

Postmodern Social Simulation and Alienation through ‘Cloning’ in *A Number*

Hadis Shokouhi^{1*} and Dr. Leila Baradaran Jamili^{2*}

¹MA in English Literature, Tehran Central Branch, Islamic Azad University, Tehran, Iran

²Assistant Professor, Department of English Literature, Borujerd Branch, Islamic Azad University, Borujerd, Iran

Correspondence Authors: Hadis Shokouhi

E-mail: Hadis.Shokouhi@yahoo.com

Dr. Leila Baradaran Jamili

E-mail: lbjamili@yahoo.com

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ABSTRACT

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This article focuses on Jean Baudrillard's tenets in analyzing postmodern social simulation in Caryl Churchill's *A Number*. In this play 'cloning' becomes a final solution provided by technology for subjects living in hyperreal circumstances that cause the subject's alienated identity in postmodern society. The play echoes the author's attitude towards scientific evolution that is the result of cloning, and its impact on social and moral values and relationships. It also explores the influence of technology in the post-human age in *A Number*. The introduction of technologies in society is something that should be questioned and tested not only to prove the theories, but to move forward into new potential realities; hyperreality through technology and its impact on postmodern society will be well-traced in *A Number*. B1 and B2 are the main characters of *A Number* that suffer from missing their identity. They leave in a hyperreal situation in which cloning, which is the result of technological development, makes a kind of detachment from their real identity. In this play characters have hyperreal experience of simulated images. Hyperreality is born with the third order of simulacra in which the real absorbs the image. It is an important continuation of the idea of alienation. Today it is the matrix of acquired traits that clones one culturally under the sign of mono thought. It is all the innate differences that are annulled by ideas, by the ways of life, and the cultural context that make different subjects. When singular beings become identical copies of one another the subjectivity of them gets perilous. This kind of social cloning and the industrial reproduction of things and people make the biological conception of the genome and also genetic cloning possible.

1. INTRODUCTION

A Number is considered as a breakthrough in Churchill's career. It was performed on 23 September 2002, and it deals directly with the subjects of identity and technology. It takes place in the future in which the human cloning is apparently a common event in the society. *A Number*, echoes the author's attitude towards scientific evolution that is the result of cloning, and its impact on social and moral values and relationships. Churchill is known for issues of social modernity in some of her plays; she attempts to employ technological improvement and modern life. The process leaves them with a sense of alienation from their real identity by experiencing the hyperreal situation. The identity problems raised by cloning, makes clash between uniqueness and serial and a

number of confusions that makes the situation worse than it used to be. Knowledge, ideas, and perceptions are produced by each order of simulacra which duplicate the power relations of that order and also functions as a tool of power. Technological development and knowledge of 'cloning' is a way through which the original body is lost in process of multi-production. It could be considered as a crime to lose the identity. Like a map that determines who men are, it precedes the territory or their destiny. In the third order the dominant scheme is the simulacra which is related to present era and is dominated by technological forms and cloning which is called "the genesis of simulacra" (*Symbolic Exchange and Death* p.8). Hyperreality and the idea of alienation is born with the third order of simulacra in which the real

absorbs the image. Baudrillard clarifies the replacement of reality by “hyperreality” in this way: “Reality found itself in hyperrealism, the meticulous reduplication of the real, preferably through another reproductive medium” (Poster, p.143). Technology in the first step makes reality disappear and then reproduces it through simulation. Cloning which is the multi-reproduction of the same is a process in which DNA molecule, which stores all the information relative to the given body, allows this body to be extended and duplicated this infinite series of prosthesis. “Human beings have long time dream of something similar to clones which Baudrillard calls an ‘imaginary figure’ just like the soul, the shadow or the mirror image. Frightening cloning of the individual which takes priority over the body” (Lane, p.32). In fact “Cloning is a genetic code of manipulation, which will fail to its purpose if the cloning test leads in becoming the non-human, immortal or infinite series of clones” (ibid). Alienation is the result of dialectical progression and social and political revolution. Alienation theories identified traumatic loss in a world that stood against the subjects, in such a case, otherness is a constitutive condition for their identity. The attempt to erase otherness and constitute pure identity ends up by self-destruction. Differences are regulated exchange and the simulation of otherness that destroys the real one.

Developments in science and culture, as denials of otherness will have destructive effects on identity. Scientific evolution can imply that once the process began, it can no longer be controlled or stopped. It also shows that the alienation problem is a relative one, as it is closely related to the social and cultural background of the individual experiencing alienation. B1 and B2 who evolved within a false and traditionally enwrapped context cannot cope with the situation and accept the clone, to live and do the same things like them. Michael Black, another clone who is educated and also brought up the same as B1 and B2 as a clone, accepts the technological evolution that makes him a number. He complies with the social rules and does not reveal intense emotions. His acceptance of his serial existence results in what Salter considers trivial identity, and a number without anything special. B2 accuses his father of ruining his life for creating B1.

B2. We ended as I mean to go on with me running away, I was glad we were meeting in a public place, if I'd been at home you can't run away in your own home and if we'd been at his I wonder if he'd have let me go he might put me in a cupboard not really, any way yes I

got up and left and I kept thinking had he followed me. (AN 2.1.20)

These lines show the depth of B2's anger and resentment from his father and his tendency to kill B1.

By breaking moral and social rules, Churchill's characters become alienated and confused about their identity. Besides the characters' alienation in relation with themselves and with the fictional world, leading characters as variants of personalities can be taken into consideration.

Having only male characters in this play may either imply man's inability to master his creation, and to overcome difficulties. On the other hand, it may suggest the negative effects of woman's absence in child's or a family's development. The idea of multiple personalities hosted by the same individual becomes visible, as the clones are actually parts of the original one, and have grown up from a cell of him, like being stolen from him, which seems to have amputated his psychic potential while making parts of it manifest in the clones. The result, eventually is that characters do not know each other and refuse the familial relationships.

2. LITERATURE REVIEW

The objective of this article is to read Churchill's play under the light of Baudrillard's tenets. Since there has been many books and articles published on Churchill's works, the researcher would like to present those that are helpful and applicable to the purposes of the article; among which are books, articles, and M.A. theses.

In *The Theatre of Caryl Churchill*, Darren Gobert thoroughly explores the themes and conflicts of Caryl Churchill's plays. Published in 2014, it analyzes the major plays and productions of Churchill's theater elaborating on how she has shattered the boundaries of dramatic aesthetics while posing urgent political and theoretical questions. The way it goes through her plays are helpful enough for the researcher. The book truly confirms Churchill's status as the most prominent contemporary playwright of the time.

“The Dramas of Caryl Churchill: The Politics of Possibility” is an article written by Helene Keyssar. It asserts that in each one of her plays, Churchill directs her understanding particularly and vehemently to the acknowledgment of ourselves as sexual beings; in the world she offers that we are obliged to be erotically present not only as men or women but as distinct human beings. This article truly explores the very connections of man and woman along with the identity looked upon in the real and dream world.

"Fractal Theory: Baudrillard and the Contemporary Arts" is an interview of Jean Baudrillard by Nicholas Zurbrugg which was done on April 13, 1989. Many of Baudrillard's important notions are illustrated by him. In it, he speaks about his interests in the "non-aesthetic objects, the banal objects, or the metaphysical objects" (p.285). This interview can be useful for this research because of Baudrillard's attempts to clarify what he has meant by his theories.

"(In)Visible Bodies in Churchill's Theatre" is another article on Caryl Churchill to which the researcher strives to pay attention. Written by Elin Diamond, this article argues that Churchill's own work of the mid-1970s *Light Shining in Buckinghamshire*, *Vinegar Tom*, and *Cloud Nine* place historical contradiction, class ideology, and sexual politics at the center of action and rhetoric.

The thesis "The Irigarayan Reading of Churchill's *Top Girls* and *Cloud Nine*" accomplished by Mahboubeh Farrokhi is about the most substantial aspects in Churchill's plays with the feministic approach on her works.

Self-explanatory as the title is, it explores two of her famous plays considering the ideas of Luce Irigaray, a French feminist philosopher. In this survey, it is argued that the women in these plays use their body as a weapon to conduct the issues of the absence of the female subjectivity.

Another thesis "Gibson's selected works in the light of Baudrillard's notions" basically employed Baudrillard's ideas on William Gibson's trilogy Conducted by Hanieh Zaltash. It suggests that the technological world depicted in Gibson's works is not merely the world of dreams and fantasy but also the world of simulacra where everything is simulated and based on hollow copies without any origins.

About eighteen years ago, one of the earliest theses on Churchill's works was submitted in Islamic Azad University. Entitled as "Female Identity: A Feminist Approach to Churchill's *Cloud Nine*, *Top Girls*, *Vinegar Tim*, and *A Mouthful of Birds*," it was accomplished by Eileen Shahnazari and bases the argument on Churchill's feministic aspects and the notion of being a woman in a patriarchal society.

3.METHODOLOGY AND THEORITICAL BACKGROUND

The French postmodern social theorist and philosopher, Jean Baudrillard was born on July 27,

1929 in Northern town of Reims. He was politically under the influence of Jean-Paul Sartre. His early life was influenced by Algerian war of the 1950s and 1960s. He was the first in his family to attend university. He studied German literature and sociology in Sorbonne and translated some of the German literary works. He developed influential postmodern theories and preferred to indicate his position as a theorist on intellectual thought rather than having a traditional systematic training; therefore, he was more connected with culture rather than literature or philosophy (Lane p.14).

For Baudrillard writing was provocative, persuasive, and enlightening. He found the world full of reality and was influenced by Sigmund Freud, Karl Marx, and also encountered with Marshal McLuhan and Roland Gérard Barthes that influenced him on his first book *The System of Objects* (1968). Philip K. Dick, George Bataille, and Georg Wilhelm Friedrich Hegel were also the source of inspiration for him. *Simulacra and Simulation* is his first full-length translated book in English that is an essential work of postmodernism. The publication of *Simulacra and Simulation* in 1981 was his first important step toward theorizing the postmodernism. Moving away from the Marxist/Freudian approaches that had concerned him earlier, Baudrillard developed in this book a theory of contemporary culture that relies on displacing economic notions of cultural production with notions of cultural expenditure. In this book, Baudrillard introduces the concepts of the simulacra (a copy without an original) and simulation. These terms are crucial to an understanding of the postmodern society, which address the concept of mass reproduction and reproducibility. Baudrillard's writing represents a unique and original effort to rethink of a new concept of cultural materialism, one that radically redefines postmodern formulations of the body. Following the notion of reality, Baudrillard tried to outline the stages of frustration in evolution of reality in western culture that draw out the famous notion of hyperreality and virtual reality. Baudrillard argues how the lacks in human subject could delve in to object. In the recent years, he becomes a pioneer in implosion of the meaning in postmodern condition by seeing postmodernity in terms of disappearance of meaning, and implosion of image and reality that no longer a real, to which signs can be referred exists (Smith p.150).

Baudrillard mostly deals with the ideas such as hyperreality: "the generation by models of real without origin or reality: a hyperreal" (*Simulacra and Simulation* p.1). Hyperreality, which refers to a reality

without origin, is the result of the emergence of new technologies such as virtual reality in people's life. In this kind of reality one is unable to distinguish between what is real and what is the simulation of the real. Reality is almost faded by imagination. In *A Number* characters have taken distance from the reality of their life and their distinctive identity and the play depicts alienation of a father being afraid of future without a family.

Simulation and hyperreality could be traced as the most important ideas of Baudrillard which means that imitation of the reality comes along with suspicion. "The difference is always clear, it is simply masked whereas simulation threatens the difference between the true and the false, the real and the imaginary" (ibid 4). Therefore, the reality is hidden "the real is no longer what it was" (ibid 6). According to Baudrillard man has "blind quest to possess great knowledge". Thus he follows his quest to reach the immortal fantasy of human beings to be eternal. He tries to use science and cloning technology to seek his fantasy of everlasting life (Baudrillard, *The Vital Illusion* p.17).

Hyperreality is a reality without origin. Having taken something real, it exaggerates it in a way that it becomes inherently fantastic and far-fetched to the origin. Arguably, hyperreality is the third level in the simulation of reality that produces a reality of its own without special bit of the real world. Baudrillard also suggests that hyperreality is as a result of the emergence of new technologies such as virtual reality in people's life in which one is unable to distinguish between what is real and what is the simulation of the real. This eventually induces one to consider a hollow source of reality as authentic and therefore sink into a world of nothingness. Baudrillard proposes this idea as "a critique of the way the world is understood in the postmodern life which relies upon the superficiality of things rather than its original form" (Lane p.30). Hyperreality could be a fantasy of imagination is detached us from any real emotion. In speaking of the Hyperreality of communication and meaning, he refers to what is "more real than real, that is how the real is abolished" (*Simulacra and Simulation* p.56).

Cloning is "materialization of body." *The Perfect Crime* is realization of the world by actualizing all data, the transformation of all our acts and all events into pure information. The final solution of the world to go out of time is cloning of reality and the extermination of the real by its double (ibid 25). According to Baudrillard perfect crime is a technological form through which the original body is lost. The process of what happens to original body in cloning is as though each cell of the body becomes an embryonic prosthesis for that body. The idea of cloning is considered as a solution for liberation from

lineless. Simulation of human body by cloning leads to destruction of the real identity of the subjects.

According to Baudrillard technological forms such as cloning alter the state of human beings by giving them the ability to fulfill their potentialities and go beyond their own limitations. He delineates, "by ending natural selection, humankind contravenes symbolic law, and in so doing effectively risks its own disappearance" (*The Vital Illusion* P.17).

Cloning, which is a genetic code of manipulation, will fail to its purpose if these tests lead to becoming the non-human, immortal or infinite series of clones (Lane P.33). In *A Number*, the main theme revolves around cloning and emulation which is a discovery of modern life and the way technology leads to simulation of power and alienated identity of B1 and B2, the protagonist of play. Whereas cloning radically abolishes the Mother, but also the Father, the intertwining of their genes, but above all the joint act that is procreation. He sprouts from each of his segments. One is never the ideal or mortal mirage of the other, they can only be added to each other, and if they can only be added, it means that they are not sexually engendered and know nothing of death (*Simulacra and Simulation* p.67).

Cloning Human being through cells makes capability of again becoming the matrix of an identical individual. The Father and the Mother have disappeared, not in the service of liberty of the subject, but in the service of a matrix called code without mother and father. The mirror stage is abolished in cloning; or parodied in a monstrous fashion. There is nothing to fear from engineered cloning, because whatever happens, culture will continue to differentiate people. Culture alone will preserve men from the hell of the same. In fact, exactly the reverse is true. It is culture that clones men, and mental cloning anticipates any biological cloning. What individuals are left with is a virtual reality— a manifestation of a code signified by the body. And if the human can be simulated from a predetermined model (genetic information), this invariably leads to the prospect of cloning (*The Vital Illusion* p.28).

Baudrillard's works mostly propose the issues of the contemporary era such as the effect of technology on social life. He mostly deals with the ideas such as hyperreality: "the generation by models of real without origin or reality: a hyperreal" (*Simulacra and Simulation* p.1). Hyperreality, which refers to a reality without origin, is the result of the emergence of new technologies such as virtual reality in people's life. In this kind of reality one is unable to distinguish between what is real and what is the simulation of the real.

Reality is almost faded by imagination. In *A Number* characters have taken distance from the reality of their life and their distinctive identity. *A Number* depicts alienation of a father being afraid of future without a family.

A Number depicts a dystopian fantasy of a father who has lost his wife and because of the fear of loneliness instead of pursuing a natural reproductive process for having children, follows an illegal way of cloning. This is a new technological method that questions the function of human body through an unusual way of mass production. After death of his wife, Salter seeks for fulfillment of his inner self; thus, he decided to have more sons by cloning B1. The play uses the genetic codes to picture some characters getting far away from their origin. The researcher claims that through advancement of technology subjects are doubtful about their origin, believing themselves to be "just a copy [...] not a real" (AN 146). According to Baudrillard, "Simulation is no longer a territory it is the generation by models of real without origin or reality: a hyperreal" (*Simulacra and Simulation* 3). Salter's decision to replicate children via the lab and illegal cloning put them in dangling condition in which they are not able to distinct between their origin and the independent identity that they seek for.

When B1, B2, and Michael Black recognized that they are copies, their present identity is shattered and makes them seek for their original self to discover whether they are useful being as before or not. *A Number* shows the threat of cloning process on Salter's children, the fear that prosthesis of their body, similarities in their external appearance, and usual activities alienated them from their real self. The subjects' detachment from their selves and each other is represented by Salter's wife's suicide. By studying this play, the researcher reviews the situation of the two characters, Bernard1 and Bernard2, and their parents closely to argue that in postmodern society subjects do not know what is original and what is not. Consequently, the opposing poll of determination vanishes by cloning making subjects nameless and undistinguishable. This study demonstrates how technology challenges the real world to be changed into hyperreality. In defining simulation he asserts "the simulacrum is never what hides the truth, it is truth that hides the fact that there is none. The simulacrum is true" (ibid 3). In fact, the overabundance of reality leads to disappearance of real, and the world is bombarded by the reproduction of real. Simulation and hyperreality could be traced as the most important ideas of Baudrillard which means that imitation of the reality comes along with suspicion. "The difference is always clear, it is simply

masked whereas simulation threatens the difference between the true and the false, the real and the imaginary" (ibid 4). Therefore, the reality is hidden "the real is no longer what it was" (ibid 6). According to Baudrillard man has "blind quest to possess great knowledge". Thus he follows his quest to reach the immortal fantasy of human beings to be eternal. He tries to use science and cloning technology to seek his fantasy of everlasting life (Baudrillard, *The Vital Illusion* p.17). The problem of postmodern world is signifiers without signified. Through repetitions of the signifiers we take a new form of signified for the real one; this consequently makes a simulation of the reality. In this way we enter a "system of conditioning" (*The System of Objects* p.182).

4. DISAPPEARANCE of HUMAN BODY

Baudrillard believes that behind every image or virtual reality something has disappeared. His idea of disappearance, is the disappearance of real. According to him technological forms such as cloning alter the state of human beings by giving them the ability to fulfill their potentialities and go beyond their own limitations. He delineates, "by ending natural selection, humankind contravenes symbolic law, and in so doing effectively risks its own disappearance" (*The Vital Illusion* p.17).

At first cloning that is building from parts, and contains all of an individual's genetic codes, appears to be the end of totality, and since clones do not need male and female parents, it could be considered as an end of sexual difference. Since both Freud and Lacan rely on relationships with one's absent parents, it would be the end of psychoanalytical theories of developmental stages (Freud's Oedipal stage), and Lacan's mirror stage.

Cloning becomes a final solution to the long time deserved human fantasy which is the desire for immortality. The cloned individual will live forever in the endlessly reproduced copies of himself or herself. It could be a kind of liberation from nightmare of death and disease. The clone is like one of those cancerous cells, endlessly proliferating, and in the process going beyond what it currently means to be human (ibid 39).

Human beings have long time dream of something similar to clones which Baudrillard calls an "imaginary figure" just like the soul, the shadow or the mirror image. A clone is not a double: it is the multi-reproduction of the same. He focused on the monstrous and frightening cloning of the individual which takes priority over the body (Lane p.32). Cloning, which is a genetic code of manipulation, will fail to its purpose if these tests lead to becoming the

non-human, immortal or infinite series of clones (ibid 33).

Baudrillard produced a sociological analysis of the status of the body in consumer society long before “the sociology of the body” was established as a major topic within the discipline. The body is central to an understanding of consumer society and the form of gender relations and of sexuality that it promotes. For Baudrillard the body is understood as “cultural fact” not as a biological or natural fact (Pawlett p.129). In other words, the ways in which men understand their bodies, or their embodiment, depends upon the culture in which they live. The body is understood as being the private property of the individual (ibid 130). That is to say in process of cloning human beings lost their real body and originality which leads to missing their real identity.

5. SIMULATION OF POWER

Baudrillard perceives power as a property of the system not an attribute of the individual which is quite unjust. For him power is considered as a model of simulation. He believes that power does not succeed in producing and reproducing itself as the real and immediately changes to hyperreal and vanishes. Indeed, the death of real power and obsession with power leads to demand for signs of power. Therefore, the absence of real power results in “hallucination of power” and brings it to a cycle in which the position of what is dominated and the dominator is exchanged (*Simulacra and Simulation* p.17). Salter, the father, to escape from loneliness, asks the laboratory to make a clone of his child but they mistakenly made several clones of him. As Salter behave and sympathize in a paternal manner his children take distance from him and see him as a greedy man and believe that “he’s more a power. He’s a dark power” (AN 145). Salter is the one who seeks for power and existence rather than being a father. Salter’s deeds were criticized and accused by his son leading to his non-acceptance by his son. After death of his wife, Salter seeks for fulfillment of his inner self; thus, he decided to have more son by cloning B1. The play depicts the genetic codes and pictures some characters

that are getting far from their origin. The researcher claims that through advancement of technology subjects are doubtful about their origin, believing themselves to be “just a copy [...] not a real” (AN 146)

Knowledge also functions as a tool of power. That is to say ideas, knowledge, and perceptions are produced by each order of simulacra which duplicate the power relations of that order. Knowledge and power evaporated throughout the system. Power operates within a system or order of discourse with the power

to represent, to construct knowledge; in this sense power is knowledge. Baudrillard's power is almost different from Foucault's analysis of power that was inspired by Nietzsche. Baudrillard's critique of Foucault's theory of power could be discussed through the third order of simulacra. Baudrillard explores the limitations imposed through the system of consumption and then he argues that power relations are abolished in the third order of simulacra through codes that are more efficient means of control. He believes that we live in a world where there is more and more information, and less and less meaning (*Simulacra and Simulation* p.55). Michel Foucault and Jean Baudrillard are both the critics of power for the society, but to clarify the notion of power there are some differences between them. Foucault considers power as a doomed value that will disappear due to the fluctuation of politics and he believes that the mechanism of power is multidimensional which control the individuals by observing them, while Baudrillard claims that in the new era everything can be simulated even the power and the position of dominator and dominated is not distinguishable; therefore, this is “the end of panopticon” (*Simulacra and Simulation* p.20). Baudrillard in *Forget Foucault* (1977) asserts that for Foucault “power is distributional that could operate through relays and transmissions” (52). According to him circularization of power put an end to “any localization of instances and poles” (*Simulacra and Simulation* p.29).

He believes that all discipline turned around Knowledge of man. On the other hand Baudrillard considers power as a model of “simulation” that he believes in death of real power. The disappearance of real power leads to the ‘hallucination of power’. While he argues about the end of panoptic the borderline between real and hyperreal is broken and there is no more power. This idea stands in direct opposition to Foucault's theory of power which is believed to be omnipresent in the society. Power itself has for a long time produced nothing but the signs of its resemblance.

Power play is the critical obsession with death of power, which increases while it disappears. When power has totally disappeared, one will logically be under the total hallucination of power. A simulation of power that can last indefinitely could be distinct from “true” power, which is the object of a social demand. The power is no longer subject to violence and death. Power plays a simulation role by breaking all the contradictions and producing equivalent signs.

In *A Number* Salter who has lost her wife in an accident has a fear towards loneliness that left him with a kind of emptiness, hence he started to simulate

the productivity of female by making clones in laboratory which provides him with a kind of power that was rather simulation of power.

6. ALIENATION

Baudrillard locates classic Marxist theories of alienation in the phase of second order simulacra when societies were marked by the threat of dialectical progression. Hyperreality that is considered as a social and political revolution is born with the third order of simulacra in which the "real absorbs the image" (Smith p.53). It will lead to the continuation in the idea of alienation. Alienation theories identified traumatic loss in the world. Baudrillard considers the contemporary problem as a result of belonging to the different orders. For Baudrillard otherness and difference are not the same. He declares that difference is the simulation of otherness and has been produced in the postmodern culture, and also destroys otherness. According to Baudrillard, differences mean "regulated exchange" (ibid 28). Considering difference, exchange is regulated through principle of equivalence in which differences and their values can be compared. Otherness changes to difference which is exchangeable. In Baudrillard's characterization of contemporary culture in which everything is exchangeable for everything else, otherness is being faded by virtue of this very exchangeability (Lane p.148).

The attempt to erase otherness and make pure identity ends up in self-destructiveness. Baudrillard cleverly identifies the recent developments in science and culture, from age of development and cloning considered as denials of otherness and have destructive effects on identity, to the less important issues. The one which is cloned, rejects the constitutive otherness. In the present and fatal situation of sex's hyperreality, femininity is also gripping, not in a way as it was yesterday, but in direct contrast, irony and seduction" (*Seduction* p.6).

Cloning in this play has been introduced as a solution by the technology for solving the loneliness of subjects dwelling in a hyperreal society. Yet, this solution has consequences such as breaking the father-son relation and leading the sons to deeper levels of frustration and alienation from their real self. The process leaves them with a sense of alienation from their real identity by experiencing the hyperreal situation. The identity problems raised by cloning, makes clash between uniqueness and serial and a number of confusions that makes the situation worse than it used to be. Therefore, cloning fails as a resolution to solve the alienation phobia of the subjects as it leads to further

complications. People are dealing with alienation in different ways through illustration of the ideas such as simulation, disappearance of real power, and human body which leads to loss of identity and erosion of reality.

7. CLONING AND LOSS OF IDENTITY

According to Baudrillard perfect crime is a technological form through which the 'original body' is lost. The process of what happens to original body in cloning is as though each cell of the body becomes an 'embryonic' prosthesis for that body. The genetic formula inscribed in each cell becomes the true modern prosthesis for all bodies. A prosthesis, as normally understood, is an artifact which replaces a defective organ, or an instrumental extension of the body.

The DNA molecule stores all the information relative to the given body which is the ultimate prosthesis in body that allows the body to be extended by itself and make this infinite series of prosthesis. The progress of technology in postmodern society leads to lack of determinacy in creation of reality. The reality in such a society is "produced and reproduced by simulation" (Baudrillard, *The Perfect Crime* p.14).

In other words this is the end of the body when all the information that is contained within cells, could infinitely reproduce the body that leads to loss of the significance of the body, so the original body disappears. Cloning is materialization of body. *The Perfect Crime* is realization of the world by actualizing all data, the transformation of all the acts and all events into pure information. The final solution of the world to go out of time is cloning of reality and the extermination of the real by its double (*The Perfect Crime* p.25).

Technology becomes a marvelous adventure and becomes the art of disappearance. It might be seen as aiming not so much to transform the world as to a fully achieved world, from which one could at last withdraw. Now, there can be no perfection of the natural world, and the human being in particular is a dangerous imperfection. Moreover, if the human being wishes to attain immortality, he must produce himself from its own self into an artificial orbit in which he will circle forever (ibid 39).

Everyone can dream his life of a duplication or multiplication of his being, but such copies destroy when one attempts to force the dream into the real. The same is true of the (primal) scene of seduction: it only functions when it is phantasm, remembered, and never real. It belonged to current era to wish to exorcise this

phantasm like the others, that is to say to want to realize,

materialize it in flesh and bone, and in a completely contrary way, to change the game of the double from a subtle exchange of death with the Other into the eternity of the Same (*Simulacra and Simulation* p.65).

Whereas cloning radically abolishes the Mother, but also the Father, the intertwining of their genes, but above all the joint act that is procreation. He sprouts from each of his segments. One is never the ideal or mortal mirage of the other, they can only be added to each other, and if they can only be added, it means that they are not sexually engendered and know nothing of death (ibid 67).

Cloning Human being through cells makes capability of again becoming the matrix of an identical individual. The Father and the Mother have disappeared, not in the service of liberty of the subject, but in the service of a matrix called code without mother and father. The mirror stage is abolished in cloning; or parodied in a monstrous fashion. The clone is the materialization of the double by genetic means, that is to say the abolition of any imaginary item. In other words while technology enhances the human body, at the same time make it disappear. Furthermore, the truth of the body is challenged through technological progression and boundaries manipulated through merging with technology (Lane p.66).

Considering the new technology, one's life is full of reproduction of the real. The reproduction of the real is caused by the desire to own the nostalgia which increase in the process of reproduction and does not end till the time that real is replaced by hyperreal, and at the "conclusion of this process the real become always already reproduced: the hyperreal" (Poster p.145-46).

When desire is entirely on the side of demand, and when it is operationalized without restrictions, it loses its imaginary and it appears everywhere (*Seduction* p.5). Simulation is the ghost of desire that haunts the defunct reality of sex (ibid). Individuals buy a group identity and a metaphysical order with over-determined purchase. They have been swamped by so much meaning that they have lost all meanings and their identity. Symbols, signs, and simulations have become all covering the identity.

The question concerning cloning is the question of immortality. All people want immortality and struggle for the possibility of immortality. It is our ultimate fantasy that works through technologies. Ordinarily, a cell is destined to divide a certain number of times and then to die. People are in the process of building a

perfect clone, an identical copy of the world, a virtual artifact that opens up the prospect of endless reproduction (*The Vital Illusion* p.6).

In cloning the temptation to return to an indifferent immortality which "arises from the depths of a past time, we pine for a state that is long gone but that will be possible again by virtue of our technologies, becoming eventually an object of the fascination, nostalgia, and desire" (ibid 15). If one discovers that not everything can be cloned, and simulated then whatever survives could truly be called "human". In this case, some inalienable and indestructible human quality could finally be identified. Of course, there is always the risk, in this experimental adventure that nothing will pass the test that the human will be permanently eradicated. They are threatened by the hegemony of the human. It might be argued that whatever the genetic destination of the clone may be, it will never be exactly the same as the original (ibid 24).

There is nothing to fear from engineered cloning, because whatever happens, culture will continue to differentiate people. Culture alone will preserve men from the hell of the same. In fact, exactly the reverse is true. It is culture that clones men, and mental cloning anticipates any biological cloning. What individuals are left with is a virtual reality— a manifestation of a code signified by the body. And if the human can be simulated from a predetermined model (genetic information), this invariably leads to the prospect of cloning (ibid 28).

According to Baudrillard, cloning puts an end to the notion of the human as an individuated and autonomous subject. Without a mother or father, it is possible for the clone to undergo the psychological processes through which the subject differentiates the self from the other. Consequently, one can no longer speak of the human at the point where otherness is eradicated, relying instead on a simulated otherness and humanness (Smith p.17).

Behind every fragment of reality, something should be disappeared in order to ensure the continuity of the nothing. However, yielding to the temptation of annihilation, for disappearance has to remain a living disappearance, and the trace of the crime a living trace

(*Simulacra and Simulation* p.3). What men have forgotten in modernity is that force which comes from subtraction and power from absence. Because people are no longer capable of coping with the symbolic mastery of absence, they are immersed in the opposite illusion, the disenchanting illusion of the proliferation of screens and images (ibid 4). In this play both B1 and

B2 can not cope with this situation and they feel that their originality and uniqueness is lost. Because the other clones have all vital signs they eat and walk and exist somewhere. B2 asks Salter whether he gave him the same name as B1 which means that they do not have even their own independent personality. B1 believes that not only his body "chopped through like a worm and grow the other" but also their identity has been crashed by making an "indistinguishable from" of him." (AN 2.1.25).

7. PHYSICAL ALIENATION IN *A NUMBER*

Baudrillard is concerned with the erasure of otherness and its subordination to the same in contemporary western thought and culture. In his view "Our society is entirely dedicated to neutralizing otherness, to destroying the other as a natural point of reference in a vast flood of aseptic communication and interaction, of illusory exchange and contact" (Baudrillard, *The Transparency of Evil* p.121). Baudrillard claims that otherness cannot be liberated and if men attempt to do so, they have to get prepared for its consequences. The individualization continues to exist as far as the Otherness is not violated. In other words, the subjects enter the realm of simulation and hyperreality if otherness is abolished. Therefore, eradication of the difference is a threat for otherness as it leads to the sameness. This idea could be traced by looking at the number of actors coming on the stage in this play; only two actors appear on the stage, Salter – the father and one of his identical sons. The difference between the sons and the situations is revealed through dialogue. Consequently, once there is no otherness, characters become the same. Sameness in the play is interpreted as a threat for the audience.

Salter's duplicitous nature strengthens the sons' uncertainty and creates a sort of discomfort with themselves as they have no fixed center to hold on. This situation is the outcome of ambiguous genealogy and of physical alienation. Bernard is surprised at his having been cloned. In the play each cell encompasses an individual and can evolve independently into one. Thus, the play suggests the idea of a multiple mirroring of the individual in him/herself, of deconstruction and alienation.

The next issue is regarding a person's rights over his/her own. Bernard is alienated since he has no right over his body and reproduction of identical people.

In other words, B2 and Michael Black are concrete examples of physical alienation. One of the consequences of losing one's self over his/her body is depicted as the violation of family relations in this play. The biological father of Bernard feels alienated

since the father-mother-child relation is shattered in the play. Being born in a laboratory, B2 cannot stand the difference he has with other people. This leads to his entrance in the realm of uncertainty. The situation gets critical as B1 gets aware of B2 so he decides to kill B2:

B2. You called them things. I think we'll find they are people.

Salter. Yes of course they are, they are of course.

B2. Because I'm one.

Salter. No

B2: Yes why not? Yes.

Salter. Because they are copies.

B2. Copies? They're not

Salter. Copies of you which mad scientist has illegally

B2. No that I'm not real which is why I'm saying they are not things, don't call them things. (AN 1.1.2)

The idea of having a copy is not bearable for B1; on the other hand B2 is having the same traumatic experience since he thinks that he is different from everyone and just a copy. Salter, representing an alienated self, in postmodern society, tries to convince each one that they are unique in their own ways; however, this attempt could be interpreted in different ways. It can stand for his selfishness, horror of loneliness, guilt after the suicide of his wife, etc.

Salter assumes himself as a person who has the right to control and rule over his son and the clones of him. He treats his sons as objects or commodities. Although Salter does not reveal any awareness about it, by cloning, his son abandoned his physical ability to be the father and he got physically alienated, too. The irony of the play rests in the fact that the "empowerment induced by scientific discovery cancels both the authority and the power to create the father through externalization" (Anghel p.150). That is to say, the science has failed to preserve the father-son relation while multiplying the number of the sons.

8. PSYCHIC ALIENATION IN *A NUMBER*

Psychic alienation is related to the multiple personalities as a result of the contrast between the sons' physical similarity and their psychic dissimilarity. This implies the fact that any individual encompasses latent personalities or sides which may be manifested or not, depending on the situations s/he experiences. Alienation is also obvious through alteration of feelings and emotions within the same individual: B2 chooses to leave the house when he realizes he is a number. Caryl Churchill proposes a

paradoxical change of values: alienation as a feeling of not being part of a group appears here as a result of the characters' suspicion of belonging to another group.

B1 and B2 are physically the same, yet their otherness lies in their distinctive psychic characteristics. It is due to this psychic characteristic that B2 stands as the other to B1. Baudrillard defines otherness as "not difference; Difference is the simulation of otherness, produced in our (post)modern culture because there is so little genuine otherness left. Otherness reduced to difference is exchangeable, substitutable, negotiable, comprehensible, tolerable, reconcilable and useful" (Smith p.140). The simulation of Otherness in this play is taking place in the B1 and B2's psychic realm since they have the same appearance. If ones' sense of self is perceivable by identification with the other, then this goal is fulfilled on the psychic level for the clones. Being aware of the reality of the selves, subjects leave destructive effects on their identity. Contrary to B1 and B2, Michel neither becomes frightened nor angry he thought what the father did was funny and delightful. He did not think that he loses his life and is not angry. He thought that he still got his life:

Michel: "we've got ninety- nine per cent the same genes as any other person. We have got ninety percent the same as a lettuce. Does that cheer you up at all? I love about the lettuce. It makes me feel I belong." (AN 3.1.35)

Michel's reaction to the reality is in a different way; he shows indifference towards what is important for the primary clones. The character's alienation is the result of a shocking discovery of having lived in a lie, which raises the problem of his identity, not only physical, but also cultural. Brought up within a traditional context, though incomplete as his mother had died, B2 feels his identity threatened by the existence of the others because of two reasons: first, he may be one of them, a clone, which means that his father is not his biological father and his mother is just an invention, he has no family as he was conceived in a laboratory, and second he may be the original and, in this case, his uniqueness has been altered and stolen apparently without his father's consent. He does not know whether he should blame his father, the scientists or both. He remains without bearings: confused and scared at the beginning.

B2. no it was stupid, it was shock, I'd known for a week before I went to the hospital but it was still

Salter. it is, the shocking thing is that there are these, not know how many but at all

B2. even one

Salter. exactly, even one, a twin would be a shock.

B2. a twin would be a surprise but a number

Salter. a number any number is a shock

B2. what if someone else is the one, the first one, the real one and I'm

Salter. no because

B2. not that I'm not real which is why I'm saying they are not things, don't call them things

Salter. just wait, because I'm your father
B2 you know that? (AN 1.2.11-12)

B2's experience has alienated him from people and from his family, he starts reconsidering his life by other criteria: real versus not real; normal versus artificial; facts versus verbal reassurance. When his father tells him "I'm your father", B2 cannot believe him. Unable to answer who he is and what he is, feeling insecure in the street and at home because of B1's aggressiveness, B2 resorts to isolation.

His newly created inner void determines the need for a new space, an alien environment, a place to hide, more appropriate for his new identity.

B2. yes I know what you mean, I just, because of course I want them to be things, I do think they're things, I don't think they're, of course I do think they're them just as much as I'm me but I. I don't know what I think, I feel terrible. (AN 1.2.12)

Salter, as a more complex character, yet not fully developed in the play, bridges the past with the present: from a common family with a single parent to a harmonious and uninteresting new family – Michael's. Although at the source of the tragedy, Salter remains passive pretending bafflement, he avoids telling the truth and continuously adjusts the speech to respond the interlocutor. When he speaks with B2, Salter is domineering and manipulative, distracting B2's attention from his identity problem

and lying to him. The conversation is fragmentary and repetitive suggesting the characters' groping for a meaning and Salter's obvious effort not to directly contradict B2. What really baffles him is related to money: he sees the clones as a source of money because the scientist produced more than one. He tries to convince B2 and B1 to sue the hospital for having damaged their uniqueness. Salter turns out to be an alienated father, insensitive to his sons' needs, and ready to accept new discoveries and experiments without pondering on the possible consequences: what he did was not a trivial thing. Salter also represents the father who feels threatened by his son B1, who is very demanding, and abandons him, which is a substitute to killing him.

As Poster claims, "for each form of the mental alienation there is a particular order in the succession of symptoms, of which the simulator is unaware and in the absence of which the alienist is unlikely to be deceived" (p.172). Henry Lefebvre, the French Marxist philosopher and sociologist, argued that alienation is a "fixing" of human activity in a material *and* abstract sense. What this means is that human beings in industrialized Capitalist nations no longer understand their "social relations", which were stable within older societies (qtd. in Lane p.70). Therefore, subjects in postmodern society are entangled with material and abstract alienation that targets their social relations and leads to failure of understanding their self.

9. CONCLUSION

In this article one can trace Baudrillard's beliefs that people are dealing with alienation in different ways through illustration of the ideas such as simulation, disappearance of real power, and human body which leads to loss of identity and erosion of reality. He declares that real power no longer exists and it is simulated through hallucination of power. Progress of technology in postmodern era and making benefit of it in order to reach the human beings' far-fetched dreams, such as cloning in which copying DNA, makes them capable of mass production of similar populations of identical individuals, alters the boundaries of reality and hyperreality.

The author explored the influence of technology in the post-human age in *A Number*. Cloning in this play has been introduced as a solution by the technology for solving the alienation of subjects dwelling in a hyperreal society.

Yet, this solution has consequences such as breaking the father-son relation and leading them to deeper

levels of isolation and frustration. The issue of "simulation" of human body by cloning and the way it leads to destruction of the real identity of the subjects. The physical and psychic alienation of the major characters has been discussed to prove that the idea of cloning as a solution for liberation from loneliness has failed and lead to further problems such as violation of the father-son relation.

The issue of "simulation" of human body by cloning and the way it leads to destruction of the real identity of the subjects. The physical and psychic alienation of the major characters has been discussed to prove that the idea of cloning as a solution for liberation from loneliness has failed and lead to further problems such as violation of the father-son relation.

In this work characters have hyperreal experience of simulated images. Hyperreality is born with the third order of simulacra in which the real absorbs the image. It is an important continuation of the idea of alienation. Today it is the matrix of acquired traits that clones one culturally under the sign of mono thought. It is all the innate differences that are annulled by ideas, by the ways of life, and the cultural context that make different subjects. When singular beings become identical copies of one another through school systems, media, culture, society, and mass information, the subjectivity of them gets perilous. This kind of social cloning and the industrial reproduction of things and people make the biological conception of the genome and also genetic cloning possible.

ABOUT THE AUTHORS

Hadis Shokouhi: MA in English Literature, Tehran Central Branch, Islamic Azad University, Tehran Iran.

Dr. Leila Baradaran Jamili: Assistant Professor, Department of English Literature, Borujerd Branch, Islamic Azad University, Borujerd, Iran.

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