure of the selected works. Thus, the concept of dissemination is utilized to deconstruct the significance of the settings, characters, and narrative points of view as textual components. By the same token, Baudrillard’s concept of simulacra is applied to reveal

Bear's and Haldeman's realistic depictions of hidden political agendas that are constantly rallying for an arms race and massive military arsenals. Thus, the application of these concepts results in the exploration of the selected novels as critiques of the devastating military confrontations of American postmodern society.

This research, therefore, will study aporia, dissemination, and simulacra as deconstructive tools of political agendas in Greg Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Joe Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997). The research's gap lies in exposing the hidden political agenda and the misuse of science in waging wars that represent great threat for the safe existence of human beings. This threat is caused by negative technology. The research significance relates to its identification of the implications of political destructive issues after the World War II. That is, it looks into postmodern political issues through deconstructive analysis, which is scarcely tackled in the current scholarships of the selected works. The research's analysis, accordingly, follows a textual analysis of the characters, settings and narrative point of view to unravel the depiction of hidden political agendas in the course of the selected novels by utilizing Jacques Derrida's concepts of emporia and dissemination and Jean Baudrillard's concept of simulacra. In this regard, it will examine Bear's and Haldeman's implied fictional discourse that depicts the negative political regimes in the post-World War II by using Derrida's concept of dissemination. It will also explore the selected works' settings as imitation of real destructive military machines by applying Baudrillard's concept of simulacra. Furthermore, it will identify Bear's and Haldeman's employment of the selected works' plots as quasi-real recounts of the post-World War II's events by using Derrida's concept of aporia. The research's finding is that fictional events resemble the reality of political agendas being allegorically portrayed in the selected works. The research's results and implication, here, are texts' treatment of the aftermath of the World War II and how influenced the contemporary politics. Thus, the research's major gap is that the selected works are literary replicas of the reality of war waged by hidden political agendas that tried to devastate the lives of people; and the selected works are mere postmodern critiques of political reality.

#### **1.4 Objectives of the Study**

My research tries to fulfil the objectives below:

1. To examine Bear's and Haldeman's implicit narrative descriptions of political regimes through fictional incidents representing postmodern arm race by using Derrida's concept of dissemination.
2. To explore the selected works' spatial and temporal settings as imitative replicas of real destructive military political forces that devastate people's lives by applying Baudrillard's concept of simulacra.
3. To investigate Bear's and Haldeman's depiction of postmodernism via the selected works' events as literary representations reflecting the sense of hidden political agendas during the post-World War II's confrontations by using Derrida's concept of aporia.

## 1.5 Research Questions

My research attempts to answer these questions:

1. How does dissemination provide implicit narrative descriptions that convey Bear's and Haldeman's conceptualizations of the postmodern fictional incidents and political regimes in the post-World War II era?
2. How do Bear and Haldeman depict the selected novels' spatial and temporal settings as fictional simulacra of destructive military forces through science fictional narration?
3. How do aporetic deconstructive textual clues reflect Bear's and Haldeman's narrative portrayals of the selected works' plots as fictional representations of hidden political agendas in postmodernism?

## 1.6 Methodology

This study will follow a qualitative analysis of Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997). The works' narrative plot will be interpreted by using the concept of dissemination to argue the textual cues that resemble war reality. The concept of aporia will be applied to assert the paradoxical nature of the selected works. In other words, they critique post-war negative political sequences upon human beings' lives. The concept of simulacra is going to be applied to tackle the selected works oppositional stand against war. Therefore, a close reading of the selected works' characters will be conducted. In addition, the selected works' narrative structure is going to be analysed in order to investigate the similarities between reality and Bear's and Haldeman's fictional world.

In the light of the aforementioned methodology, the research will study three elements in the selected works. They are mainly, characters, dialogues and settings. The characters will be analysed by discussing their characterization i.e., their features. They are going to be analysed as Bear's and Haldeman's fictional replication of real people during the post-World War II. The selected works' characters resemble the real people who suffered from the harsh events of the war. Therefore, the characters will be examined as semi-real people at the time of war. The characters' dialogues, moreover, will be interpreted as the utterance of these sufferings. To explain, the characters' speeches are the exemplification of the authors' (Bear's and Haldeman's) voice which is directed towards the contemporary political affairs. In this sense, their dialogues are the representations of Bear's and Haldeman's critique of destruction and annihilation. The analysis of both the characters and their dialogues will be elaborated by identifying the selected works' science fictional settings. These settings are the actual peripheries of the war. The settings, in this context, are Bear's and Haldeman's symbolical style that tries to rectify the contemporary harsh political regimes. The methodological explanation of these issues will be further augmented in chapter three.

## 1.7 Justification of Text Selection

The aim of this research is to explore the postmodern science fictional attributes of Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997). There are three major justifications of texts selection, namely, postmodernism, science fiction, and politics. The first point relates to the postmodern qualities in the selected works. These qualities are mainly related to the experimental narrative structure. The selected works exemplify postmodern notions of postmodern narrative features at large. They embody the possibility of writing postmodern fiction in avant-garde narrative points of view.

The selected works abound with literary components that appeal to the essence of the genre of science fiction. They deal with pertinent issues in the context of space invasion, such as advanced space shuttles and extraterrestrial colonies. The invasions of some planets, which are depicted in the novels, correspond to the crux of postmodern enthusiastic visions of space and its benefit for humanity. The novels additionally celebrate space invasion for getting military perks. Political regimes, for example, benefit from space invasion to construct unprecedented military power. In this sense, Derrida's concept of aporia would be aptly applied to analyse the competing political powers in the novels. Derrida's concept of dissemination could likely be applied to interpret the conflicting political views and how they are reflected in the bulk of the novels' deconstructive narrative structure. That is, the novels represent an ever-lasting political conflict, which does not come to terms with reconciliation. Baudrillard's concept of simulacra would likewise be fitting for expounding the novels' plots as fictional stereotypes of wars waged by hidden political agendas.

Politics ultimately exemplifies the research's rationale. Politics, especially during the post-World War II era, has been a crucial factor in shaping the contemporary status of the world. It has influenced, and is still influencing, the construction of countries all over the world. As such, it is a thematic appropriation of the reality of war and its destructive sequences upon the lives of people not only in America but also in Europe and the other world countries. It inherently features the authorial discontent with political practices during war. Furthermore, the most proper manifestation of politics in fiction could be expressed through postmodern science fiction. Accordingly, politics is the authors' tool to criticize destructive politics by the use of science fiction in postmodern style. Thus, my research will interpret the selected works as Bear's and Haldeman fictional critical vehicles against the post-World War II political regimes that have destroyed the hope of universal peace.

## 1.8 Significance of the Study

My research enriches the scholarship of Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997) from five literary perspectives. First, it tackles the works of two different authors from the same cultural backgrounds. In this regard, the research sheds light on the significance of Bear and Haldeman to American postmodern literature. To put it another way, the existing studies on the importance of these authors have rarely been tackled in previous studies. As such, my research's contribution lies in its original study of Bear and Haldeman since it combines a mutual interpretation of their works in one integrated analysis. The research, consequently, is concerned with the way by which each author approaches the contemporary political issues in their own way. Furthermore, the research contributes to the understanding of their literary achievements within the wide scope of American literature because they unravel unprecedented thematic notions about the relationships between literature and politics. Here, the research's significance is attributed to the necessity of grasping the implied themes projected by Bear and Haldeman in the context of their novels. Therefore, the research comprises the similarities between the authors and their serious treatment of politics in terms of narrative events.

The research's emphasis on Bear's and Haldeman's literary achievements is the core of the second literary perspective. To explain, it examines the selected novels in terms of postmodernism. Again, the selected works have scarcely been tackled in relation to postmodernism and its narrative techniques. Being so, the research reveals the authors' depictions of postmodern literary experimentation. Accordingly, the authors deal with political subjects through postmodern narrative devices, like simulacra. Though the narrative implication of simulacra dates back to modern and even pre-modern authors, this research approaches it in the light of science fiction. In this case, the research contributes to the importance of dealing with Bear's and Haldeman's capacity to reflect political and literary realities by harnessing science fiction as a decisive reflection of the intricate affinity between people and their political regimes that govern them. Being so, the research designates the typical ideal of literary postmodernism and how they represent the authors' realistic portrayals of politics and military advancement needed for ruling and invading outer space.

The postmodern peculiarities of the research are the nexus of the third literary aspect of the selected works. The research's third significant point is science fiction itself. The selected works apparently deal with science fiction to a great extent. They embody the acme of the significant boom that came into prominence after the 1950s. Consequently, my research contributes to the analysis of science fiction via discussing the characteristics of postmodernism that dominate contemporary American society. It scrutinizes the novels' depictions of the complex political agendas that attempt to exploit science and space invasion for the benefit of the American society in particular and the world's military improvement in general. For this reason, it perceives postmodern science fiction as a necessary subject that must be taken into consideration in order to understand the political and literary motivation that stimulated Bear and Haldeman to write about military armament and space invasion and their relative effects upon

American society. In this sense, fiction lies at the essence of the research's contribution to American postmodern literature.

The third significant point is the notion of fragmentation. There is almost a common consensus on postmodernism's treatment of social fragmentation through literature. Before the advent of postmodernism, the major literary trends focused on the appropriation of social or political problems through realistic narrative descriptions. However, postmodernism tackles political and social fragmentation via the relative view of reality. That is, postmodernism presents people who perceive reality according to their subjective experience. They have a great degree of freedom to adopt whatever idea or political trend they want. Nevertheless, people had approximately the same view of reality before postmodernism because they were overwhelmed by imitation and the repetition of inherited politics or traditions. However, these traditions dissolved in the wide postmodern context. To relate this to my research, the study of the American people who are depicted in the selected novels are literary stereotypes of postmodern man and his view of life's changing social and political affairs. Being so, the research is profoundly concerned with the study of these changes in the light of the social and political fragmentation that is representative of American postmodern life. Therefore, the study of fragmentation from a postmodern perspective is a significant contribution to the literature on the selected novels, which has scarcely been approached by other researchers.

Politics is the fourth and the most important contribution of this research. The bulk of the previous academic researches deal with the structural or narrative attributes of the selected novels. They do not provide sufficient or complete discussions of politics. Yet, my research deals with politics from a literary perspective, which is a definitive aspect of its interpretation of politics and their tremendous effects upon the lives of the American people. Hence, the research's political contribution corresponds to the fact that it considers politics as a crucial reality in American society. To clarify, the research specifically concentrates on hidden political agendas in this regard. The kinds of politics treated in the selected works have secret enterprises to invade space for the prosperity of the American leadership and prosperity. Politics tries to reinforce the American potentials regarding military technology and the pursuit of an arms race. In this manner, the research offers new literary characteristics of politics and its manifestation with the context of fictional events told to the reader through the authors' employment of highly meticulous narrative descriptions.

The last significant contribution is the choice of the conceptual framework. The whole conceptual framework is restricted to deconstruction as a theory. However, my research limits the application of deconstruction to three interrelated concepts, namely, Derrida's concepts of aporia and dissemination and Baudrillard's concept of simulacra. The three concepts are selected due to their feasibility and resilience to be applied to the novels because they are connected with postmodern literature. The concepts are always associated with postmodern narrative theories. Accordingly, my research finds them appropriate to be applied to analyse the settings, the characters, and the narrative points of view that are of importance to the conceptual framework. As such, the research

contributes to the enrichment of the conceptual framework because it is very practical and suitable to the political subject matter which it attempts to explore.

## 1.9 Scope and Limitations of the Study

The research will be limited to Bear's and Haldeman's fiction and deconstruction. Only Bear's *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman's *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997) are analysed. Therefore, three literary elements are accentuated. First, the thesis discusses the selected works' settings. These settings are specifically limited to the spatial and temporal characteristics. To explain, the spatial setting is analysed due to the narrative descriptions of the places mentioned in the course of the plot. That is, there are extra-terrestrial places in outer space, such as planets and galaxies. Additionally, there are some real places on planet Earth that are mentioned in the plots. The research, therefore, approaches these places and explain how they relate to each other and how they contribute to the interpretation of the hidden political agendas projected by the authors in the novels' plots.

Second, the selected works' narrative points of view are interpreted. In this regard, the narrative points of view will be limited to the fictional descriptions of the events and how they develop to reach the climaxes of the plots. Furthermore, they are discussed in terms of omniscient and first person narrative perspectives. The importance of interpreting the narrative points of view provides and in-depth conceptualization of the plot sequences which reflect the major themes and techniques used by the authors. The third element is the characters. The analysis of the main characters is limited to their fictional traits. That is, the characters have diverse literary characteristics; they are flat, dynamic, round, and static. Such characters function as a manifestation of the authorial perception of real people who control political affairs. Moreover, they are textual incarnations of the people who have suffered from the aftermath of political crises. In this context, the characters are the tools by which the authors depict the political status quo and its influence upon people. Consequently, the characters serve as an embodiment of common people and politicians who represent the primary class of society being tackled in the selected works. As such, the analysis of the characters is limited to their political and social attributes. Additionally, they are limited to their textual peculiarities such as whether they are changeable (dynamic) or unchangeable (static) and their influential roles in reflecting the essence of hidden political agendas portrayed in the plots.

As for the methodological and conceptual framework, the research is limited to three interrelated concepts. They are Derrida's concept of dissemination, Derrida's concept of aporia, and Baudrillard's concept of simulacra. The research has applied these concepts form a deconstructed perspective. They are limited to the postmodern view of the text as a restricted space for dealing with certain themes. To explain, the selected works' texts are restricted to the issues of the hidden political agendas. Therefore, the research focuses on other thematic issues in order to limit the discussion of politics to postmodernism through deconstruction. In this way, the application of these concepts with the scope of

deconstruction facilitates the interpretation of the depiction of politics in the selected novels in a precise way. The concept of dissemination is limited to the textual description of military forces created by political agendas. The concept of aporia, moreover, will be limited to the thematic aspects of science fiction and military missions portrayed in the selected works. Here, the research interprets the military events in the plot. The concept of simulacra is limited to the images of the spatial and temporal settings and characters that resemble real people. Thus, the selected works are narrative imitations of political realities outside the text in the era following World War II.

### 1.10 Conceptual Framework

My research applies three deconstructive concepts. They are Derrida's concept of aporia and dissemination and Baudrillard's concept of simulacra. As for the concept of aporia, the Derridean appropriation of the concept of aporia is distinctive ramification of deconstructive general framework. When he fathomed the Aristotelian aporetic entity of time, he developed the concept to involve other deconstructive meanings, vicelike, death. He amplified his own deconstruction views through approaching the meaning of death Taylor and Winquist say that "Derrida explicitly mediates on the term aporia and the ideas surrounding it. The paradigmatic case of aporia is death, which is literally an impassable passage" (15). Derrida interpolates Martin Heidegger's apprehension of death. Therefore, Heidegger's concept of subjectivity lays bares the earliest provenance of Derrida's concept of aporia. Through death, the "[H]uman subjectivity is ruptured by its relations with others, particularly the death of others, which is at the same time an aspect of one's own dying" (Taylor and Winquist 15-16).

Taylor and Winquist underscore opposition argued by Derrida in his discussion of the concept of aporia. Textual meanings have eternal deferment. There is no single meaning. It is delayed throughout the critical analysis of texts. *Every meaning refutes and postpones the other one; there is not limitation of textual meanings*: "Derrida calls into question the absolute opposition of authentic and inauthentic existence, as well as the opposition of life and death. Rather than an immovable limit at the end of life, death as exemplary aporia is distributed throughout life" (16). This deferment stays the same till the end of life. Derrida, in *Aporias* (1993), reveals this eternal deferment of meaning through disputing discrepancy: "the ultimate aporia is the impossibility of aporia as such" (78). Eventually, Taylor and Winquist conclude that aporia effectuates problems which could not be resolved: "[A]n aporia or problem is never an absolute or total problem, in the sense that it prevents any discussion, understanding or making of sense. At the same time, however, every aporia (and for Derrida nearly every term is ultimately an aporia), admits of no settled solution or clear resolution" (16).

The emergence of aporia – as a concept – has been reinforced by several critical stances regarding the way by which the reader might perceive a literary works via various meanings and literary insights. Critics pinpoint the reader ability to infer the latent messages of literary works in several ways. In addition, they emphasize the author's comprehension of some of his/her philosophical points of view concerning reality outside the text. The reader and the author play a decisive role in determining the textual



as well as the contextual function of literary works due to the fact that the texts must be perceived in a certain way. Therefore, there should be a close scrutiny of the text's function in order to bridge the gap between the reader and the texts concerning the targeted meanings. Here, the vitality of grasping the text through reader's eyes is of paramount importance. In other words, readers must attend to the text and interpret it in a comprehensive way that contributes much to the understanding of the texts through diverse critical perspectives (Harter 13). Being so, the author-reader relationship is governed by a specific critical affinity to reach the far, or the implied, meaning of the text.

The concept of dissemination refers to the unusual way of perceiving objects in literary works. The concept is about the representation of these objects through meticulous descriptions. The reader, therefore, have to grasp the deep meanings of descriptive details that might enlarge his conceptual understating of the text (Rubins 27). In this manner, critical subjectivity emanates from this close reading. He/she does not have to interpret the authors' intention to understand the obvious meanings of the narrative descriptions. The texts serve as an open road for the reader to deduce its implied meaning as far as there are possible literary token projected in the text. The concept of dissemination, consequently, offers the reader onto formulating profound visions about the author's style, not the targeted meaning. Just so, the meaning undergoes a genuine reading which radically differs from the traditional reading of literature.

The concept of dissemination, furthermore, enables the reader to delve deep into the minute details of the texts and their function. To clarify, narrative descriptions are not arbitrary in literary works. They are project in the text purposefully. The reader, therefore, is responsible for grasping the aim of these descriptions in order to come up with unprecedented meanings through about the whole poem. As a matter of fact, the reader would understand the thematic content and the technical forms of the literary devices in the poems just for the sake of understanding it. However, by he/she might attain other and new understanding by virtue of the concept of dissemination. The poem might be read as a mythical archetype of literary earnest interest in the past and the faraway. The concept of dissemination, consequently, sustained the reader's comprehensive understanding of the implied meaning of the poem rather than the obvious content and form by dint of subjectivity (Rubins 27).

Furthermore, the concept of dissemination also relates to Derrida. It comprises some semantic features that are interpreted in the formal structure of literary works. At first, Derrida says that the concept, like the bulk of his deconstructive concepts, could not be discussed with some particular meanings. The concept generates many meanings that might be perceived in the contextual fabric of the text. Derrida argues that "in the last analysis dissemination means nothing, and cannot be reassembled into a definition ... the force and form of its disruption explode the semantic horizon .... It marks an irreducible and generative multiplicity" (1981a 44-45). The concept of dissemination, in this sense, corresponds to the contextual discourse implied in the literary work.

As for the concept of simulacra and how it affects and is affected by the subjectivity of literary interpretations could be traced in the light of structuralism. Simulacra is a critical approach that focuses on a close reading of the literary work's structure. The text's structure is the main subject of interpretations. There are two important things that must be taken into consideration while following the structural elements of literary works (Beleau 28). They are mainly the "langue" and "parole." The first one refers to the linguistic aspects of the literary work. It goes along with the structural style utilized by the author to construct his/her work. In this respect, the text has two intersected axes, namely, the diachronic and the synchronic axes. These axes intersect with each other to represent the text's "langue" or linguistic utterance. On the other hand, the text has its unique "parole." Consequently, parole is the actual meaning of the texts fabricated by the author to convey his/her message to the receptive reader. In sum, the structural "langue" and "parole" are the definitive features of the text; and the reader must concentrate on these elements in order to deduce unique meanings.

The concept of the simulacra helps the reader to infer new meanings from the text. As a rule of thumb, the concept of the fantastic is the essential manifestation of the supernatural events in the literary work. It holds a close affinity with the depiction of extraordinary things in the context of literary works. Perceiving the fantastic elements of the literary work, the reader might conceptualize new insights within the broad contexts of the text. The work provides the reader with supernatural creatures, for example, that makes him/her aware of the authorial purposeful portrayal of these elements in the work. The vagueness of these elements leads the reader to rely more on interpretation subjectivity to discover new elements in the targeted text in an erudite way. Hence, the reader's genuine critical awareness develops in accordance with this interpretation subjectivity through structuralism (Beleau 28). The concept of simulacra is also relevant to the interpretation of literary works. The concept represents the entity of the literary discourse. The dialogic voice includes the authorial abstract idea expressed in the text. The dialogic voice encompasses the fictional characters' voices uttered in the literary text. Both the simulacra and the dialogic voices are the nexus of the literary discourse which is the main objective of the reader's interpretation. Here, the reader relies on the dialogic voice to reach the author's multifarious simulacra notions projected in the text. They are unified under the wide scope of the concept of polyphony. The reader would apply this concept to infer the various and diverse notions conveyed in the text. They help the reader to search deep the effect of polyphony in formulating his/her interpretation subjectivity in a critical way.

The concept of simulacra is discursively argued by Baudrillard. He claims that the concept of simulacra indicates the depiction of reality in literary works. In *Simulacra and Simulations* (1981), Baudrillard contends that reality is depicted in an imaginary manner in literary texts: "this imaginary of representation, which simultaneously culminates in and is engulfed by the cartographer's mad project of the ideal coextensivity of map and territory, disappears in the simulation whose operation is nuclear and genetic, no longer at all specular or discursive. It is all of metaphysics that is lost" (2). The effect of the concept of simulacra is achieved "by crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referential – worse: with their artificial resurrection in the systems of

signs, a material more malleable than meaning, in that it lends itself to all systems of equivalences, to all binary oppositions” (2). As such, simulacra is the projection of reality in text that is replicas of true reality outside the text. In *The Forever War*, for example, Haldeman depicts reality as it is. Yet, he is more concerned with political reality by enriching the novel with textual signs of space war: “ten long months in space and it was army, army, army all the way. Calisthenics, meaningless work details, compulsory lectures-there was even talk that they were going to reinstate the sleeping roster we’d had in basic, but they never did, probably out of fear of mutiny. A random partner every night wouldn’t have set too well with those of us who’d established more-or-less permanent pairs” (114). In this sense, the novel embodies the reality of political hidden agendas in the course of the plot’s context.

## **1.11 Definitions of Terms**

### **1.11.1 Aporia**

Derrida uses the concept of aporia to refer to the paradoxical nature of literary texts. He maintains that literary texts hold multiple meanings, but they are restricted to the structural elements of the work (95). Texts have two separate meanings, namely, the structural meaning and the point of time at which the work is written (96). He says that the concept of aporia has two contradictory positions, and each position is irresponsible for the other one: “One is never responsible enough because one is finite but also because responsibility requires two contradictory movements” (135). According to this, in this research, the concept of aporia is used to analyse political regimes that have contradictory agendas. At the same time, each regime is responsible for its own hidden agenda, like space invasion.

### **1.11.2 Dissemination**

Derrida contends that dissemination comprises the allegorical features of fiction. That is, literary works provide symbolical critiques of reality (82). He adds that the concept of dissemination is about the content of the text. Simultaneously, the text reflects its author’s or “extratext” perception of the opposition between two entities: “[T]here is nothing but text, there is nothing but extratext, in sum an ‘unceasing preface’ that undoes the philosophical representation of the text, the received opposition between the text and what exceeds it” (43). For this reason, the concept of dissemination is applied to interpret Bear’s and Haldeman’s views of arms race scenarios through science fiction. There are conflicting political regimes that rally to gain enormous military power.

### 1.11.3 Simulacra

Baudrillard explicitly mediates on the concept of simulacra to argue that the literary text reflects reality to a great extent (123). Therefore, the text depicts reality in the literary descriptions. He alludes to politics as one element of that reality: “reality does not exist, that ‘real’ in-depth space, including political space, is always potentially reversible - the secret that once commanded politics, but which have since been lost in the illusion of the masses’ ‘reality’” (66). In addition, the concept of simulacra denies the text symbolism because it mimics reality as it is; therefore, when the text falls under neutrality, the researcher discusses the text as a neutral documentation of reality: “All descriptions of disenchanted systems, all hypotheses about the disenchantment of systems — the flood of simulation and dissuasion, the abolition of symbolic processes, the death of referentials — are perhaps false. The neutral is never neutral; it becomes an object of fascination. But does it then become an object of seduction?” (44). Accordingly, Bear’s *Moving Mars* (1993), *Vitals* (2002), and *War Dogs* (2014) and Haldeman’s *Tool of the Trade* (1987), *The Forever War* (1974), and *Forever Peace* (1997) are studied as neutral depictions of the reality of political agendas which came into light shortly after World War II. Thus, the concentration will be on science fiction as a tool of achieving these agendas.

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