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Globalization and Its Discontents in  
Richard Powers' Plowing the Dark

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**Dedication:**

To my cherished parents and my dearest sisters, Jihane, Amira, Sarah, and Khadija. To my cute little nephew (Mazen). To my friends who believed in me when I didn't believe in myself one day, Siouane Roufaida, Dina Kechich, and I can never forget Houssam, who inspired me and without whom this work would have probably never been completed. To the blessing that we never thought we would have, our supervisor, Mrs. Boukemache. Last but not least, I quote: "I want to thank me for believing in me, I want to thank me for doing all this hard work, and I want to thank me for never quitting."

Djabelkhir Manal

I dedicate this graduation and my joy that I have been waiting for all my life, to the one who taught me values, principles, and morals, to the one whose name is inseparable from his name, to the source of support and my bond with my "dear father". May God protect him. To the soul of my heart, to the one who gave me her soul and life, to the one who supported me with her prayer's day and night, to the one who gave me everything in return and gave me love, tenderness, and trust in all my steps, to the one for whom I cannot find words to express or give her her right to be my "lovely mother". May God bless her. To my support in life, my security and safety, "My Brothers". To those little details, the laughter of innocence, my darling niece "Anya Miral", To everyone who contributed to my graduation in this way, "My dear professors". To those I love and who truly love me, my friends and sisters "Manel Djabelkhir" and "Kechich Dina". To those who encouraged and supported me, even with one word. To the person who always told me he believed in me, the person who once made me smile and know the meaning of love. To myself who struggled so much, where I fell and cried, and always stayed with me, to myself, this is not the end, but the beginning. To all of you, thanks for giving me love.

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**Abstract:**

Globalization is considered as a historical trend towards the expansion of the world and an increase in awareness of the extent of this expansion, and it appears in many aspects. And this is what we can notice in Richard Power's novel "Plowing the Dark". Which is to talk about the role of globalization in developing the world by using programming and art? This study of the novel focuses on Marxist feminist reading, which helps to show how globalization is paving the way for the imagination to create a virtual real world. The novel essentially depicts the struggle of males and females to realize their dreams using art and software to make fantasy a reality by focusing on woman and nature and the power of man to gain the world and create the world in which they want to live. The study of the novel also talks about Orientalism and its interest in the east and the west and the difference between them. Finally, the pre-colonial study shows that the relevant novel presents the English language as well as art as a form of resistance against Islamic fundamentalism according to Taimur's story and his struggle to not lose his mind.

**Key words:** Feminism, Globalization, Plowing the Dark, Art and science, virtual reality, Marxism, Richard powers, resistance, orientalism,

### ملخص

تعتبر العولمة اتجاهاً تاريخياً نحو توسع العالم وزيادة الوعي بمدى هذا التوسع، وهي تظهر في جوانب عديدة. وهذا ما نلاحظه في رواية ريتشارد باور "حرث الظلام". وهو الحديث عن دور العولمة في تطوير العالم باستخدام البرمجة والفن تركز هذه الدراسة للرواية على القراءة النسوية الماركسية التي تساعد على إظهار كيف تمهد العولمة الطريق للخيال لخلق عالم حقيقي افتراضي. تصور الرواية أساساً كفاح الذكور والإناث لتحقيق أحلامهم باستخدام الفن والبرمجيات لجعل الخيال حقيقة واقعة من خلال التركيز على المرأة والطبيعة وقوة الرجل لكسب العالم وخلق العالم الذي يريدون العيش فيه. كما تتحدث دراسة الرواية عن الاستشراق واهتمامها بالشرق والغرب والفرق بينهما. أخيراً، تُظهر دراسة ما قبل الاستعمار أن الرواية ذات الصلة تقدم اللغة الإنجليزية بالإضافة إلى الفن كشكل من أشكال المقاومة الإسلامي وفقاً لقصة تيمور وكفاحه حتى لا يفقد عقله

حرث الظلام ، الفن والعلوم ، الواقع الافتراضي ، الماركسية ، ريتشارد باورز ، مقاومة ، استشراق : الكلمات الأساسية

### Résumé :

La mondialisation est considérée comme une tendance historique vers l'expansion du monde et une prise de conscience de l'ampleur de cette expansion, et elle apparaît sous de nombreux aspects. Et c'est ce que l'on peut remarquer dans le roman de Richard Power " labourer les ténèbres ". Qui parle du rôle de la mondialisation dans le développement du monde en utilisant la programmation et l'art. Cette étude du roman se concentre sur la lecture

féministe marxiste qui aide à montrer comment la mondialisation ouvre la voie à l'imagination

pour créer un monde réel virtuel. Le roman dépeint essentiellement la lutte des hommes et des

femmes pour réaliser leurs rêves en utilisant l'art et les logiciels pour faire de la fantaisie une réalité en se concentrant sur la femme et la nature et le pouvoir de l'homme de gagner le monde et de créer le monde dans lequel ils veulent vivre. L'étude du roman parle aussi d'orientalisme et de son intérêt pour l'orient et l'occident et la différence entre eux. Enfin, l'étude précoloniale montre que le roman pertinent présente la langue anglaise ainsi que l'art

comme une forme de résistance contre le fondamentalisme islamique selon l'histoire de Taimur et sa lutte pour ne pas perdre la tête.

**Mots clés** : Féminisme, globalisation, Labourer le noir, Art et science, réalité virtuelle, marxisme, Richard Powers, résistance, orientalisme

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Introduction:

*“We made this! It’s so beautiful. The word lay beyond the rest of the team’s list of formal descriptors. It seemed to have a real referent; the new woman apparently meant something when she used it. Beauty might even have had some physical reality, some selective advantage conferred over the last billion or so years. But what formal rules the quality adhered to, what behaviors it meant to elicit, not even Spider Lim’s body could begin to guess.” — Richard Powers*

Literature is a form of human expression that includes all feelings, thoughts, and

obsessions. It is a collection of written works. The term has long been used to describe visionary works of poetry and prose that are known for the goals of writers and the aesthetic perfection they perform. Language, national origin, historical period, gender, and subject are some of the systems used to classify literature. Like other national literatures, American literature was shaped by the history of the country that produced it. The rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country (Britannica). Before the 20th century, literature was very simple. Reliable storyteller, linear timeline, and clear perspective, but someone came up with an idea to mix it

up. 20th century literature is world literature produced in the 20th century (1901-2000). The dichotomy between "popular literature" and "advanced literature" in the 20th century is not absolute, and various genres, such as comics and science fiction, fluctuate between the two.

Different topics continued to emerge in this period of American literature: the concept of true beauty, nature conservation, and perception against the reality. Also, and more significantly, the topic of globalization has been addressed by authors such as Thomas L. Friedman, Rana Dasgupta, and Dana Vachon.

Similarly, Richard Powers is one of the American writers who worked hard to show a world that exists only through interactions with computers where people can live separate from their bodies. He also wants to characterize the virtual world as real. He is one of the most common writers who explore the effects of modern science and technology. He has received numerous prizes over his career, including a MacArthur Fellowship and the 2019 Pulitzer Prize for Fiction for over story. In his novel *Plowing the Dark* (2000), he talks about art and imagination as ways to create a virtual world. *Plowing the Dark* is one of the literary works that perfectly represent globalization, power of brain and art as means to understand reality.

*Plowing the Dark's* first chapter begins with a narration that appears realistic in both content and style. It presents two stories the first of which is about, Adie Klarpol, a young New York painter who (by necessity) works in marketing, is told to move to Seattle by an old college friend to join a team of programmers working on the graphic design of a virtual reality project that the company he works for is developing. The second story on the other side of the globe is about Taimur Martin, an Iranian American teacher who was kidnapped by the Islamic fundamentalists in Beirut. He spent five years analyzing and replaying his life and his memories with his girlfriend trying to create his own virtual world in his mind to survive. The characters of the novel are influenced by the concept of imagination, and they try to escape the tragedies they live in to successfully create a world without suffering by using art and programming "programming and art are really just different media for creation" (Powers 53). Both programming and art, at the same time, are both about creation and imagination. But each one in this story wants more from art than just consolation, as they apparently do. Don't want to hide from the world. They want to transcend the world. Accordingly, we argue that a Marxist-feminist and postcolonial reading of Richard Powers' *Plowing the Dark* helps us to show that imagination creates reality. Globalization is an unavoidable result of the world economy's expansion. However, it is impossible for the entire world to benefit or for all nations to develop at the same time. Differences between countries, regions, races, and civilizations cannot be eliminated.

This study aims to investigate a new form of globalization by combining art and science to create a virtual world based on imagination, as well as to answer questions about the human need to create art, such as whether art can copy the forms of things and thus be closer to the truth. But what if art and science could reunite and not just copy the forms but actually

create the forms? Another question is whether art can truly contribute to the creation of the world we desire. But may it be able to help us survive in the world we want?

Due to the fact that *Plowing the Dark* was written in 2000, it has not received much critical attention from literary scholars. However, during our reading and searching phase, we came across some works that tackled the topic under from approximately close perspectives.

Among the scarce research which has been done to discuss this novel is an article entitled "Novel Realities and Simulated Structures: The Post human Fusion of Forms and Simulacra in *Plowing the Dark* by Richard Powers" illustrated by Dark Katherine Szadziewicz. This article examines the expression of representation and existence in Richard Powers' novel *Plowing the Dark* (2000) from a post-human perspective. N. Katherine Hayles' post-human theory provides a suitable intermediary lens for testing the competing views of Plato and Baudrillard's reality presented in the novel. He believes that Powers uses the form of novels to manipulate the semi-stable parameters of various real systems.

Another accomplished research study of *Plowing the Dark* (2000) done by Jonathan Ross McKay in his doctoral thesis entitled *Death Threats Letters: Allegories of American Authorship in the Age of Terrorism*. In his dissertation he examines novels that use terrorism to allegorize the threatened position of the literary author in contemporary culture.

Among those novels there is Richard Powers' novel *Plowing the Dark*. The novel uses virtual reality technology to create a transcendent, sublime aesthetic experience. In a postmodern allegory, the relationship between reality and virtual reality serves to reinforce the articulation

of a particularly postmodern form of allegory. Like the failure of terrorism as a liberating trope, the deployment of virtual technology in the novel evinces an enthusiasm for a transcendent experience.

According to Danial Zalewski's review of "*Plowing in the Dark*", Power's novel is set entirely in two small cabins. The first one is a place where you would like to be frightened of

ending up. The second is a location that you would not want to leave. "A book that is intensely visual... The effect is breathtaking... The most visceral prose I have ever written."

Zalewski Danial. A computer designer and a prisoner in the Middle East discovers the transcendent power of the image in Richard Power's book. Taimur Martin and other American

captives are being kept in a virtual reality lab in Seattle (the cavern). *Plowing the Dark*, according to Danial, is a work that combines the two parts to draw connections.

The first chapter of this study is entitled "What we really know about Globalization". It offers the historical background of globalization, its relationship with literature and whether globalization is a myth or a reality, according to the novel. It will also discuss the theoretical perspectives and critical tools that the study uses to approach the novel. There are different perspectives used in this study. Marxist, Marxist Feminist and post-colonial perspectives, show how imagination can create reality and how programming and art can control the world in the modern capitalist world. The second chapter is entitled "The world we imagine is

the world we want". It shows the power of imagination to create the world we want and make

people grow up to become what they have always dreamed of becoming. The protagonists, Adie and O'Reilly are a good example of this. In addition to that, it sheds light on the idea of a world without bodies, which led to the concept of a world without gender or race. Our reading of the novel presents a picture of a world that exists independently of humanity. This chapter offers an analysis of the things that help to create presence views on the myth of imagination.

Moreover, it shows how art and science are responsible for manipulating the characters'

perception of imagination through the images of imaging the world they want. We also explore the role of males in controlling the economy of the world and the abuse of women by

globalization, women as part of nature. At the end of this chapter, we highlight the desire of the characters of the novel to create a world without politics. Chapter three is entitled “Mirroring The Middle Eastern Other in The Age of Cyberspace: A reading of *Plowing the Dark* by Richard Powers”. It explores Powers interest in Islam and the Middle East and Encountering the Orient Other in Beirut under the concept of Oriental identity. It also represent the fundamentalism in the age of cyberspace through Martin’s story in the light of globalization’s profound change in the world. Moreover, it shows the cultural differences between West and East are linked throughout this novel. Finally, it highlights the concept of language and art as a way of resistance to critically analyze it as used by Richard Powers in writing his novel. So, *Plowing the Dark* could be seen as Powers’ attempt to change and to create a world that one can enter to escape suffering.

## Chapter One: What we really know about globalization?

### I. Introduction to the History and Meaning of Globalization:

Globalization is a process that brings together various societies and cultures through transportation, Communication, and the exchange of political ideas are carried out via a global network. It had a huge influence on culture, politics, economics, and literature, among other things. In other terms, Globalization can be defined as “the activities of multinational enterprises engaging in foreign direct investment to create foreign subsidiaries which add value across national borders” (Rugman).

As for us, humans, globalization provides us with everything we dream about. Which means that the world is in our hands. It is a way to achieve social, economic, and political communication, and to understand the behaviors and etiquette accompanying each individual and societies to achieve goals and achieve profitable practical results and developments in various fields. The British thinker Roland Robertson defines globalization as “a historical trend towards the contraction of the world and the increase in the awareness of individuals and societies of this shrinkage”.

We often encounter the term "globalization", which is one of the most widespread words in the modern era, because it includes many concepts, and globalization is the development that takes place in many fields, including economy and science, as it is considered a way of advancement. And with the strength of its flow in the horizons and its compatibility with all domains, globalization is considered of unknown origin, and many scholars differed on the



issue of its origins. On the one hand, some critics, and theorists assume that it has emerged in the modern era. On the other hand, there are other theorists like Andre Gunder Frank, an economist associated with dependency theory, who argue that a form of globalization has been in existence since the rise of trade links between Sumer and the Indus Valley Civilization in the third millennium BC.

Following the definition of globalization as a long historical process, it has been changing through centuries. However, in the first century BC, a curious event occurred. For the first time in history, Chinese luxury goods began to surface on the opposite side of the Eurasian continent – in Rome. They arrived after a ten-thousand-mile journey along the Silk Path. Trade had ceased to be a local or regional affair and had begun to become a global phenomenon.

According to Thomas L. Friedman, globalization is divided into three periods. The first globalization (1492-1800), the second (1800-2000), and the third (2000-present). He explains that the first globalization is the globalization of states, while the second includes companies, and the third globalization includes the globalization of individuals (Friedman). In his book *The World is Flat*, Friedman recounts a journey to Bangalore, India, when he realized globalization has changed. Friedman named the time Globalization 3.0, distinguishing it from the earlier ones, Globalization 1.0, in which countries and governments were the primary protagonists, and Globalization 2.0, in which multinational corporations led the way in driving global integration (Bass 03).

We see globalization as the growth of the sizes of social systems and the increase in the complexity of intersocietal links. From Leonid Grinin, Andrey Korotayev, James Sheffield's book entitled *Globalization: Yesterday, Today, and Tomorrow* we quote, "Thus, in certain respects, globalization may be regarded as a process connecting the past, the present, and the future-as a sort of bridge between the past and the future". Globalization as we know it today

started in the middle of the nineteenth century. Greater capital and labor mobility, as well as lower transportation costs resulted in a smaller world. The primary form of globalized economies and cultures was known as ancient globalization, which appeared in the Hellenistic

era, when the civilized commercial areas focused on the spread of Greek culture on a large scale, and these areas extended from Spain to India and made some cities such as Alexandria,

Athens and Antioch as a center for it, and during that stage trade began to expand and the term world culture appeared for the first time, but on the other hand, others concluded that the

first appearance was through the commercial relations between the Roman Empire, the Parthian Empire and the Han Dynasty of China, and the continuous increase in trade links between these powers. The following phase is referred to as proto globalization. In the 16th and 17th centuries, it was marked by the emergence of maritime European empires, first the Portuguese and Spanish Empires, therefore, the Dutch and British Empires. When chartered companies like the British East India Company (founded in 1600), sometimes referred to as the first multinational corporation, and the Dutch East India Company (founded in 1602) were

established in the 17th century, globalization became a private sector phenomenon. The Age of Exploration marked a major shift in globalization since it was the first time Eurasia and Africa shared significant cultural, material, and biologic knowledge with the New World. It all started in the late 15th century, when the Iberian Peninsula's two kingdoms – Portugal and

Castile – sent the first exploratory voyages around the Cape of Good Hope and to the Americas, which Christopher Columbus "discovered" in 1492. Portuguese trading posts (factories) were established from Africa to Asia and Brazil shortly before the turn of the 16th century to handle the trade of local products such as slaves, gold, spices, and timber, introducing an international business center under a royal monopoly, the House of India

(Britannica).

The Industrial Revolution allowed affordable household goods to be subject to economic measures, while rapid population growth resulted in a constant demand for goods, resulting in the advent of modern globalization in the nineteenth century. The nineteenth-century imperialism shaped globalization during this time period, especially after the first and second Opium Wars, which opened foreign trade to China and ended the British invasion of India, and most of the population of these regions became the primary consumers of European exports.

In the 19th century the regions of Sub-Saharan Africa and the Indian Ocean Islands were included in the global system, and at the same time the Europeans seized new areas in the world, most importantly sub-Saharan Africa, which resulted in its precious natural resources such as rubber, diamonds, and coal and that contributed to the fuel trade and investment between the colonial European powers, between their colonies and the United States.

The resident of London became able to order what he wanted by phone while he was drinking his morning coffee, various goods from anywhere in the world, expecting it to arrive at his doorstep within a reasonable period, and his militarism and imperialism for ethnic and cultural conflicts raised him little more than his daily newspaper. The economic development of the human being is an exceptional leap in that era that ended in August 1914. Between globalization in the nineteenth century and the twentieth century there are many differences including trade during this period in addition to capital, investment, and the economy.

In the twentieth century, there was a greater share of trade in merchant production, a rise in trade in services, and a rise in production and trade by multinational corporations. The production of merchant goods in the twentieth century was significantly lower than in the previous century. The amount of merchant goods produced for the merchandise trade, on the

other hand, increased. In comparison to the nineteenth century, the service trade increased in

importance in the twentieth. The level of international collaboration is the last point that separates global trade in the nineteenth century from global trade in the twentieth century.

In the nineteenth century, the flow of knowledge was a significant hindrance. Prior to the availability of cable and cell phones, information took longer to travel from one location to another, making data collection extremely difficult. In the nineteenth century, knowledge flows were a significant disadvantage. Prior to the Transatlantic cable and the Radiotelephone, getting information from one location to another took a long time. As a result, it was extremely difficult to analyze the data. It was difficult to tell the difference between good and poor credits, for example. As a result, in foreign investments, information asymmetry played a critical role. The railway bonds are a clear example of this. There were also, several procurement issues. It was very difficult for companies working overseas to manage their operations in other parts of the world, so this was clearly a big barrier to investment (Bordo et al).

Globalization has entered a new phase, formed by new market trends and innovations of the next decade. After World War II, it became part of politicians' plans to break down global trade barriers, and their actions at the Bretton Woods conference led to an agreement between the world's political leaders to set a framework for international trade and finance, and to set up global institutions with the aim of overseeing globalization.

Globalization is driven by the global expansion of multinational companies based in the United States and Europe, and the global exchange of the latest developments in science, technology, and commodities. The most important invention of this period belonged to the Western world. According to Encyclopedia Britannica, the global export of Western culture is spread to the world through the media. New and comprehensive: such as movies, radio, television, and recorded music.

The invention of low-cost communications in the 1990s assisted the completion of work

using computers and, as a result, the relocation of many forms of companies, including accounting, software development, and engineering design, to low-wage locations. Many developing countries across the world experienced economic recessions in the late 2000s.

“Some observers believe that globalization is slowing despite years of increased economic growth” (Faiola). However, globalization it is not in decline it is just changing.

Even though the COVID-19 crisis resulted in a significant drop in goods trade, investments, people movement, and some changes in literature, a new form of globalization is

emerging. Digital services, research and development, info, ideas, and other intangibles are at

the heart of this "modern globalization." This trend has been ongoing for some time, but it has

intensified after the previous global financial crisis (GFC) in 2008-9. For example, the GFC resulted in a major "de-linking" of digital services trade from goods-related services trade.

This trend indicates that the COVID19 crisis would almost certainly result in a new split in trade patterns and some changes in the world of literature. Battle with the virus will eventually be won but the face of literary endeavor will likely change forever (der Marel 1).

## **II. Globalization: Myth or Reality?**

Many people have questioned the existence of globalization, asking what exactly is global about it. If the term "globalization" is not taken literally as a universal phenomenon, it lacks clarity. There's also the relativist or subjective view of the world, which sees it as a hierarchy of geographical scales of social structure and interaction (from the local to the national, regional, and global). Some say that because most of the globalization literature fails

to establish spatial referents for the world, the idea has become too broad to empirically operationalize. As a result, it loses a lot of its utility as a tool for comprehending the modern

world.

Many people have tried to build an abstract model of a global economy or global culture and then compare current trends to it to verify the globalization thesis (Hirst and Thompson 227). Such efforts to demonstrate the "reality" of globalization assume that the character of its existence can be proven by numerical data. In this sense, the usefulness of the term "descriptive" or "explanatory" is questioned. From this skeptical standpoint, consider the concept of globalization. Rather than giving insight into the causes driving today's international order, globalization discourse is viewed as essentially an ideological construct, or myth, that helps explain and legitimize the neoliberal global agenda - the formation of a worldwide free market and the consolidation of capitalism inside the world's major economic zones.

In this view, the notion of globalization is a "necessary fiction" utilized by governments to impose their will on citizens. Their inhabitants must be prepared to satisfy the demands of the global marketplace. This skeptical position is often associated with an essentially Marxist or a realist ontology. Traditional Marxist analysis suggests that capitalism has pathological expansionist logic, necessary for survival because national capitalism must continuously expand the geographical reach of capitalist social relations. The existing international order, according to realism, is essentially determined by the activities of the most economically and militarily powerful governments.

According to this viewpoint, the internationalization of economic and social interactions is dependent on the major powers' policies and desires. For example, without the exertion of American strength, the existing liberal world order supporting rising international

interconnectedness will inevitably collapse, according to this idea.

Whether one is to take a skeptical stance and assume that globalization is largely a myth perpetuated to provide Western powers more ability to expand their economic influence or a globalist stance believing that globalization is a real phenomenon consisting of not only economic, but also cultural and social dimensions, it is necessary to understand the various historical events and conditions that led to the contemporary global condition. Such an understanding requires identifying significant periods in time that demonstrate the nature of global changes, suggesting that globalization discourse is useful for better understanding how the contemporary world order differs from the systems of the past.

### **III. The Relationship between Globalization and literature:**

Globalization and literature are two different entities but at the same time linked to each other. Each of them is a complement to the one left. And when we say globalization, we immediately think of the Internet, or the media or television ...etc. But what is hidden and not mentioned is that literature has an important role in promoting these media around the world. Literature is the expression of the individual's psyche of feelings, ideas through written methods that are represented in poetry, novels, books and others. Globalization is what helps raise the level of these writings and make them flow around the world. In the mid-1990s, the topic of globalization in literature was so pervasive that societies arose with the notion that literature was a national affair. Also, during the early periods of the nineteenth century, the early wave of globalized writing emerged. For example, we find that many Indian writers have to write a product suitable for export to the world market, if they want to achieve a wide legibility. But with the advancement of time periods, many of the literary concepts and styles that lie in the pursuit of time also advanced. And with the dawn of the era of modern technologies and websites - such as Amazon - literature spread very quickly and writers were able to reach sectors of people that were not available to them before. This is thanks to the internet that has made this possible. People of different races are able to read and practice any books of any age and discuss them and learn about other cultures about different peoples and know what they are.

The professor Shameem Black talked about the economic aspect, which is an overlap

between literature and technology in the economy. We see that most of the books spread in the Chinese market, for example, were from the 19th century, such as the novel "Jane Pier" and "Dickens" works. And with the rise of the economy, the increase in people's incomes and the increase in their purchasing power, today books are more widely spread in various countries. We are not done with that, yet we found also that Goethe famously stated in letters to Johann Eckermann in 1827, "National literature is now a rather unmeaning term, the epoch of world literature is at hand, and everyone must strive to hasten its approach". The term "World literature" refers to literary works that have been translated into multiple languages, and it is not a new concept (Toshtemirovna).

World literature can be an amazing tool for analyzing globalization because it provides a wonderful example of the ways that information is shared across languages and cultures. The study of world literature is a powerful tool for global studies because it encompasses so many themes that are important to understanding globalization. World literature can show us how information is shared between cultures and nations. It provides insight into how cultural art facts are transformed as they traverse languages and boundaries.

It also can help us too understand the ways that new media technologies could be facilitating globalization by creating a public space for the transmission of literature and other information across the globe (Sbnagle). Globalization is something that has everything in its grip including literature. In this sense, we could say that literature and literary studies are becoming globalized.

#### **IV. How will the pandemic impact literature?**

The COVID 19 crisis had affected the field of literature,

The very question is based on confusion, assumptions, and precariously slippery hope. A brief look at the history of literature that emerged out of natural or man-made crises reveals a trend depicting the commonality of experiences and specificity of its impact. The human endeavor to survive through the challenges and come out successful and have the grit to resume the journey is perhaps what defines or informs existence in this world. Historical and political happenings have influenced literature



of their times, leaving an indelible mark on the literature written during the supposedly 'normal' circumstances. As human beings advanced in sciences and became more rational, these attributions to the supernatural gradually matured into fictional literary works. The historicity of the pestilence became an emotional and aesthetic projection of pent-up emotions. (Anwar)

Literature is a human response to specific events, incidents, upheavals, and revolutions. Writers remember and memorialize communal and human hardships only after a real crisis has occurred. The work and private life of many authors has been directly affected by Covid-19. Their writings would represent socioeconomic instability. The danger to economic development will be used to evaluate their aesthetic output. As a result, fictionalized autobiographical chronicles set in real-time settings can gain popularity. In terms of the thematic thrust of post-Covid-19 works, the battle for survival is expected to take precedence. Fear, risk, darkness, and death will most likely be juxtaposed with freedom, harmony, and life, and the theme of survival will most likely resurface, but this time with a strong message that if we give in to our mean ways now, society as we know it will be threatened. The authors would most certainly feel and demonstrate the urgent need to cross the socio-economic divide and preserve collective life.

The COVID-19 pandemic, like every other big global occurrence, has generated plenty of new studies. New York Times ran a report about some forthcoming books earlier this year. Every week, we've seen a rise in the number of new titles released. For example, Zadie Smith, *Intimations* is a short batch of essays about living in New York City during lockdown, watching the effects on her neighbors and the nail salon where she used to get massages (Anwar). To produce literature of "realization," certain authors will embark on an inward trip to seek the answers to nature's reaction to the worst infection on the planet, the human virus. Covid-19 is the name given to nature's vaccination against the human virus. On a brighter note, environmental concerns will become more severe and prominent in literature, a clarion call for writers to create more relevant literature for our planet's healing, addressing issues such as overpopulation, climate change, economic inequality, poverty, and universal health care solutions.

Globalization isn't dying; in fact, it's thriving in a variety of ways. Real, modern protectionism has had a negative impact on global trade – and there are clear chances that more restrictive trade policies will be implemented in the coming years as policymakers seek to defend their economies. However, a more concerning trend is that global trade has begun to

change in a new direction for more than a decade. Trade in commodities, for example, isn't rising as quickly as it once was. The factors that drove rapid growth in goods trade in the 1990s and 2000s are no longer the globalization's leading vectors. Ideas, info, and intangible resources – which are often exchanged digitally – are now driving cross-border global integration. This "new globalization" is fueled by technological advancements and innovation, especially digitalization. It will also continue to expand as more industries become digitalized. As a result, there's still a lot of money to be made by expanding cross-border trade, investment, and other intangible ties. True, policymakers are taking steps to make new globalization more expensive and inconvenient. Nonetheless, in these industries, the underlying economic forces of economic cooperation and specialization are very strong. And any economy that protects itself from this current global economic trade would pay a high price in terms of economic costs (van der Mare 1).

#### **V. The Different Sides of Globalization:**

Globalization, the increasing integration and interdependence of domestic and overseas markets, has three sides: the good side, the bad side, and the ugly side (Mourdoukoutas). For example, *The Lexus and the Olive Tree* is a book by Thomas L. Friedman. In 1999, the book was published for the first time. A revised edition of the novel was published two years later. In it, Friedman argues that globalization is a system rather than a trend or fad. Understanding this, he thinks, will aid nations and individuals in surviving in today's world. The title of the book refers to two globalization symbols. The Lexus is a symbol of wealth and success. The Olive Tree reflects a stable sense of identity and belonging in the face of globalization in the face of rapid economic, political, and cultural transformations.

The book is divided into four main parts. The first section explains how globalization came to be and how it changed the world. It also compares it with the Cold War-era system that came before it. The second section goes over how nations can choose wealth in this new system, as well as what happens if they don't want to be prosperous. The third section investigates anti-globalization backlash, such as terrorism and environmental degradation, and argues that America bears a responsibility to maintain stability in this new global interdependence system. Also, there is the best-selling book by Thomas L. Friedman that analyses globalization, primarily in the early 21st century.

The good side of globalization,

Is all about the efficiencies and opportunities open markets

create. Business can communicate efficiently and effectively with their partners, suppliers, and customers and manage better their supplies, inventories, and distribution network. Local producers can sell their products in distant markets with the same ease and speed as in their home country. The positive side of globalization is also about easy credit and rising leverage, as money flows freely across local and national borders and creditors fail to distinguish between good and bad borrowers, boosting aggregate demand; setting the world economy into a virtuous cycle of income and employment growth; and easy credit and leverage fuel financial bubbles that feed into a euphoria that pervades the global economy. (Mourdoukoutas)

As for the negative aspects of globalization are the new risks and uncertainties posed by the high degree of integration of domestic and local markets, increased competition, high levels of imitation, price and profit swings, and the destruction of businesses and products. Corporations that benefited from globalization in the past now face unstable and unpredictable demand and business opportunities, and their goods quickly become commodities, leaving them with little or no pricing power and under constant pressure from new rivals who undermine profitability.

#### **VI. How Globalization Went Bad:**

“From terrorism to global warming, the evils of globalization are more dangerous than ever before. What went wrong? The world became dependent on a single superpower. Only by correcting this imbalance can the world become a safer place” (Weber 1).

Today's world is more dangerous and violent than it was intended to be. The false idea ten or fifteen years ago was that the "end of history" was close. The truth has been quite the contrary. Today's world has more international terrorism and nuclear proliferation than ever before. Did so in 1990 International institutions are deteriorating. Pandemic disease and climate changes are becoming more dangerous. Religious and cultural ideological schisms are becoming more pronounced. The global financial system is becoming more unbalanced and precarious. This was not expected to happen. The Cold War's end was intended to make world politics and economics easier to handle, not more difficult. Where did things go wrong? The poor news of the twenty-first century is globalization has a huge negative effect. Drugs are transported on container ships that transport manufactured Chinese goods to and from the United States. Infectious diseases are also transported by planes that carry passengers nonstop from New York to Singapore. And the Internet has proven to be just as effective at spreading lethal, radical agendas as it has at facilitating e-commerce. The common wisdom holds that

the single greatest geopolitical challenge today is handling the dark side of globalization, chipping away at the illegitimate co-travelers who leverage transparency, mobility, and freedom without clogging the gears. The formalized paraphrase the new US policy is to promote more trade, communication, markets, and transparency. America does so for good reason: it gains the most from globalization than any other nation on the planet. The United States recognizes globalization's negative aspects, but assigns them to terrorists, religious supremacists, and other out-of-date elements that can be removed. With very little evidence, America claims that globalization has a negative side. The extension of American influence, often unilaterally and sometimes through multilateral institutions, depending on how the US likes it, will alleviate this subtlety. To put it another way, America wants a "flat," globalized world ruled by a single superpower (Weber 2,3).

For the negative aspects of globalization include tight credit, debt disposition, and declining financial flows across local and national borders, as creditors tighten credit to good and bad borrowers, resulting in lower aggregate demand, trapping the global economy in a vicious cycle of low income and employment; pessimism and the bursting of asset bubbles perpetuate the euphoria, perpetuating the cycle of low income and employment; and pessimism and the bursting of asset bubbles perpetuate the cycle of low ( Mourdoukoutas).

Many people see globalization as a threat to the world's cultural diversity. It is feared that it will drown out local economies, customs, and languages, recasting the entire world in the capitalist North and West's image. A Hollywood film, for example, is much more likely to be a global success than one made in India or China, both of which have flourishing film industries (BBC).

The dark side of globalization is when countries and local populations attempt to break the vicious cycle of income and jobs decreases by devaluing their currencies at the same time and raising trade barriers, effectively ending globalization and kicking off trade wars, as happened in the 1930s ( Mourdoukoutas).

## **VII. The Impact of Globalization on the English Language:**

The English language and globalization are said to serve as pull factors for one another. The English language is crucial to the advancement of globalization. The globalization of trade and commerce, as well as the increasing diversity of work force with varying setup values, have increased the significance of using the English language has been used as a means of communication by humans for thousands of years; however, due to globalization, the English language has become the most coveted possession of

communication. The English language serves as a repository of wisdom and wit in this global community,

The English language is both a propeller for career development and money-making machine. It's even a telescope for looking into the future. Communication in English is now accepted as an inseparable portion, if not the life blood, of any occurrence that happens in our day-to-day lives in this global world. Every organization nowadays operates through a communication mechanism in which mutually autonomous individuals produce and exchange messages to express and achieve shared objectives and goals. (Bodapati)

The English language is rightfully known as the key to the development and productivity storehouse. This language can be used to promote our worldview and spiritual roots, as well as cultural and traditional aspects around the world. The English language has risen to prominence as a result of globalization. The situation in which the language is used has radically changed.

The English language has emerged as a global power because of globalization. According to estimates, English is the most spoken language in the world today. The English language, on the other hand, has had a greater influence on the world as a whole and has become the global de-facto norm used in business, cultural, political, and linguistic exchange. We can make use of English language to promote our world view and spiritual heritage throughout the globe. Some spiritual gurus have been using this language to establish cultural identity (Bodapati).

#### **VIII. Postcolonial theory:**

History has known many different invasions and conquests in many countries, and the reasons for colonialism were different, as they were either economic, political, or religious. And this concept has evolved over time due to economic and social changes. For example, at the present time, regional conquest or what is known as imperialism does not exist anymore. Instead, a new type of colonialism (economic and cultural hegemony) evolved as the new imperialism. And we see that the imperial powers such as Britain and France colonized most of Africa and Asia under the pretext of civilization and preaching; but the real reason was economic, that is, they searched for new markets to market their products. Hence, the colonized peoples suffered greatly from the existence of the colonizer are on their land. So, colonialism has no identity. It steals natural resources, and they are being used to destroy and denigrate other cultures, with the goal of eradicating their identity. And the

biggest example of this is the French colonialism in Algeria 132 years remained in our land, humiliating our ancestors, and during the liberation war he mutilated, tortured, and killed the Mujahideen and fought for the last of them. Moreover, colonialism, by transferring enormous amounts of gold and silver from America to Europe during the sixteenth and seventeenth centuries. In recent years post-colonial literature and theory has pushed itself to the forefront of literary and cultural studies demanding a well-deserved place among the traditional disciplines of English studies (Faura and Hand).

Post colonialism, the situation or situation represents the aftermath of Western colonialism. The term colonialism can also refer to the concurrent project to reclaim and rethink it. The history and agency of people are subordinated under various styles of imperialism. Post colonialism arose during and after struggles of the various nations in Africa, Asia, and geographical region. Post colonialism centered the relation of colonizer and colonized both as a historical process and as an accrual in the contemporary world, ostensibly providing a structure for understanding the politics of sorts of texts and discourses.

Post colonialism as a term encapsulates manifold connotations in different phases and contexts of literary Theory's travels. At any rate, postcolonial theorists now expect postcolonial theory and studies not only to register and analyze colonialism and anti-colonialism and neocolonialism, but thereby also to rise above and beyond every specific experience of these and become that which (Gupta 120). "Focus on the forces of oppression and coercive domination that operate in the contemporary world", writes Robert Young (Young).

### **1. The Relation between English Language and Post colonialism:**

Almost all low- and middle-income, postcolonial countries now use English or another 'global language' as the medium of instruction at the secondary and tertiary level. An increasing number use English language as a medium of instruction in the latter stages of primary schooling and at pre-school levels although it is not the mother tongue for the majority of learners. The predominance of English is linked in part to the colonial and postcolonial legacies that have favored global languages and that have often led to the undervaluing and underdevelopment of indigenous languages. In the context of globalization, it is also linked to a view that widespread proficiency in English is a key indicator for expected economic development (Milligan, Tikly).

### **IX. Marxism:**

Marxism, a social, political, and economic philosophy, was founded by Karl Marx. It examines how capitalism affects labor, production, and economic development, and it proposes a worker revolution to overthrow capitalism and install communism in its place. The struggle between social classes—specifically, the bourgeoisie, or capitalists, and the proletariat, or workers—defines economic relations in a capitalist economy, according to Marxism, and will inevitably lead to revolutionary communism. Marxism is a social and political ideology that encompasses Marxist class struggle theory and Marxian economics. Karl Marx and Friedrich Engels wrote the Communist Manifesto in 1848, which was the first public expression of Marxism. It lays out the class struggle and revolution theory. Karl Marx's criticisms of capitalism were published in his book *Das Kapital* in 1867, and Marxian economics is based on them.

To put it simply, Marxism is a political and economic philosophy in which there are no groups in society. All in the community works for the common good, and class conflict is technically no longer an issue (Britannica).

### **1. Class Conflict and the Demise of Capitalism:**

According to Marx's theory of division, capitalism is one phase in the natural evolution of all capitalist economies. He contends that they are motivated by social class struggles or abstract cultural events. Every society, according to Marx, has more connections with its individuals than with other communities. In an industrial world, the elite, or the businessmen who own the means of production would develop from a political struggle between the Marxists/Marxists and the laborers whose work turns raw resources into rich economic products.

In order to preserve their power and privilege, the bourgeoisie uses social structures such as the government, media, academia, organized religion, and banking and financial systems against the proletariat. Because of the fundamental inequalities and exploitative

economic relations between these two classes, a revolution will erupt in which the working-class revolts against the bourgeoisie, seizes control of the means of production, and overthrows capitalism. Simon's the writings of French historians such as Adolph Thiers and François Guizot on the French Revolution of 1789 had given them substance. Unlike the French historians, however, Marx made class conflict the central feature of social evolution (Britannica).

## **2. Marxism in the Developing World:**

In the third world, the appearance of Marxist types was driven by the undeveloped industry sectors and various colonial positions of the governments. The establishment of capitalism is viewed by classic Marxists as an important component in the collapse of pre-capitalist rural life and in the birth of the capitalist innovation class. Some academics believe, however, that because colonial forces use goods and excess, an imperialist instead of a local capitalist force supports and non-destroys the ancient framework of the agricultural community. The National Resistance Movement, which embraces all native peoples in the right-winged cause, contradicts Marx's concept of class conflict and is incompatible with Marx's theory of class politics.

## **3. • Human being and Nature according to Marx:**

Concentrate on Marx's concrete program for humanity to get right to the core of his work. This is just as important in understanding Marx as The Communist Manifesto and Das Kapital. According to Marx, human life begins with human need. He wrote in his Economic and Philosophic Manuscripts of 1844,

Man, is first of all a natural being. As a natural being and a living natural being, he is endowed on the one hand with natural powers, vital powers...; these powers exist in him as aptitudes, instincts. On the other hand, as an objective, natural, physical, sensitive being, he is a suffering, dependent and limited being...



that is, the objects of his instincts exist outside him, independent of him, but are the objects of his need, indispensable and essential for the realization and confirmation of his substantial powers. (Britannica)

Living human beings, who strive to meet such basic needs, are therefore the starting point of human existence. Means that human life is essentially a war with nature which must provide the means to meet human needs such as water, food, clothing. People learn to see themselves as productive beings that become more human because of their labor. Furthermore, they naturalize themselves while humanizing nature. They understand their identity with the nature that they master through their artistic practice, while also achieving free consciousness. They are born by nature, but by resisting it, they become truly human. They discover the requirements of their fulfillment, the knowledge of their true stature, as they struggle against nature and become mindful of what separates them from it.

Marxists argue that today's human capacity to generate goods and services allows people to step beyond the conflicts of a class-based society. Many Marxists conclude that revolutions and revolts will only occur under the right circumstances. Workers will battle the bourgeoisie in these revolutions. Marxism have main features that: It takes a compassionate, gentle attitude to the working class. The portrayal of social conflict, class distinctions, and class conflicts in literary texts, whether explicit or implied, is the subject of literary research.

#### **X. Marxist Feminism:**

Marxism Feminism is the result of combining two important theories: Marxism and feminism. It was an important stream of second-wave feminism in the late 1960s and early 1970s. It's a literary theory that examines literature while taking gender and social class into account. Marxist Feminist is also a type of feminist theory and politics that draws on Marxism for its theoretical foundations, particularly the critique of capitalism as a system of structures,

practices, institutions, incentives, and sensibilities that encourage labor exploitation, alienation, and debasement. Its purpose is to describe the material roots of women's servitude.

It also seeks to bring attention to the modes of production and women's status. Marxism had ignored much of women's experience and activity, and Marxist feminism's primary task was to open the complex relations between gender and the economy (Barry 125).

Women, particularly "housewives," are crucial to capitalism, according to Feminist Marxists they are mostly concerned with issues that impact working women. They also connect the family to capitalism, emphasizing how women are seen as victims of their families, who are the main source of their oppression. According to socialist feminists, capitalism is at the root of masculine dominance. In Marxist theory, dialectical materialism is a major philosophy. As a result of class strife, the socioeconomic structure is being changed. The idea of dialectical materialism can be combined with ethical criteria of class, gender, and race. Marxism and feminism examine forms of systematic inequalities that lead to the experiences of oppression for marginalized individuals (Ehrenreich). Marxism is concerned about the type of inequality resulting from capitalist class dynamics. Class inequality is seen as the main axis of suppression in capitalist society. Feminism is a new type of inequality and is gender inequality. According to feminism, the spindle of suppression in the owner's manager of people is a gender imbalance. The framework of the Marxist Feminist aims to free women by changing the conditions faced by the condition of suppression and exploitation.

## **Chapter Two: The World we imagine is the world we want**

A Marxist feminist reading of Richard Powers' novel *Plowing the Dark*, shows how globalization paved the way for imagination to create a virtual real world. *Plowing the Dark* is about a group of virtual reality researchers who race to complete the cavern to prove themselves and make things that help them to create their presence real. In a war-torn Mediterranean city, an American was taken hostage. Only a common imagination can unite two such remote places. The story is also a revision of many assumptions, stereotypes, and imaginations that surround the scientific field of the novel's characters. Richard Powers mainly depicts males and females struggle to achieve their dreams by using art and programs.

He also shows that the role of globalization and the good use of science with the power and desire of human being can make what we imagine become true, become the world we want. Powers starts the novel with an enigmatic passage describing an unimaginable room that defies precise symbolization. In his words: "This room is never anything o'clock."

(Powers 3). This abstract statement introduces the concept of infinite time while immersing the reader in the space of "this room", referring to both the novel itself and the current position of the narrator.

Following a Marxist-feminist perspective, this chapter investigates the elements of the abuse of women, women as a part of nature, the global market, the perception of the world in the modern era of globalization, a world without politics, and Western Hegemony in the Age of Cyberspace.

### **1. The abuse of women by globalization:**

Capitalism arose because of the exploitation of cheap labor under inhumane conditions. Women are at the forefront of capitalist globalization victims. They are being exploited to serve their goals. The working woman is considered the reserve force in the market world, as she accepts the conditions of miserable work. The division of labor is also important to capitalism since it permits some groups, notably minorities and women, to be super-exploited, employed as a marginal workforce to smooth out economic cycles, and to do critical but unpleasant and low-paying tasks. Feminism is now seen as a bad term in women's studies. Indeed, in the United States, more individuals believe that aliens have visited the planet than that the word feminism is a compliment. Many researchers and writers talked and discussed about this phenomenon the abuse of women by globalization. One of them is Richard Powers.

Powers' famous descriptive skills never quite achieve to express the Cavern reality, and some of the features appear to be planned oddities. The cavern is an empty white room that may transform into a Rousseauistic forest, van Gogh's Arles bedroom, or the Hagia Sophia thanks to the power of technology.

Here is an example of a usually stunning section about the Cavern effort at a first:

Still the Jungle Room swells, as awful as its template. For there may be no return, no quarter, no resting place behind these renderings. These leaves hide nothing but the signs of hunger. Even the myth of elemental loss somehow misses the point. It may not be in you, ever, to believe in a home of your own devising. The tree may not grow that can trick both heart and limbs. (Powers 68)

The level of perfection reached by these rooms, as evidenced by the way they are described, implies that the completion of the rooms in the Seattle project will never, not even close to match their virtual existence, because virtual existence cannot be represented. The chambers in the Cavern are only there as a template; the rough frameworks are there, but the shape hasn't been finished yet.

Given the tripe that passes for interactive entertainment these days such an idea may be easy to ignore. But consider this: cinema originated as a means of photographing sneezes and trains in movement. Is it really far enough to believe that, in time, a group of trained virtual reality artists will emerge as the successors to art's deposed crown? Of course, we are not quite there yet, and Powers depicts the clever, angry young trapped halfway between artist and programming worker perfectly. The real world comes apart into them as Klarpol and Spiegel investigates and participates to the Cavern's mystery: the Berlin Wall falls, the Soviet Union crumbles, and Communist China is nights ticked huge numbers.

In *Plowing the Dark*, Powers uses a character named Adie Klarpol to illustrate the case that women are being exploited and oppressed by globalization. Adie Klarpol is a New York advertising artist who is invited by an old college friend to join him and his colleagues in the cavern in Seattle, where they are attempting to create a virtual world for the company he works for. Adie reveals that her desire drove her to enter the realization lab. Symbolically, by building Hagia Sophia, she believes that there is something better that can ease

her pain. "Sailing to Byzantium" is a key intertext in the novel; in fact, it is Yeats's hymn to intellectual art that motivates Adie to build a life-size virtual model of St. Sophia, the Byzantine cathedral in Istanbul she identifies with Yeats's "artifice of eternity"

(Farrar et al.415). For example, the complex interaction that led to Adie's motivation to create

the cathedral involved a desire to create a room for her ex-husband, who was slowly dying of multiple sclerosis. The room that Adie created earlier was related to Adie's past. In her childhood, she tried to escape from her terrible life, seeking refuge in the paintings that she claimed to be herself. A replica of the Hagia Sophia, a monument formed by the commitment of various religious beliefs, built to build a house worthy of immortality, was designed as the crowning glory of Eddie's creations. In it, she symbolically combines love, hope, creativity, and vitality to create a healthy and rational living space for her ex-husband. She constructed a

kind of eternal trick. She knew that besides designing a symbol, a signifier, not eternity itself. However, what she desires not only symbolizes eternity in the world but makes it a reality. Adie's old friend, Steve, told her that they need to use computer to create home a place to belong. It is something that builds for us an entirely new home. Searching for home seems to be the idea behind the first virtual reality rooms that Adie designs the ones that are based on famous paintings. The first room that she creates is a jungle room which is virtual of Audery Russo's 1910 painting "the dream". Adie's virtual jungle is so believable that its artificial trees create real wounds on the body. It is a spectacular work of creation that is traversed by explorers. Adie developed a software. That transformed 1910 painting "The Dream" into a rain forest bursting with fresh fruit and whispering leaves. This is expected to be a fantastic achievement.

The power goes out of his way, Henri Rousseau, to make the event memorable. Even when Alice joyfully casts Botticelli's Venus into her jungle, dreamlike bananas drift up to touch the smug moon, but his writing style riffs never truly fly away. So, Adie took it and

with the help of the others, she makes of it a world that you can step inside.

The Jungle room seems strangely familiar.

Your eye recognizes the place at once, although it has never been there. Or say your eye has been there, long ago. Back before childhood's childhood. Before your eye was even an eye. And say that you've toted this spurge around inside ever since, a keepsake of long-abandoned cover. (Powers 67)

The jungle room is nostalgia for origins. It's familiar not to your eye but to the eye that existed before you were you, it's the place we came from or got kicked out of depending on which myth you believe in and it's the place we have been dreaming a common home to ever

since. Adie tries again, she bases her second room on Vincent van Gogh's painting "bed room". The bedroom is about home about being comfortable at home. The painting should rest the brain but still the bedroom is not what Steve, Adie and the others are really chasing. The bedroom is like a virtual home, a place that has everything you need. But the bedroom still isn't what Adie and the others are really chasing. It might be a place to live in, but they don't want to live in the world they want to transcend the world. The third room was a Byzantine cathedral. They develop a fully immersive experience, but Adie understands in the end that the technology will be exploited by the military. She needs to confront herself, but instead of doing so, she creates another room that recreates the catastrophe and rebuilds civilization.

## **2. Women as part of Nature:**

"Nature is like a woman who enjoys disguising herself, and whose different disguises, revealing now one part of her and now another, permit those who study her and assiduously to hope that one day they may know the whole of her person" (Diderot). Nature is feminized because it was thought to have the same virtues as women at the time most romantic literature

was published. According to the nature of separate spheres, women are always seen as domestic, pious, spiritual, pure, gentle, kind, graceful, plain, and beautiful. Therefore, nature was seen as embodying all of the qualities that women possess, and there are numerous references to this in literature, especially poetry. Nature is frequently feminized as a result of society's patriarchal existence; most romantic travel. Writers were men, so travel writing was rather gendered specific, and men were more inclined to bestow feminine qualities upon nature. The first room that Adie creates has hidden meanings among them is that women are part of nature.

Explain something to me Adie what exactly is th dame on the sofa doing in the middle of this melania action... she is listening to the music obviously to the spooky eboy Guy... no, no Spider said she lives there she is some kind of jungle spirit... Idiots the woman is not in the jungle. The jungle is in the woman's living room it grows in through her window while she dreams. (Powers 66)

So, she dreamed up all of this. The jungle room is about somebody who self-made a virtual world in which to live. She dreamed about all of this. The naked woman on the sofa is surrounded by the jungle (nature). The author chose a woman because she shared similar characteristics with nature. Attempts to control nature were accompanied by attempts to control women and subject them to the authority of men. Despite the astonishing progress of civilization, and the gains made by women in the West, women are still paid less than men for work. It is part of the continued attempt to control and subjugate women.

### **3. Global market:**

Preferences are continually being formed and reformed. Huge variety continually asserts and thrives inside our global commonality, as demonstrated in the world's single largest domestic market, the United States. However, as the world becomes more homogeneous, modern markets expand to attain cost-cutting global proportions. With



improved and less expensive communication and transportation, even small local market niches that were formerly shielded from distant competitors are increasingly feeling the pressure of their presence. Nobody is immune to global reach and unstoppable economies of scale.

The world is shaped by two vectors: technology and globalization. The one influence human desires, whereas the second influences economic reality. Regardless of how much preferences evolve and vary; they eventually converge and form marketplaces in which economies of scale lead to cost and price reductions.

Global changes in the world, as well as changes in political, economic, and business activities, as well as the advancement of technology, transportation, and communications, necessitate the need for businesses to change their strategies and expand beyond their own borders. Business leaders must find new ways of gaining competitive advantages by entering into global markets. Companies have discovered that similar fundamental parts exist all over the world and may be met with a global focus. Technology can help to facilitate this standardized approach. The higher the product's cultural unboundedness, the more global clustering is possible. Chapter 19 in the novel introduces Imagination's Room, a room that is never acknowledged by the Seattle programmers and artists and therefore skips the knowledge

that may be included in the Seattle narration:

In imagination's room, all things work out.

This is the place's guiding rule. Nothing gets in that doesn't already fit.

No twist of plot, except what is slated.

The people in this room grow up to become what they have always dreamed of being. The human economy teems with doctors and firemen...

All countries move steadily toward democratic free markets. Poor nations catch spark, enjoying the advantages of the late starter.

Growth is everywhere export-driven, yet all lands enjoy a favorable balance of trade. This is the room to which dying people retire. This is the room from which infants are taken to be born. This is the soul's balanced window box, the domain of finished poems.

This is the heaven of last imagination. The paradise of detachment. The room of no consequences in the least. Of making no difference in the whole known world.  
(Plowing the Dark 144-45)

The room exudes an infinite amount of life, strength, and rebirth. The existence of such a setting comes from a natural human need. Everything works out in the end, and every imaginable desire comes true. The room, on the other hand, only depicts eternity in regard to two elements of time, namely the past and future; the present is blocked off. The final paragraph emphasizes that this place is not of this world; its existence has no effect on anything, and it makes no difference. It exists in a vacuum, yet it still exists. The supremacy of the free market is that it provides individuals with a great deal of freedom in their economic lives. According to Dr. John Defterios, the concept of choice is critical. Free markets give people choices about where they work, what they consume and how much they save.

#### **4. Perception of the world:**

"Painting does not imitate the world but is a world of its own" (Merleau-Ponty). The way sensory data is organized, evaluated, and consciously perceived is referred to as perception. Although our perceptions are based on our experiences, not all sensations lead to perception. Humans, on the other hand, commonly miss stimuli that are relatively constant over long periods of time. This is what the novel's character, Ronan O'Reilly, the economic modeler, faces. He plied Adie with polite indifference. And to put it in another way, sensation is a physical process, whereas perception is a psychological one. Economist Ronan O'Reilly,

like Klarpol, fails in his connection with the 'Cavern,' but unlike Klarpol, this is a massive global failure. O'Reilly's goal is to employ "Cavern" to build a global model, to evaluate the economic future by not just taking account of the quantity of current economic data, but also sociopolitical data of all types of situations and history. His approach performs as a visualizable visual simulated space: a virtual world that contains all the information that is thrown up in the 'Cavern.' O'Reilly can just go inside the world and look at the entire physical-social-economic world from within and call up and analyze all the data from everywhere else in the world that he wants. In Powers' economic and vibrant way, O'Reilly's achievement is initially stated as follows:

O'Reilly assigned the wand's thumbwheel to a zoom function. A little scrolling and the Earth swelled to a medicine ball or imploded into an atom. With the rub of a thumb, Afghanistan, as it had lately in the world's imagination, ballooned from an invisible speck to a billboard that filled the field of view. (Powers 160)

O'Reilly just jumped inside when the globe became big enough. The cavern understood where his body always been, and immediately rebuilt its co-ordinates. The mass of countries serviced by the projectors seemed much more from the bottom than from the outside. Without a hiding globe on the distant part of a projection from the viewpoint of the earth's center, O'Reilly could observe the complete theater at a look. The continuous surface, like the night sky stars, spread above him in all ways. He put the remote keys on the astronomy screen to fling several degrees. The pieces of the tonal record followed a variable's range as it struggled through the evidence. Given with prepared information, O'Reilly pulled the world off for a test ride. In one-year periods the population Growth depending on the energy use. Depending on distribution costs. All the ancient formulas for which he has only had medical care went before Our Feature Attention, as ten second color stinging brief topics.

O'Reilly's economic ambitions and goals are generally consistent with the methods and ideas that are currently known to be globalized. These ideas and activities are so broadly classified into the fields of economics, sociology, history, technology, politics and geography, and culture and media studies.

Ronan used art and programming to create a globe containing the world's economy for all countries, where he could predict and control the economy beyond five years. "O'Reilly took the glob out of a test spin" (Powers 164). This perception helped Ronan become the man who could control the economy of the world. "He set the wand's buttons to throw various layers over his planetarium display. The slices of tonal register tracked the range of a variable as it wrestled its way through the proving grounds" (Powers 164).

He also said: "not a whole lot of depth effect yet. But at least a body can recognize what's in front of it" (Powers 164). It means that there is another factor that affects sensation and perception: attention without delving into it. Here, Ronan sees that attention plays an important role in recognizing and feeling what is opposite you as it is perceived and recognized, and he said that when he saw the cavern with the group of scientists and at the same time, he exactly considered what he wanted and what to do. Ronan O'Reilly is working on a model of oil prices and their impact on the world, and the results are weird. There's a pure math project, weather room, and a Large-Molecule Docking simulation. "Then he arrived back at the middle 1970s, the great oil crisis. There he and history abruptly parted company. His numbers hit that geopolitical slick patch, and the loss of traction sent them skidding off into an alternate universe. From there on back, all resemblance between estimate and fact broke down" (Powers 165).

When he created the globe, he wanted to control the world's oil crisis, so he went back to the 1970s to figure out what the problem was and how to solve it, so he went back to his

time. To begin with, there is the projected fall of communism, which will alter everything.

Indeed, there is a hint that the war may be over, and that art will become obsolete as a result. As we now know, the suggestion was completely incorrect, and the notion that art is exclusively the result of conflict is clearly debatable. There's also the situation in the Middle East to consider. Ronan's model forecasts the Gulf War (but not both), and there's also the hostage situation. Of course, neither art nor scientific inquiry can be divorced from reality, and we will discover more about the repercussions of this in the novel.

Ronan landed in Washington armed with a solid prediction package and an accent that the tone-deaf locals mistook for some Public Television Edwardian English monstrosity. He ran a tight slide show, with enough reheated Bernard Shaw cracks to keep the audiences entertained. American venture capitalists seemed ready to throw money at anything that ran on silicon. (Powers 167)

Ronan uses art to develop a new way of understanding economics and everything linked to it. He uses petrochemicals, which are chemical compounds derived from oil. They are used to make a variety of products, the most significant of which being plastics, cleaning materials, resin, and lubricants. "He created three dozen interdependent variables, each chained recursively to the others, a multivoiced conversation about per capita petrochemical consumption" (Powers 78).

"O'Reilly took Rajan and Spiegel into the Cavern. To show them the extent of the leak and to enlist their help in bailing. Rajan thrust his head into the spinning globe. Oh my beautiful word. This is amazing. Pardon me, Ronan baba, but I'm never coming out of here" (Powers 167).

Although Ronan created the globe in the cave, he imagined that he could know how to control the entire economy of the world and all forms of the economy, as well as countries

such as China, America, and others, but he found himself unable to do this alone, so he was not able to get out of this whirlpool. Hence, perception cannot always be true.

Spiegel whistled. Nice stuff, Ronan. Freese is going to pop with pleasure.

Yes, you apes. But it doesn't mean anything. It's a piece of pretty gibberish. Hey, Spiegel said. That's what the nineties will be looking for.

My code couldn't reverse-calculate the last oil crisis. How in the hell is it going to predict the next one?

May I ask the possibly obvious question? Rajan said. Why, in fact, do you want to know these things?

The future? Why do I want to know the future? You must be kidding me. That's the grand prize, friend. The end of the tunnel.

The great escape. (Power 169)

When Ronan call his friends for help on making things under control to fix the oil crisis of the past on 1970 and 1998! They asked him about this curiosity and he just answered it's the future, Ronan wants to know the future through the past because according to him it's the prize. It's true that Ronan use art and programming but his world is actually seems to be real not as Adie's virtual word.

##### **5. A World without Politics:**

In the narrative, Adie's passion for making art drives her to pick William Butler Yeats's "Sailing to Byzantium" (1926) as one artistic piece. Her goal in recreating Yeats' poetry is to transcend the universe and establish an "embodied art, a life-sized poem that (she) can live inside" (Powers275). As a result, Adie builds a completely new home that travels through space and time to achieve the holy lands of Byzantium. The heart of the Cavern thus becomes an image of Yeats' poetry; it becomes a type of utopian voyage towards "Constantinople, Istanbul". On their way back to Ohio, Adie dreams with Steve about Byzantium, the ideal

goal of the Cavern: “that’s the room we’re supposed to build. And set upon a golden bough to

sing. The place we’re after. Byzantium” (Powers 533). Declaring the Cavern's concern in depicting the space of the Oriental reveals that the other is always a part of the process of developing the Self. The Western vision of visiting the ancient city of Byzantium represents a desire to inhabit an incredibly distant and perfect order, as shown in Yeats' poem. The symbolic voyage to the East can be interpreted as a search for the extraordinary in the periphery. Many critics agree that one of the main concerns of "Sailing to Byzantium" exists in the concept of time. In the poem, Yeats distinguishes between the old, as credited to Europe, and the young or everlasting, as attributed to "the holy city of Byzantium". Apart from drawing this distinction, Yeats prefers to abandon the "nation for old men" and spend the remaining years in Byzantium, the everlasting city. In connection to the Cavern, one could easily say that Adie's use of this poem to construct reality reflects her perception of the West as elderly and unwise. Powers paints a picture of Western decline at the start of the story when he says:

Out in the template world, flowers still spill from the bud. Fruit runs from ripe to rot. Faces still recognize each other in surprise over a fire sale. Marriages go on reconciling and cracking up. Addicts swear never again. Children succumb in their beds after a long fever. (Powers 4)

The West is depicted in this passage as being in a state of breakdown. In relation to Powers' insight, Yeats' poem suggests that The West is near the conclusion of its history, whereas the East is only getting started. The novel's point is that the destiny of Western civilization is based on compulsive high technology that delivers “robotic prostitution” (Powers 469). For Powers, the future of the West is subject to an “inexorable market machine” that “wanted holophonic videoconferencing. It wanted the Ferris wheel-cum-feature film. All talking, all-singing, incarnate sex fantasies” (Powers 269). For Powers, as for

Marxists, the post capitalist system is what causes reality engineering to “grow into a full-fledged industry,” and it is what finally leads to a worthless human life. In the novel, Freese himself claims, perhaps too clearly, “it was the end. The end of something. An end to the limits of symbolic knowledge” (Powers 271). His e-mail sent to the brass at TeraSys suggests that the virtuality industry will come at an end:

The whole fad may quite simply fade before we get the real thing to market. In the current climate, potential clients for genuine immersion environments could well feel burned by their own expectations and sour on all subsequent demos, once the bubble burst. (Powers 472,473)

Adie is the single programmer in the Cavern who might be seen as a critique of Western cyber ideology and its order. Adie, the single character who is afraid of technology, is the only one who sees herself “standing in an empty space” (Powers 18). And who sees the Cavern as “blind” (Powers 5). Adie, aware of the Cavern's political inclinations, is inspired to build a virtual location that transcends the binary opposition between East and West. Soon after recognizing the involvement of various interest groups in the Cavern, she began replicating Hagia Sophia, which is actually located in Byzantium. Adie declares her hope for a future that maintains cultural harmony instead of division by attempting to recreate a cathedral that has served as a place of prayer for both Christians and Muslims.

What is more remarkable about the Cathedral is that it represents a location of "holy wisdom" not just on the size of the Cavern, but also on the scale of Martin's narrative. The climax of Adie and Martin's dissatisfaction with their worlds leads in their entry into the “illusion” of the Hagia Sophia. Martin's desperate choice to commit suicide by slamming his forehead against a wall leads in him experiencing “a fight against this slide into chaos” (Powers 605). Martin's psychological condition might be regarded as a leap into Adie's



reality, since he appears to experience something like to the Cavern's Virtual Reality. He experiences a "hallucination" through which he "soft-landed in a measureless room...A temple on the mind's Green line" (Powers 589). Martin finds himself standing

dead-center, under the stone crown. Then you heard it, above your head: a noise that passed all understanding. You looked up at the sound, and saw the thing that would save you. A hundred feet above, in the awful dome, an angel dropped out of the air. An angel whose face filled not with good news but with all the horror of her coming impact.... It left you no choice but to live long enough to learn what it needed from you. (Powers 591)

This vision is carried out not just in Martin's thoughts, but also in Adie's. When Adie discovers she was involved in assisting the American military, she goes into a mental breakdown. She

booted up the cathedral and stepped back in. She leaned into the nave's great hollow, feeling herself move despite her better sense. Pointed one finger straight up, hating 122 herself even as she gave in to the soar. She let herself rise into the hemisphere apse, then farther up, all the way into the uppermost dome, now inscribed with its flowing surah from the Qur'an. (Powers 595)

It is now clear that Hagia Sophia is "the gate" between Martin and Adie's worlds. Powers' gesture in the novel to refer to Hagia Sophia indicates a complete erasure of in East-West ties. He appears to argue that the capacity of state to interfere between faiths is useless in today's perspective. He attempts to avoid the fragmenting pains of world division by constructing a unified world that promotes cultural and religious peace.

## **6. Western Hegemony in the Age of Cyberspace**

In the novel, the virtual reality world, with all of the transcendences it offers, might be

seen as the ultimate American Dream that America has never dreamed of before. It is, nevertheless, a good metaphor for the American Dream dominating the world's future. Though the Cavern appears to be neutral, i.e. non-ideological and objective, it is shown to have a certain political bent due to its usage by the military. Excessive reliance on internet leads in a West that tries to impose a permanent revolution on the rest of the globe. Insofar as the principles are represented in cyber-technology, the West believes it can produce itself as a superpower that lives in and for the globe.

Cyber-fundamentalists, like Islamic fundamentalists who want to overthrow the West and rule the globe, want to conquer the world. Both are corrupted authoritarian states seeking to impose their hegemonic authority on the Other. Engineers typically refer to the entire world as a point of reference in their discussions about the Cavern to suggest that their goal is to "digitize" world-reality in general: "the Cavern is an experiment in assembling several advanced technologies. We simply want to see what the world is going to look like a few years down the rail cut" (Powers 91). This desire to ponder the topic of how things look reflects the imperialist zeal of postmodern technology. It emphasizes that postmodernism is an ideology notion "par excellence" that aspires to guide the world's destiny. Stevie openly acknowledges to Adie that the Cavern aspires for Western hegemony when he states that the Cavern strives for an "insidious plan for world domination" (8). This demonstrates that the common theme of internet phenomena is the establishment of a New World Order on both existential and political levels. Cyberspace is a computer network of information that displays the globe in a virtual form in Powers' fictitious universe, which he refers to as "the room" or

"chamber." Once inside, Adie is confronted with a virtual reality system environment populated by computer programs and simulacra generated by artificial intelligence. Adie is dissatisfied with the programmers' answer regarding her question "what makes the pictures?"

(47). For her, the very process of translating algorithm into a picture is still abstract and vague

that makes her re-ask her unsolved question: "what makes the pictures?" (47). Her failure to understand the computer programs is not because the system is complicated, or it exceeds her

cognitive capacity. Rather, it is because postmodern technology is "invisible" as claimed by Zizek (27).

The Virtual Reality system is not only governed by artificial entities, but also by "intelligent" agents such as Jonathan Freese, the director of the Realization Laboratory, Ronan O'Reilly, the econometrician who hopes to predict the outcome of global events, Karl Ebeson, the visual designer; and Stevie, Adie, and many others who work as computer programmers. This type of management, which manipulates the dream-like environment of the Cavern, might be viewed as ideal manifestation of a hegemonic regime controlling global future politics, economy, the environment, and reality. The goal of the Cavern looks to the naive coders to be sheer delight behind the invisibility of the 3D computer-generated virtual world. Perhaps the divide between cyber-fundamentalist programmers and religious fundamentalists stem from the concept of "fantasy" as defined in the real world.

Because of its indifference to actual reality and lack of devotion to any clear existential

aim, the postmodern Western subject, as represented by the programmers, is the antithesis of

an ideal person. Hard labor is put in the construction of ideal environments, a world of

dreams, for programmers. Freese's declaration "none of us knows what to do with this stuff"

(Powers 92). Is a pure example of the "purposeless" object of the Cavern and of the

postmodern West When Adie asks "(she) need(s) something specific to do," the programmers

advise her "Make us the most beautiful Cavern room you can think of. Learn things. Enjoy yourself" (92).

Adie enjoys recreating her favorite creative works, like Henri Rousseau's *The Dream* (1910), and Van Gogh's *Bedroom in Arles* (1888). Adie, on the other hand, is clueless that the room contains more significant dangers. "This room lingers on the perpetual pitch of here. Its low local twilight outcasts the day's politics. It hangs fixed, between discovery and invention. It floats in pure potential, a strongbox in the inviolate vault" (Powers 7). The room "floating in its pure potential" concept admits a hegemonic discourse entrenched in a computer network; its primary aim is to preserve control over the culture of the Other. In his description of the zoom function in *Cavern*, Powers says:

O'Reilly assigned the wand's thumbwheel to a zoom function. A little scrolling and the Earth swelled to a medicine ball or imploded into an atom. With the rub of a thumb, Afghanistan, as it had lately in the world imagination, ballooned from an invisible speck to a billboard that filled the field of view. . . .

The crust of countries that the projectors served up looked even better from the underside than from the out. (Powers 205-206)

In fact, what is behind the screen "destroys" this mirror of projection in which culture is

as homogenous and united as it is in the Cavern. The depiction of the Virtual Reality world offers a novel idea that casts a feeling of separation in global geography. It is evident that online manipulation is intertwined with discursive frameworks that generate the polarities of East and West. The characters' use of imagery from Aladdin and the Arabian Nights in building the ideal world of the Cavern demonstrates that the East remains a "tableau vivant"

in the Western imagination. Ebesen makes a significant comment about Rousseau's painting *The Dream* when he says: "Idiots. The woman is not in the jungle. The jungle is in the woman's living room. It grows in through her window, while she dreams" (Powers 115). This remark is also appropriate for illustrating the image of the East's presence in the West's mind—in the Cavern. The picture of the East, like the painting's forest, is a product of Western imagination. It is worth noting that Powers' references to Arabian Nights and the Qur'an reflect the Borgesian approach to Islam.

As a result, the Cavern exhibits a feature of a virtualized world of hegemony. Powers' epistemology of cyberspace depicts a fictitious universe set inside a Western heritage and controlling East Asian politics. His depiction of cyberspace serves as a vehicle for expressing the Western yearning to explore the Orient. In this way, Powers' cyberspace is never divorced from the politics of representation, exactly because it is a projection of racial and cultural tensions. Fundamentalism is one of the categories in the novel that depicts a racial and cultural clash between East and West. *Plowing the Dark's* re-presentation of fundamentalism maybe what makes the novel substantial enough to be viewed as a terrorist fiction. The image of fundamentalism is closely examined in the following sections considering both internet technology and the Hostage Crisis.

**Chapter three: Mirroring the Middle Eastern Other in the Age of  
Cyberspace: In Richard Powers' *Plowing the Dark***

"America bosses the world around in English.

We need English, just to tell America to go to hell" (Powers 75).

"This war is not over. This war will never end" (Powers 10).

I. **1. Introduction :**

The first epigraph above, narrated from the viewpoint of a Lebanese Muslim character, and the second from the perspective of a non-Muslim American, illustrate the continuing conflict between the American Self and the Oriental Islamic Other in Powers' seventh novel *Plowing the Dark* (2000). The Middle East and the Islamic world in general are portrayed in the first statement as corrupt, intolerant, and hostile to the West. The second phrase, on the other hand, reinforces the image of a permanent conflict between the West and the East. Emphasizing the existence of a continuing cold war between these two categories. What

Powers' novel shows is that, following the fall of the Berlin Wall, and particularly during the

1990s, the Western gaze has shifted eastward, toward a new foe, Islam. However, it should be

noted that, according to the history of Orientalism, Islam is an old adversary of the Occident that has been in Western thought since the Middle Ages and the early Renaissance, if not earlier. As Powers constructs an imagined world of Virtual Reality in the Cavern in tandem with the story of Martin's kidnapping, he provides a voice for the Western mind that surpasses

the poetics of its vision of the future of the global order. Cyberspace is a term increasingly recurrent today and perhaps one of the most contested words in contemporary global technology. It is a "cultural space" that refers to the space of the internet and Virtual Reality (Kendrick 143). However, before even beginning to talk about Powers' account on the Orient, one should first investigate the place of the Middle East and Islam in Powers' previous writings.

## **2. Powers' Interest in Islam and the Middle East:**

In fact, Orientalism is hard to find as a fundamental element of the works of Richard Powers. A look at his works indicates that Islam and the East are almost incomparable. All critics of Powers' novels do not mention Islam or the Orient in his work. A study of the life of Richard also shows his isolation from the domain of the Oriental Other. His five years in the Far East, at the age of six when his father accepted to work with the Bangkok International School is the sole case possibly worthy of notice. This meeting with the culture of the East was at high places in south-eastern Asia during the American military operation. Whatever the case, the personal career of Powers does not establish a direct link on the regional level with the Islamic culture. Perhaps Richard's scientific interest overshadows this incuriosity about the oriental Other, particularly in the cultural and political difficulties that help compensate our modern worldview. Richards's literary creation has a deep and common respect for scientific investigations.

He always organizes his novels in the context of clear scientific information, say

societal outcomes, medical, genetics or digital body of knowledge. The extensive debates in his work on contemporary scientific questions show how he views science as an essential element of the complexity of modern society. Whatever the reasons why powers choose not to talk directly of Islam, particularly with real warfare over the political environment around the world, one thing remains clear: Richard's silence clearly suggests, or doesn't suggest, that Islamic culture is too radically "other" to talk of a comment United states writer. For Richard, Islam and the East is the mysterious Other, an "other," in every judgment of American society just out of place. The curiosity of the scientist does not lead Richards to ignore Islam completely, which has a part in terrorist operation, as the religious, cultural, and political image. The following is an attempt to explore power's references to Islam through a close reading of the books of Richard including *Plowing the Dark* which is the center of this chapter. One aims to examine if Richard has something special that separates his point of view of Islamic culture, or whether Richard is simply another American writer concerned by the Oriental Other for the whole of his scientific perspective. This proves that Powers' phobia from Islam is persistent in his thoughts. In Richard's career, *Plowing the Dark* marks another phase. His research of the Other led him to recreate worldwide events outside the limits of America which were directly related to American foreign affairs in the 1990s. *Plowing the Dark* is apparently using Orientalist discourse to explore events like the Islamic Revolution and the impact of the Hostage situation.

### **3. Encountering the Oriental Other:**

*Plowing the Dark* focuses half of the plot to narrating Martin Taimur's contacts with the Oriental Other in Beirut. Martin's encounter with Eastern land had a profound impact on Powers' concept and portrayal of Oriental identity. Martin's trip to the East, his teaching experience, and his captivity by Muslims provide a wealth of analogies, reflections, and pictures regarding the novel's concept of otherness.



Martin's half Iranian, half American identity may be problematic and productive at the same time, for it provokes a problem of perceptions. As the character's name epitomizes a blend of the cultural identities of West and East, Self and Other, it sometimes provokes confusion whether to "Orientalize" or westernize him, to refer to him as Martin, which symbolizes a particular kind of "American-ness," or Taimur, which symbolizes a kind of "Iranian-ness" throughout the discussion (Said 5). Only one view is preserved in the novel: Martin is not seen as an Other, but as a Western person who speaks for the West. The view of the Other remains concentrated on Eastern culture and the Muslim extremists who kidnapped Martin. Martin's opinions are close to those of a Western tourist, as demonstrated by the novel. Martin's use of the plural pronoun "them" demonstrates his intentional awareness of his Western standing in a gesture of othering. Martin, being Iranian, desires to be freed by the Shiites and attempts to persuade them that he is a Western immigrant who likewise falls under the category of the Other. He is not permitted to be free, however, since he is seen as American by the other side of the dichotomy—the Islamic group. Regardless, Martin comes from the West and accepts a job teaching English in a school in Lebanon, which may reflect an ideal of the new global West. After identifying Martin's identity view, it is now necessary to examine him as a Western visitor to the Orient. Martin exemplifies the Western Orientalist yearning to confront the Other prior to his experience in the East. He felt obligated to leave American society to escape from his home culture. This choice to move to the Southern Hemisphere reflects his existential predicament of worry and malaise from his home culture, as shown in his drinking, the downfall of his dreams, and the demise of his love relationship. Then, his decision to travel to the Orient can be read as a longing to search for a sense of "being," or homeliness, or what Heidegger calls "dwelling" out of place of his

culture (Heidegger 146). Martin may need to revert to his other identity, the Oriental, in order

to experience the essence of home. His personal resolve to reclaim his Oriental Muslim identity is motivated by a desire to overcome his internal fight with being and undermine his homelessness.

While Adie and Steve use Virtual Reality to recreate a society that has regained the future. Martin sees his future in the East, which he sees as a location of civilization with a soul. The Orient's perspective of human existence differs from the sad perception attributed to the West. Martin explores Beirut's streets and cultural ambience, he says,

“On all sides of your closed car, life returns to trade. You pass the financial district and the open-air suqs, once more breathing with people. The anti-Ottoman statues in Martyrs’ Square seem almost crater-free, from a distance. You hook around the Corniche along the Riviera, avoiding the checkpoints. (Powers 73)

Martin's interest with seeing an Oriental location is surprising in this statement. The use

of the term “hook” in “You hook around the Corniche along the Riviera” (72), expresses Martin's eagerness to discover the Orient. Powers’ use of the expression “breathing with people” (72), even though he is in a locked vehicle, demonstrates the amount to which life in the East inspires Martin.

#### **4. Representing Fundamentalism in the Age of Cyberspace:**

The Islamic fundamentalist movement sees itself as a counterforce to the West. Sayid, when he tells Martin his story, says that “You know souq al Gharb? I live in souq al Gharb. All Lebanese live in souq al Gharb. Americans bomb...from souq al Gharb. ...from a boat, out in the water! Because they know we will kill them dead if they come to us on the land” (Powers 501-502). Sayid's focus on the East's concerns in "Souq al Gharb,"

which may metaphorically signify "the politics of the West," openly declares anti-American views and the Middle East's never-ending antagonism toward the United States. Sayid continues to argue that the object of this antagonism is an endeavor to dominate each other's

culture:

No, no. The world wants us dead. Good; fine. The whole world is our Karbala. Too bad for the world. For every violence, we will give a violence. You kill, we kill. You play a trick on us, we bomb your embassy. You bomb our village, will kill your Marines. You think you are hurting us? You are doing good for us. You make us strong. You let Israel destroy Shatila? We kill you on that airplane. You bomb us at Tripoli? We kill three hostages just like you.

(Powers 504)

It is obvious from the above sentence that Sayid, whose voice reflects fundamentalist thought, repeats a speech of never-ending bloodshed to keep East-West ties intact. For a fundamentalist, violence appears to be rooted in physical rather than intellectual power. Said is persuaded that jihad is a powerful state of power that is strengthened by US military action against it. Dealing with the image of fundamentalism is a more contemporary and complex stereotype, especially in light of postmodernism and globalization's profound change in world cultures. It is significant to remember that the Western perception of Muslims and Arabs as aliens, or rather enemies, remains a fixed insight ever since the first contacts with Arabs and Muslims (Said 26). However, by recycling terminology assigned to the Arab Muslim world from the Middle Ages to the present day, Islam appears to have numerous identities over a lengthy period. For example, consider the Western view of Orient in the Middle Ages described Muslims as "erotic," "primitive," and "savage." Among many other stereotypes, "slave traders" is one.

Without actually effacing these images in the public consciousness, the West continues

to fabricate more stereotypes. With the Western colonial expansion in the nineteenth century,

Muslims were caricatured as "savages," "brutal," and "illiterates" who need to be civilized by the West. However, terms such as "Fundamentalist," "terrorist," "totalitarian," and "jihadist" are what largely define a Muslim in the modern world. Fundamentalist idea in Martin's storyline is based on religious texts. When Martin bags one of his capturers, Muhammad, to read a book, he answers: "We will do a fatwah to see if you can have a book" (Powers 442). It appears to Muhammad that all world phenomena are radically linked to Text. This fundamentalist reasoning finds example in the case of Adie when she asks if "mathematics... is enough to get fake leaves to look real" (58). Kaladjian, one of the programmers, responds her by rectifying: "math is enough to get real leaves to look real" (58). So, again, this statement indicates that the programmers in the Cavern radicalize world reality as an entity of a mathematical code exactly like the Muslim fundamentalists radicalize reality in terms of theology. Again, it fits here to emphasize that religious fundamentalists like Muhammad, Said, and Ali; and cyber fundamentalists like Stevie and other programmers, are in many ways the same. Although they believe in different truths—one presented in the Qur'an and the other in "math...the greatest paint-by-numbers kit in the universe" (69). They do celebrate the same way of reasoning. While showing both fundamentalisms as damaged entities, Powers turns to an ideal type of culture that transcends the concept of Orientalism.

##### **5. Setting Opposites: West vs. East:**

The basis of the Powers' story consists in the simple gesture of placing opposing universes. Richard can establish a clearly defined boundary between the notions of the West and the East with two separate stories in two different spaces. Interestingly speaking, the story reflects the basis of orientalism, as it divides the culture of the Self, established in the

caves, from Beirut, to the culture of the other. With this orientalist reasoning, Richard argues a set of known opposites, which in the present age continue to define many western attitudes

toward Arabs and Muslims. Richard's cognitive contrasts between the binaries of the East to the West, freedom to non-freedom, power of thought to physical strength, morality to immorality, or even mind to body, are rearticulated with his story in the fields of internet technology. Geographical is the initial basic opposition that defines the new structure. In finding Martin's property in the eastern city of Beirut, Richard shows interest in pursuing the Orient as one of his primary topics. The geographical contact with the Oriental Other was never direct, as previously reported. Richard's approach of imagining the battle between these

two civilizations, which probably doesn't exist, is to represent the Middle East as he presented

his political conflict with the USA in the 1990s.

This is an example of how the West wants the Other as an alien civilization to be recreated. When Martin's history is contrasted with Adie's story in Seattle, in the ideal setting of the Caverne, the artificial border between East and West become more evident. Adie works in 3D, multiplanar, software, chrome, displays, caching and lots of other devices together, with Stevie and other engineers, to develop virtual reality. In this conceptual

framework, the Cavern also manifests as a Disneyland, since it functions as a dream world, a laboratory of practical fiction. Like Disneyland, the Cavern is claimed by Powers to "reach the far end of the simulation" (Powers 228). In this sense, science or cyberspace serves as a pure simulation. As it is applied by the programmers on all living things and made invisible, it becomes as Baudrillard says, an omnipresent fourth dimension, that of the simulacrum. The novel's exaltation of the diversity of western late capitalism in the digital Cavern environment subtly reflects how behind the east is and how under developing it is to the west. This idea

finds a good illustration in Powers' depiction of Martin's superior position in front of his students: "your very existence astonishes them...you are their model, their messenger from the outside world" (Powers 77).

The orientalist approach informs this assertion which puts Martin both in time domain and frequency domain in a position of supremacy. Being Western and coming from a western culture Martin's identity is seen as prophetic as if from a deep relationship to technology a future that is uncertain. This speech itself does not just portray an understanding of the West as The Orient as stationary in time, yet also Modern. Whereas for his workers the Cavern symbolizes a means of escape, the chamber in Beirut is marked with limitations and enchainment. None other than the prison cell of an Islamist terrorist organization did Martin's contact with the East and its diversity end. This reality depicts Islamic fundamentalism as the place where current Western identity is held secretly. It depicts it as a state forbidding all western liberal principles. Fundamentalism is seen here as being conflicting with Western democracy and with human freedom.

Martin's "consciousness" and "live burial" experience in a Beirut basement finally depicts Islam as a "space" of confinement (123). The deprivalence of eight months in Martin's readings and day light reflect the picture of fundamentalist Islam as the bottom of Western illumination. This orientalist perspective provided by the novel does not differ from the image of Arabs and Muslims in general of a full century of Western orientalists – that Islam is ignorant, aggressive, and socially unfair. Although Martin's mother, Shahnaz, grew up in several Arab locations such as Basra, Kuwait and Doha, until she came to America, she never felt at home. Shahnaz declares plainly that "People in the Midwest are so friendly. So ready to

take you in" (Powers 403). It exposes the cultural limitations of Muslim civilizations and explores the status and social justice of Islam as an "infinite expanse." In the end this portrait puts Islam in contradiction with Western liberal values.

The world of Islam in the story is perceived as finite, the only way leading to the Infinite is the world of technology and mathematic. This suggests mainly that the West sees itself as a god. Powers demonstrates in the story that the modern West does not trust God to live any longer. Richard shows the same perspective throughout the novel. His picture of the cavern shows that man may define God and humanity through virtual worlds. Earth and humans may be God's metaphysical center, but this position may no longer be accepted by a primarily technical genius that regards itself as the lord of creation and the world. The aim of the programs to not escape the world but to transcend the world is seen as such.

The computer changes the task. Other inventions alter the conditions of human existence. The computer alters the human. It's our complement, our partner, our vindication. The goal of all the previous stopgap inventions. It builds us an entirely new home...You know what we're working on, don't you? Time travel, Adie. The matter transporter. Embodied art; a life-sized poem that we can live inside. It's the grail we've been after since the first campfire recital. The defeat of time and space. The final victory of the imagination. (Powers 275)

It is possible for a person to create air, gravity, light, time, and the entirety of life in the Cavern. It is possible to make creatures, fruits, trees, shadows, and every picture in universe using science. Programmers can use science to not just copy reality, but also to create it. To be sure, O'Reilly thinks that God built the universe out of facts and that reality is naturally programmed. When seen through the eyes of an Orientalist, Richard's divinization of Western thought helps to support the political argument that the West can dominate the world. There is little question that America is uniquely positioned to lead the globe in

Richard's perspective, a vision that suggests to the Other's culture as a type of tiny intellectual ability.

Leading the globe through internet has the same meaning as globalization, which is a form of imperialism. The cavern, in this way, shows how a modernity, capitalist Western civilization behaves. A situation such as that of Martin is like his other friends. Following this, we must point out that while Richard's account appears as creating the orientalist order of a free liberal west against a totalitarian repressive east, it clearly proves the same totalitarian principles of oppression as religious intolerance and late capitalism. Evaluating both western and eastern civilizations, the Orientalist view is that the West is considered a superior company with knowledge and imagination. Of course, when Martin is imprisoned, by thinking creative composition, the birthday of the girlfriend and finally the same pictures Adie created at the Cavern, he might get beyond the grip of his prison. In contrast to fundamentalist limited thinking, the notion of imagination or thought mirrors the nature of the Western liberal thought. From the studies above, it can be stressed that Plowing the Dark's narrative structure supports the Orientalist binary thinking of the power which creates a hard difference between the West as devoted to high technology and the East as devoted to religion. Cut off from the other novel, the Cavern may be seen as an example of the West of the day or the West of the future. While Cavern ideology is expressed in a complex "yet unknown" technology, Beirut is characterized in terms of logical aggression and economic decline. The definition of Western hope is conceptualized as creating art and virtual reality in the future of the West. The West is



presented on the other side of the conflict by controlling itself and its Other. The next title will

expand further on this notion of western hegemony.

## **II. Resistance:**

Resistance in literature takes on a dominant shape in English literature as resistance literature in the Third World. It includes the literature of third-world writers, particularly those

who have been colonized or imperialized. It includes all aspects of third-world literature, including political, historical, and social perspectives.

The introduction of Barbara Harlow's *Resistance Literature*, a ground-breaking work in western literature, recognized third-world literature, which was previously disregarded; now it

is studied in most western universities. Through *Resistance Literature*, Harlow not only presents new writing but also a new critical perspective. Part of her argument is that works written in the context of resistance do not allow for an independent approach, but rather require an abandonment of the Western model of criticism that renders art apolitical.

The term resistance is commonly used in educational discourse, what it refers to and conveys remains a foggy realm. Furthermore, in recent years, the issue of colonialism has received increased attention in educational research (particularly in curriculum studies). This is evidenced by the comeback of books and magazines with special issues examining intersections between colonial relations and the development of knowledge, representation, and indigenous struggle. However, resistance theorization remains limited in postcolonial and

anticolonial discourses in the realm of education. Both institutions are now in the process of relocating. The concept of resistance has received just a cursory theoretical treatment. Writers

such as Frantz Fanon, Edward Said, and Homi K. Bhabha have investigated instances of revolt, opposition, or subversion, but there has been little critical study of the concept of

resistance, particularly as it relates to liberation or social and cultural reform.

### 1. **Language:**

The novel by Richard Powers tells the story of an Iranian American teacher who went to Lebanon to teach the language in the mid-1980s and had a rocky relationship with his girlfriend. His intention was to teach them English, but he was kidnapped by a group of terrorist Muslims.

why do you want to improve your English ? you ask them, on the first day of your new tenure. The diagnostic icebreaker, cheap but to the point. It helps with trade, phoenicia's descendants inform you. It's the world's second tongue, say the refugees of Sidon and Tyre. A smiling, bearded nawaf in the front of the room summarizes. America bosses the world around in English. We need English; just to tell America to go to hell. (Powers 19)

When he started his first lesson at his new school in Beirut, he asked them about the importance of the English language and their need to learn it. He explained to them that it is the world's most widely spoken language. But someone pointed out that they need the language, not America, because America owns everything but them; they want their freedom and to learn the language as a form of resistance to American power. Their opposition to fighting America and establishing an independent country.

They are obliged to resist and struggle to get back what they own and what is their right, their honor, their land, and their homeland are from the colonizer, and the use of the English language for understanding and negotiating with the colonizer is their only way of struggling. People will not win if they do not understand other cultures and languages, so learning them is required. "Americans speak nothing; and own everything. The world needs to learn English, just to talk back to its owner" (Powers 19).

A language that tries to protect our identity while also acting as a way of resistance. The power of the written world transcends governments, as well as social and territorial boundaries. This is where personal wealth can be found. Currently, speaking the language includes maintaining the roots of the language's traits. It allows our foundations, souls, and worldviews to discover new ways of thinking. And this is exactly what Martin does; he uses language as a form of resistance, as well as his imagination, to survive. "You learn a few words: Na'am, shukran, merhadh, khubuz. Yes! no, thank you, bathroom, bread" (Powers 27).

In postcolonial studies, language is often a crucial issue. During colonialism, conquerors generally imposed on the people they colonized or supported the domination of their mother tongue, even preventing them from speaking their mother tongues. In response to colonial language systems, Richard Powers argues in his novel for a complete return to colonists' use of English to facilitate communication with Lebanon and America with its colonial past, by removing and transforming the formation of a standard European language.

The fact that the victim is presented to the kidnapers as an abstract 'Western region,' rather than a specific individual, lends a special resonance to the image. The kidnapers are portrayed as foes of Western dominance and globalization. Cosmopolitan aspirations can be described. Similarly, the image of the kidnapped Westerner in Lebanon is used, leading to similarly complex discoveries of what it means to be a global citizen and what the contemporary global order entails this.

In *Plowing the Dark*, American teacher Taimur Martin has an increasing understanding of his role in the world from which he has been taken. It's a discovery that ElCt has not only acutely in the silence of full loneliness, but also in complexity throughout his captivity experience. Taimur makes mental images on the plaster walls of his room that are just as beautiful as the small pictures created by Adie Klarpol, the artist who provided the Cavern

with its rich, unreal surfaces during his years in prison.

The harsh Beirut that led to Taimur's physical and emotional breakdown is also shown in his narrative. These are you, lying on your mattress under a cheap acrylic blanket, shivering in the slippery sheen of your sweat, enslaving the reader to Taimur's plight in the most second-person writing authorities have ever written. Taimur's story is so gripping that it attempts to break Powers' contrasting structure. Taimur's fever visions can't be matched by TeraSys' airhead forms of entertainment. The last chapters of "Plowing the Dark" make a brave attempt to restore balance. Taimur is running out of stories after 1,001 days in his room.

In a desperate attempt, he knocked himself out by hitting his head against the wall. Then something incredible happens: Taimur finds himself traveling around a Roman church that looks just like the Cavern model Adie has been working on in Seattle. Adie herself enters the cavern and rises to the dome of her church at the same time. She then raised her head.

## **2. Art:**

The concept of 'power' is accompanied by the concept of 'powerlessness.' The powerless will revolt against those who oppress them because they are powerful. What does such "resistance" entail? The art of resistance, art in all of its forms, rebellious shapes that question the way the dominant shows their power. As a result, resistance implies that the way a culture or society operates must be altered in some way, no matter how modest or revolutionary it is. Until then, endurance is a form of resistance.

Resistance in art was a process that developed in the 'Western' culture; there is scant evidence that a similar process occurred in the colonies. Early art produced by or for white colonists do not strive to indicate opposition, possibly because of its proximity to the

institutions it would normally seek to condemn, as well as the underlying economic and social

reliance on these organizations. And very little slave-created art has survived. While paintings

and sculptures remain elusive, slave resistance is reflected via dance, singing, and religion, all of which have survived.

The novel shows that we might need art because it is a kind of consolation for existence. So, while art may not be able to create the world we desire, it may be able to assist

us in surviving in the world we have. The characters of *Plowing the Dark* use art as consolation. Taimur uses his imagination to survive imprisonment. He created novels, paintings, and musical pieces in his own memory to endure his time in that prison cell. The characters in the virtual reality room also use art, their version of art, to survive their personal

tragedies. The characters in the story want more from art than just consolation. Their motivation for creating art is that it is the most ambitious motivation of all.

The computer changes the tasks other inventions alter the condition of human existence the computer alter the human it's our complement our partner... the goal of all previous stop gap inventions it builds us an entirely new home what's wrong with the old home I like living in the old home did you well how you feel about the new one you have to admit it's out of this world well that much I'm sure of ... you know what we are working on don't you the defeat of time and space the final victory of imagination.(Powers 156)

If art can provide solace in life, what if we could live inside art? Steve thinks that the reunion of art and science that takes place in a virtual reality lab might provide something that

we have been looking for at home: a place to belong. That's what he tells us. The computer is something that can help us build an entirely new home.

For Steve and Adie, the cavern is turned into art and art becomes an attempt to understand reality. Steve's intention is to build a new universe through art in which a person can escape. He explains to Adie his goals: "I was going to get inside of reality and extract its essence" (Powers 215). To which Adie responds: "The word made flesh" (Powers 215).

Adie's first virtual room is a jungle. She had filled her room with imagination until the walls became the world all around her. Adie populates the jungle room with other art objects. The idea seems to be just a personal greatest hits list of western art. She said that this was everything that she had ever loved. I'm going to put it in this room. But I think she and Richard Powers are also playing with an idea that is similar to Shelley's notion that all poems are episodes in one great poem.

In conclusion, it is important to remember that in Powers' fiction, the image of Hagia Sophia (which critics refer to as a type of "post-Orientalism") is a sign of a break with the conventional Orientalist paradigm, is not real (Dallmayr 115). Hagia Sophia, in both Adie's and Martin's plots, is virtual, and hence, remains a dream-like motif in the novel.

This suggests that Powers' endeavor to rupture Orientalist binary thought is an important imaginative invention, and it remains fiction. One can go further and claim that Powers's novel implies that all along the ongoing progress of globalization, there is an exit from Orientalism sought or performed. The novel clearly suggests that a future harmony between Christianity and Islam, as epitomized in Hagia Sophia, is an imaginary idea, encapsulated in virtual reality. Such a representation presupposes the claim that the future of civilizations, West and East, lies in The East, even amid the complexities of Western science and technology, is apocalyptic. A claim that mimics the apologists of Orientalism, for whom the future of the world order is being destroyed by cultural clashes. Orientalism, therefore, is a preeminent discourse within *Plowing the Dark*.

One could detect a dynamic process of Orientalizing the Middle East, including Iran, through representing Iran as a major terrorist enterprise, and through representing Islamic fundamentalism as its main ideological code, the novel has clearly defined the Middle East as a trope of a political entity that hates the West. It has been argued, finally, that the powers that be propose a world beyond Orientalism. However, the novel ultimately manages to reinforce the very Orientalist presupposition that it appears to subvert.

### **General Conclusion:**

The American Richard Powers is a novelist whose works explore the effects of modern science and technology. That is to say, his overt embrace of the scientific cause overshadowed most of his literary works. In his novel "*Plowing in the Dark* (2000)", He gives the audience insights about the power of imagination and how art and programming build the world they want. On the one hand, Powers is an amateur visual artist, and for every book that he has having designed an "ideal cover" early in the writing process. He found that the exercise in visualization was wonderfully focusing. It provides a kind of shorthand for the emotional signature of the work he has built. In his view, through his characters, even if art cannot help to create the world we want, it may at least help them to survive the world they have. On the other hand, he argues that his novel presents a narrative frame that the reader is forced to reconfigure and reposition by the end of the story. And he is on a long quest to show that even

the most conventional "realist" fiction depends on invoking a kind of metafictional awareness

in the reader for its full effects.

Globalization is the most widespread word in this era. It's what makes this world as small as a room. It's all about many aspects of technology, the arts, the economy, and even literature. Which both are related in a specific way. Globalization is what raises the quality of these writings and allows them to circulate around the world. Globalization helps technology to grow in the way, it has become more developed, and that's what we see in Richard Powers'

novel "*Plowing the Dark*". The characters use technology to create the world they want, by using art and programming, and these are developed through the spread of globalization. But

that doesn't mean that it has no negative sides because globalization, in an indirect way, to colonize the others and controls them under its role. Through his novel, Power sheds light on the internet and globalization as a literary device. Escaping the suffering by creating another world is a necessary technology.

In *Plowing the Dark*, Richard focuses on the virtual world that he wants to create. He narrates the struggle of males and females to achieve their goals by creating their own virtual

worlds using science and art. Through the Feminist Marxist perspective, women

are also a part of nature. Nature is feminized because it was thought to have the same virtues

as women at the time most romantic literature was published. The first room that Adie creates

has hidden meanings, among them is that women are part of nature. The author chose a woman because she shared similar characteristics with nature. Attempts to control nature were

accompanied by efforts to control women and subject them to men's authority. Two vectors shape the world: technology and globalization. The first affects human wishes, while the



second affects economic reality. Despite how much preferences change and vary, they eventually converge and form marketplaces where economies of scale result in cost and price savings. We find O'Reilly, through his predictions and his use of science, was able to control the world's economy, as it is just to go inside the world and look at the entire system. From within and analyze all the data from everywhere else in the world that he wants. This perspective also led Adie to build a new home that travels through There is enough space and time to explore all the land. She is also aware of the Cavern's political movement, is inspired to build a virtual location that transcends the binary opposition between East and West. Richard shows that the world of virtual reality, despite all the obstacles, is the last American dream that America has never dreamed of before and may not get it. Nevertheless, it is a good dream for an America that controls the future of the world.

When Taimur used to be a teacher in Beirut, he asked his students why they wanted to learn the English language. They replied to him by saying that learning the language of the colonizer is a form of resistance. They feel like they are obliged to resist and struggle to get

back what they own and what is their right. From here, we conclude that we are obliged to be

smart and resist if we want to get back our homelands from the colonizers. After the kidnapping of Taimur by the fundamentalists, they put him in a prison. In order to not go insane, he used his imagination as a consolation. He makes mental images on the plaster walls

of his room that are just as beautiful as the small pictures created by Adie Klarpol in the

cavern.

*Plowing the Dark* by Powers is possibly the most sympathetic novel about the Orient and the Middle East. By the end of the story, Addie's eventual distaste for the Cavern's politics, and her building of the virtual Hagia Sophia as her home place, reverberates Powers' reversal of the Orientalist binary logic. Martin's imaginary reunion with Addie in Hagia Sophia, who represents the connection between East and West, demonstrates a strong sympathy for Islam and the Middle East. The story culminates in "the Room of Holy Wisdom," indicating Powers' wise strategy of stepping outside the logocentric trap of supporting a single group.

Finally, after many tries at using art and programming, the characters finally succeeded in creating a virtual world that they could live in. We cannot rule out the possibility that scientists will one day create the ideal virtual reality world or discover a parallel universe in which we can live. Works out, and every imaginable desire comes true. Just like heaven.

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