-Research Article-

The Relationship Between Subjectivity and Ambivalence

in the Black Mirror Series*

Kevser Akyol Oktan**

Abstract

One of the prominent elements of modernity is the desire to eliminate ambivalences. The desire for certainty is also very decisive in rational subject definitions. However, in today's societies, the idea that the basis of individuals' existence as subjects in social life is gradually eroded, that subjectivity is intertwined with ambiguities has begun to come to the fore. It can be said that the ambivalence has destructive effects in the process of the individual's being able to create himself as a subject, as well as the possibilities that allow to think about new types of subjectivity. This double-sided relationship between ambivalence and subjectivity is frequently mentioned in popular culture products, especially in dystopian narratives.

In this study, the subjectivity-ambivalence relationship is discussed in the Black Mirror series. A qualitative analysis of all parts of the series selected by the purposive sampling technique was made. The series examined within the framework of the characters' status of being a subject-passive, their struggle to exist as a subject/active, if any. These struggles, which emerged as the ambiguity of dualist structures such as subject-object, perpetrator-victim, good-evil in the series, have been questioned in the context of what kind of negativities ambiguities are associated with in the construction of a free and independent individual, or whether they make it possible to think about the possibilities of liberation.

Keywords: *Modernity, subjectivity, ambivalence, Black Mirror, ambiguity.*

-Araştırma Makalesi-

Black Mirror Dizisinde Öznellik, Müphemlik İlişkisi*

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Özet

Modernitenin öne çıkan unsurlarından birisi belirsizlikleri bertaraf etme arzusudur. Rasyonel özne tanımlamalarında da söz konusu kesinlik arzusu oldukça belirleyicidir. Ancak bugünün toplumlarında bireylerin toplumsal yaşamda birer özne olarak var olma zemininin giderek aşındığı, öznelliğin kesin sınırlar içerisinde tanımlanmış unsurlardan oluşmadığı, müphemliklerle iç içe olduğu fikri ön plana çıkmaya başlamıştır. Söz konusu müphemliğin bireyin kendisini bir özne olarak var edebilmesi sürecinde yıkıcı etkileri olduğu kadar yeni tür öznellik biçimlerini düşünmeye izin veren imkanları da barındırdığı söylenebilir. Popüler kültür ürünlerinde, özellikle de distopik anlatılarda müphemlik-öznellik arasındaki bu çift yönlü ilişkiye sıklıkla yer verilmektedir.

Bu çalışmada, öznellik-müphemlik ilişkisi Black Mirror dizisi özelinde tartışmaya açılmaktadır. Amaçlı örneklem tekniğiyle seçilen dizinin tüm bölümlerinin niteliksel bir analizi yapılmıştır. Dizi karakterlerin özne olma-edilgen olma durumları, varsa özne/etken olarak var olma mücadeleleri çerçevesinde incelenmiştir. Dizide özne-nesne, fail-mağdur, iyi-kötü gibi düalist yapıların belirsizleşmesi şeklinde açığa çıkan bu mücadeleler, müphemliklerin özgür, bağımsız bir birey inşasında ne tür olumsuzluklarla ilişkilendirildiği ya da özgürleşme olanaklarını düşünmeyi mümkün kılıp, kılmadığı bağlamında sorgulanmıştır.

Anahtar Kelimeler: *Modernite, öznellik, müphemlik, Black Mirror, belirsizlik.*

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Introduction

With modernity, the predictions that the individual can reach the truth through her/his mind and direct her/his life in a rational framework have begun to come to the fore. In other words, the "rational subject" thought of modernity defines the individual as a being who comprehends, analyzes and decides what is happening around him through reason, realizes himself in this respect, and constructs himself in a kind of continuity. When the idea that the functioning of the mind always produces, similar results is added to this individual ideal, the idea of the subject turns into a universal project.

The individual as such a subject can also be considered as a product of the logic of modernity to fight ambivalence. Because, within the framework of the ideal order, the individual is tried to be defined by being purified from ambiguity like everything else. Defining the individual through the "reasoning" ability, which is supposed to reach definite and irrefutable inferences about the existing ones, also reveals a universal and unambiguous individual design. However, the presupposition of the individual as a rational subject criticized in different contexts in terms of thinkers who offer views from a phenomenological perspective such as Edmund Husserl, Wilhelm Dilthey, Martin Heidegger and Hans-Georg Gadamer, as well as thinkers evaluated in the existential paradigm such as Nietzsche and Dostoyevsky (Dreyfus and Wrathall, 2006, pp. 2-4, 11). It can be said that such criticisms of the rational subject idea came to the fore even more with the effect of negativities such as wars, violent tendencies, economic crises, and environmental problems in the twentieth century. Experiences have invalidated the definition of universal and rational individual which modernity tries to purify from ambiguity, by showing that the individual can be misled, manipulated and not be in a rational action in every situation.

The invalidation of rational subject definitions has also destabilized the construction process of subjectivity, and discussions that subjectivity cannot fit into a definition that includes certainties have often taken place in dystopian narratives. In this study, subjectivity, is discussed with the qualitative analysis, in the example of the *Black Mirror* series which has a dystopian narrative. The series selected by the purposive sampling method was preferred because it brings different questions about subjectivity. The focus of the study is the disruptions in the establishment of subjectivity and the role of ambivalence in this context. Therefore, one aspect of the study consists of discussions or inquiries about what kind of negative effects these uncertainties in the series can be associated with for the individual and society. The other aspect of the study is about whether these ambivalences contain opportunities to question new forms of subjectivity.

Black Mirror series, which started to be broadcast in 2011, has been broadcast in 22 episodes in 5 seasons so far. Each episode of the series deals with different subjects, and the directors and actors also differ in these episodes. The subjectivity debate, in the episodes *The National Anthem, Fifteen Million Merits, The Entire History of You, Be Right Back, White Bear, Nosedive, Shut up and Dance, Men Against Fire, Hated in the Nation, USS Callister, Arkangel, Hang* and *The DJ, Black Museum, Smithereens* of the series is treated as an important theme; therefore, these episodes are mostly emphasized in the study.

1. Ambivalent Conditions and Dilemmas of Subjectivity

Problem of subjectivity in the *Black Mirror* series comes to the fore in the axis of various ambiguities that also take place in the postmodernity discussions. The transformation of reality into a meta discourse produced through mass media, the ambiguities that arise due to factors specific to the social field such as technological developments, consumption, speed, fluidization, cause the construction of subjectivity to take on a problematic appearance. These

discussions take place in the series mostly through dualities such as subject-object, acting audience, perpetrator-victim, good-evil and in various uncertainties. In addition, depending on ambiguous conditions, the relationship between the construction of subjectivity and the problem of freedom, the connection of being a subject with the sense of responsibility, and the dilemmas about whether resistance to the status quo is possible are also problematized.

1.1. Subject/Acting – Object/Audience Positions

According to Jean Baudrillard, the reality is derived through models, miniaturized cells, matrices, memories, independent of its ontological roots, and this is called hyperreal, that is, simulation. This means that reality is no longer accessible, comprehensible (in the sense of knowability, perceptibility, albeit not ontologically) with the reproduction of simulacra in an endless cycle (Baudrillard, 2010, pp. 14-15). Baudrillard states that it is not possible to produce real solutions in the simulation universe that makes reality invisible. Everything that can be produced in this simulation universe, in Baudrillard 's words, remains at the level of pataphysical interpretation, that is, imaginary solutions where the same value is attributed to the real and the imaginary. Even if individuals distinguish between the real and the imaginary, they ignore this distinction (Baudrillard, 2006, pp. 35; Adanır, 2010, pp. 54-55). In this context, Baudrillard sees the lack of reflexivity[1] caused by the disappearance of reality in the individual as an inevitable phenomenon. Therefore, it is very difficult for Baudrillard to talk about an independent subjectivity in these conditions.

In addition to Baudrillard, theorists such as Guy Debord and Paul Virilio have also revealed the disappearance of "reality" from different angles with their views on the "society of the spectacle (Debord, 2014)" and "culture of speed (Virilio, 1998)"; and they have emphasized that individuals and societies, who lose their compass about reality, are damaged in their critical thinking abilities regarding the conditions they are in. According to Debord, the increase in uncertainty in all areas of the social structure is related to the dominance of the spectacle (Debord, 2014, p. 208). Uncertainty, which is the characteristic feature of the society of the spectacle, makes people insensitive to social problems and a general state of not questioning emerges. In the words of Debord, "the spectacle is the bad dream of a modern society in chains and ultimately expresses nothing more than its wish for sleep. The spectacle is the guardian of that sleep" (2005, p. 12). Virilio also points to a new reality phenomenon unique to the age of global media and expresses this situation with the concept of "accelerated truth" (Köse, 2003, p. 173). For the author, speed has so permeated every aspect of social institutions that "stasis is death, the general-law of the world. (Virilio, 2006, p. 89). Under the dominance of the understanding of rapid progress, reality, like everything else, loses its meaning and acquires an ambiguous quality that no one thinks about in detail. All three authors agree that the role of the media is quite decisive in revealing the loss of reality and the lack of reflexivity.

Black Mirror series, the subjectivity debate is carried out in a similar context. Characters are defined within various ambiguities established between dualities such as subject-object, actor-viewer. The ambiguous conditions, which are mostly associated with the social context in which the narratives take place, cause the loss of the perception of reality and, accordingly, the emergence of a kind of lack of reflexivity.

In the episode *The National Anthem* of the series, the construction of reality through the media is discussed and the subjectivity debate is carried out within this framework. In the episode, the fact that the direction of the event flow by the information spreading from social media or traditional media, the absence of an image that is not media - mediated in the event of the abduction of the princess , the fact that the real truth about the event is hidden

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[1] The word reflection, which is derived from the word reflexivity, need focusing on a certain object or a problem by preventing the spontaneous development of mental activity, a style of thinking that requires a concentration of attention and rational thought activity obtained with a certain effort (Cevizci, 1999, p. 729) and reveals the way reflexivity is handled in this study.

throughout the episode and that it is replaced by the reality fictionalized by the media, all of these remind Baudrillard's predictions about that reality is replaced by images presented the media in today's societies.

The loss of reality in the episode has deepened so much that individuals are not actors but have turned into viewers who do not feel responsible for the developments around them. On the one hand, the impression that people are actors by being involved in the process is given by the opinion polls that are frequently included, on the other hand, in the action targeting the Prime Minister, people are only in the position of spectators.

Opaza and Faure (2018, pp. 236-238) state that a similar approach applies to the episode *The Entire History of You*. According to the authors, the characters in the episode restart their lives in an accelerated way to avoid the pain of the uncertainty of the future. Citing Virilio's views, the authors point out that accelerated repetition transforms the way in which the global and local environment is taken into account, adding that in such a phenomenon, people become both actors and spectators.

The ambivalence in the actor-audience axis is also included in the episode *White Bear*. It is understood that Victoria, the main character of the episode, has lost control of her own life and has no ground to exist as a subject. However, it can be said that the main focus of the subjectivity discussions in the narrative is the audience following her rather than Victoria. The audience in the park is watching what happened to Victoria as if they are watching the theater, and they are overwhelmed with enthusiasm based on the belief that justice has been done. It is not clear whether this audience made a questioning about the background of the events, and at what level of consciousness they carried out the actions in question. The fact that the news about Victoria's murder is given through the media channels and there is no data on the actual images reveals a suspicion that this news may also be fiction. Considering the extent of the anger directed at the prisoner, it can be said that the fact that the audience is in a trial that not include for doubt contributes to the evaluation of the audience in a passive position. Considering this, it becomes difficult to distinguish between Victoria and the audience in terms of subjectivity. Victoria is not in the position of a subject because her freedom is taken away and her memory is controlled, but the subjectivity of the audience is also controversial in the context of having a reflexivity directed by the mass media.

Another dimension of the discussions about the construction of subjectivity is related to the relationship between freedom and the act of taking responsibility. Being free, being able to make decisions freely, is not an absolute condition of being an independent subject. When freedom is not supported by the act of taking responsibility, the conditions for existence as a subject in society are not completed. The comparison of the subjectivity of a prisoner with the subjectivity of the people watching him on stage in the episode *White Bear* of the series makes the paradoxical relationship of subjectivity to freedom as well as its relationship to the act of taking responsibility controversial. It is said that there is a parallel between such an inquiry into the subjectivity of both Victoria and her audience and the fact that Debord's seeing "forgetfulness and inaction" as the show's greatest achievement (2014, p. 187). Victoria's loss of consciousness reminds the forgetting feature of the show, and the passive position of the audience reminds the inaction feature of the show.

One of the chapters dealing with the relationship between being a subject and a sense of responsibility is the episode *Hated in the Nation*. In the manifesto he published, the person who carried out the action that resulted in the death of many people states that those who spread hate speech on social media should take responsibility for their actions. This emphasis of the activist reflects the idea that people are manipulated very easily through the media and that they are not subjects who take responsibility for their own actions. In the episode, on the one hand witnessed a media environment in which the freedom to share thoughts as one wishes

is portrayed, on the other hand, intemperance and hate speech that can be produced by the freedom to speak without any sanctions reveals a questioning view of the limits of freedom.

In the episode *Shut Up and Dance*, the fact that the internet offers unlimited possibilities and Kenny can do whatever he wants with this technology provides him with a certain amount of freedom. But is this kind of freedom enough to see him in the position of "subject"? In the context of this question, the audience is encouraged to think about what freedom is and how its limits can be determined, as well as the subject that subjectivity is not only related to being free individuals, but freedom is closely related to ethical codes.

An important part of the questioning in the context of being a subject/agent consists of the criticisms directed at the global spread of consumption culture and the destruction it has caused in social life. In the debates around the phenomena such as consumption, fragmentation and speed culture that increased in the twentieth century, the ideas that the definition of the individual is not in harmony with the individual/subject idea of modernity have been reinforced. For example, Horkheimer (2005), one of the leading representatives of the Frankfurt School, emphasizes that the idea of individuality based on the understanding of the self-actualizing individual has become unstable in the axis of liberal policies and consumer culture, and the concept of individual/subject has been severed from its philosophical bonds. According to him (2005, pp. 145-153), individualization in post-industrial societies does not correspond to the idea of a subject as defined by modernity, but becomes a self-protection that centers self-defense. However, this protection is not a protection in which the individual is aware of his own existence, identity and individuality as a conscious being. It is ego preservation focused on momentary pleasures. The protection of the ego is also related to the dominance established over the objects and reveals a process that objectifies the individual. According to Horkheimer, "the more intense an individual's concern with power over things, the more will things dominate him, the more will he lack any genuine individual traits, and the more will his mind be transformed into an automaton of formalized reason" (2004, p. 88). These words of Horkheimer summarize that the emphasis on individuality in liberal discourse is not compatible with the idea of the subject at the roots of modern thought and that individuality is indexed to consumption.

Bauman states that individuality is shaped within the consumption culture and the position of being a subject is eroded within the position of being a consumer. Thinkers like Bauman (2001; 2014), Baudrillard (2012) and Debord (2014) They expressed similar thoughts with Horkheimer. In the words of Bauman (2001; 2014; 2009), today's individuals are "sensation - gatherers" seeking pleasure. Individuals are constantly chasing new pleasures in an order dominated by the discourse that being happy is about consuming. Moreover, the pursuit of pleasure has no organic connection with the object; there is a constant flow of pleasure between objects. In every purchase, the source of pleasure turns to another object and full satisfaction can never be reached. This indicates that the integrated and productive roles of the subject are fragmented and become unstable and inconsistent. Baudrillard (2012) and Debord (2014) also agree with Bauman that the determinant element of self-construction for today's individuals is the sense of pleasure given by consumption.

In the episode *Fifteen Million Merits*, the obstacles that arise in the construction of subjectivity are associated with the disappearance of the traces of reality in a consumption-oriented lifestyle. In this context, the series draws attention to the claims that the individual has turned into a consumable commodity, as in Bauman (2001) and Baudrillard 's (2012) comments on consumption culture. Most of the characters in the series, especially Bingham, are turned into objects that are quickly consumed as part of the show they participate in. The act of resistance, which can be considered as a part of Bingham 's construction of subjectivity, also turns into an object of consumption, a commodity. It can be said that this action of Bingham also includes an emphasis similar to Bauman's (2003, 335) views that individual concerns and

problems take precedence over the social, and that the acts of opposition of individuals who focus on the problems of being a consumer disappear.

It is clear that the state of not being a subject is also related to being subject to the surveillance and control of others, depending on the changing forms of socialization. Considering the impact of social media today, this situation becomes even more obvious. People who are busy with how they look on social media live their real selves, their personalities behind closed doors. The episode *Nosedive* describes a social structure in which values are shaped by being visible on social media and gaining the admiration and appreciation of other people, and it draws attention to how social relations gain a superficial and artificial appearance. The main character, Lacie, rehearses how to smile in front of the mirror and acts in line with the admiration of others. This situation of Lacie reminds us of Han's (2017) phrase "the self-monitoring subject". According to Han (2017, p. 61) "The subject of today's world is an entrepreneur of the self practising self-exploitation - and, by the same token, self-surveillance. The auto-exploiting subject carries around its own labour camp; here, it is perpetrator and victim at one and the same time. As a self-illuminating, self-surveilling subject, it bears its own, internal panopticon within; here, there is no difference between guard and inmate. The digitalized, networked subject is a panopticon of itself".

In the episodes *Men Against Fire* and *Arkangel*, the problem of subjectivity comes to the fore in the context of a technology integrated into the body and keeping the behavior of the individual under control. The state of penetration into the body, which has also taken place in various science fiction narratives recently, Henriette Steiner and Kristin Veel (2017) associates it with the metaphor of being "homeless". The authors are questioning that the ambiguity between borders can gain a disturbing dimension and harm our understanding of our own body and our sense of privacy. From such a point of view, it can be said that the technologies integrated into the body in *Black Mirror* have the potential to displace the personal dimensions of the self and lead to a kind of homelessness and lack of belonging. In Men Against Fire, there is a situation that goes beyond the idea of "homelessness" in question. A technology that controls a soldier's senses of sight, taste, and smell causes soldiers to see the enemy as some kind of creature they call an insect, and not smell blood. Thus, soldiers can kill their enemies without hesitation.

The episode *Arkangel*, the discussion about not being a subject is carried out in the context of a technology that penetrates the body and the disruptions it causes in a child's development process. This technology, which opens the child's eyesight and hearing senses to the control of his mother, negatively affects his psychological and social development. In this context, the main axis of the discussion is the questions of what the position of parents might be in the process of constructing an individual as a subject, what are the limits of parental control and what kind of norms these limits contain. In this direction, the search for subjectivity of a girl named Sara is mostly realized on the axis of her mother Marie's sense of liberation from the control area.

In the episode *Be Right Back*, the problem of subjectivity is embodied in the relationship between Martha's deceased wife Ash and her artificial version. Martha subjectivizes the artificial human, who replaces her deceased husband, as if she were her spouse, and objectifies him when he realizes that it is not real. She makes statements towards him such as "He wouldn't have acted like this", "you are some wiggles of yourself, …, you are a representation of some of the things he puts on without thinking and that is not enough". On the other hand, Martha showed a similar approach towards her husband while she was alive. Similar to what she showed against his copy body, she uses expressions that indicate who he is or should be, how he should behave, and she suppresses both to portray an ideal Ash image that is defined in her own mind. This situation destabilizes the construction of both Ash characters as subjects.

It is possible to say that Martha is a character tied to a modernist subject model with her essentialist approach, and Ash, who is portrayed in a presentation where the machine-human duality is blurred, is the representation of an ambiguous subjectivity suitable for postmodernity. The relationship between the artificial version of Ash and the character Martha; as Kakoudaki (2016, p. 46) states regarding the artificial human representation; raises philosophical questions such as What does it mean to be a subject, what responsibilities does it entail, how to we see each other and we should act each other without the threat or possibility of objectification.

In the episode *Hang the DJ* of the series, an ideal relationship and a happy life are only possible by rejecting the given roles and leaving the simulation universe. However, the experience of going beyond the borders does not bring complete liberation and causes the characters to relive a similar fate. In this sense, pleasure relations experienced as a promise of freedom express a vicious circle that erodes the subjectivity of the individual in the discourse of the series. Such an experience might be thought of as affirming an all-computable mechanical model of man, reducing emotional orientations to a mathematical calculation for all humans. In this respect, there is a situation that goes beyond the logic of modernity to push emotions out of the public sphere because they are unpredictable. Emotions are now computably becoming a part of the public sphere and emotions can be colonized along with the body within the bio-power mechanisms. The individual, who has mechanized sexual experiences in order to reach ultimate happiness in the series universe, approaches the promise presented to him on the one hand, and on the other hand tries to cope with a sense of loss that is constantly progressing in his own reality.

1.2. Uncertainty of Perpetrator-Victim, Good-Evil

Uncertainties about who the victim and the perpetrator or the good and the bad are constitute an important part of the subjectivity discussions that should be handled within the framework of the *Black Mirror* series. *White Bear* is one of the episodes that has a narrative where the boundaries between the victim and the perpetrator are blurred. In this episode, it is understood that Victoria, who is thought to be the victim at the beginning of the story, is the perpetrator of a past crime at the end of the episode. Allegations that Victoria is a murderer and the horror of the violence she experienced create a short circuit in the empathetic gaze of the audience; The sense of solidarity felt towards Victoria takes on an ambiguous dimension. Osei According to Alleyne (2018, p. 404), keeping the sympathy, empathy and solidarity feelings in the audience in a provocative balance with such a narrative also includes a questioning about the guilt of the society rather than Victoria, who is the perpetrator of the crime.

The vicious circle in which Victoria is imprisoned in the aforementioned episode reminds us of the lives and depressions of postmodern individuals oscillating in a routine, but the fact that people watch this process as if they are watching a movie by recording this process on their phones blurs the boundaries between good and bad. A similar situation exists in the episode *Black Museum*. In this episode, the need for justice is tried to be met by subjecting the museum officer to endless torture. The boundaries between good and bad become blurred as the museum attendant handles the horrifying stories as a normal process of doing what needs to be done, in an emotionless manner, as well as being punished with endless torture.

In the the episode *Shut Up and Dance*, there is an ambiguous narrative about who the victim and the perpetrator are. At the beginning of the story, Kenny gives the impression of a sensitive and well-to-do teenager. At first, his situation seems like a certain and cruel victimization due to the surveillance of his private life, but this victimization becomes questionable when it is understood that he watched images containing child pornography. As Osei (2018) mentioned for Victoria in episode *White Bear*, the audience's empathic relationship with the characters is interrupted when the crime is learned. The fact that Kenny watched child pornography leads the viewer to a vague reflexivity between feeling empathy and not feeling it. With this story,

the ideas that it is not possible to completely separate the good and the bad, the victim and the perpetrator from each other and that the opposites can exist at the same time are opened for discussion.[2]

Blurring of the boundaries between the perpetrator and the victim is also presented as a striking element in the episode *Hated in Nation*. Although the character of the hacker is positioned as the perpetrator in terms of the crimes that are the subject of the research in the episode, as the research gets deeper, it is understood that the hacker committed the crimes because of a situation he was a victim of in the past. On the other hand, it is seen that the people who are exposed to lynching rhetoric on social media and who are killed are both a part of the lynching culture that has become widespread on social media and the victims of the actions carried out by the character who killed these people by hacking drone bees, against the social lynching culture. People who contribute to the identification of the murdered people through social media and who are the actors of the murders unwittingly turn into victims of the same act at the end of the episode. These people take a place in the story with their identities oscillating between the perpetrator and the victim.

One of the episodes where the character is both the perpetrator and the victim and the boundaries between the perpetrator and the victim become blurred is *Smithereens*. While Christopher, who kidnapped a Smithereens employee, is positioned as the perpetrator of the action in question, towards the end of the episode, it is understood that this character has suffered a painful incident due to his addiction to the social media application of the Smithereens company and is the victim.

Good-bad, victim-perpetrator ambiguity is also an important element in the episode *USS Callister*. In the episode, it is understood how the character of Robert, who is thought to be a victim because he is an oppressed character at first glance, becomes full of resentment and dangerous over time. Robert spends most of his time in a virtual game. With a device of his own design, he can create virtual copies of the DNA samples of the people he wants and include them in the game he plays. He uses ruthless methods to be obeyed in the game environment. People who are the perpetrators of unethical behaviors by ignoring and despising Robert in real life become victims in the world of infinity. In this episode has a narrative in which being good/bad or perpetrator/victim is fluid.

It can be said that the ambiguity of the perpetrator-victim in all these narratives reflects the contradictory situations in which the victim and the perpetrator become uncertain in the postmodern life, and many acts of which people are the perpetrators lead to grievances, including themselves. While most people express their grievances in the face of problems such as loss of reality, deprivation of value, alienation, they often ignore that they contribute voluntarily to the continuity of the order they are in, or they indirectly contribute to the continuation of the process by remaining inactive. In such a situation, the postmodern person experiences the consequences of being a perpetrator and being a victim together.

1.3. Resistance and Subjection

Struggles for existence as subjects also have a dimension related to the act of resisting various norms that oppress the individual. However, leaving it unclear whether or not resistance is possible in the series encourages us to think once again about the invalidity of defining the subject within certain patterns.

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[2] The mask symbol in the episode is the signature of the people who sent the message, it has also a meaning about the identities of the recipients of the message in the digital world. The mask used here is reminiscent of the Mask character, which also has cartoon versions popularized by Chuck Russell's movie The Mask (1994). In these narratives, the mask that reveals the bad and crazy feelings of the wearer causes these characters to take on a completely different identity from their real personality. However, in some cases, it becomes unclear whether the mask is good or bad.

The views that the basic orientation of the postmodern individual is not resistance are too common to be underestimated. For example, Bauman (2014, p. 12) emphasizes that leaving aside questioning oneself and one's surroundings is the main problem of our modern civilization. Similarly, Baudrillard, who states that the social has come to an end, frequently states that the masses are now inactive and silent, and that people appear in solidarity but do not make an effort for anything (2011, pp. 11-12, 86). In addition, due to the uncertainty of postmodern conditions and the policies to include the critical in favor of the status quo or to transform it into a means of reproduction, it has become unclear what kind of discourse or action can mean resistance.

It has been left ambiguous whether some behaviors or attitudes exhibited by the characters in the *Black Mirror* series contribute to obedience or the continuity of the status quo, or whether they mean resistance. While the attitudes of the characters seem like a clear criticism of the system at the beginning, it is understood that these rebellion attempts were integrated into the system and turned into adaptation behavior, or that the situation that looks like rebellion is actually a different version of obedience. On the other hand, in parallel with the obedience-rebellion paradox, the feeling of no way out and the hope of resistance are often reflected in tension in these stories.

Fifteen Million Merits is one of the episodes in which the dilemma between integrating the rebellion of the characters into the system and transforming them into a means of reproduction and maintaining the demand for change is most strikingly presented. The main character of the episode, Bingham, is requested to continue his criticisms, which amount to insults, in a television program. These critiques are transformed into a means of reproduction through reuse. Thus, the spectacle and consumption mechanism that encompasses all life is presented in a loop with no exit. The inconclusiveness of Bingham's action is related to the levels of forgetfulness and inaction, which Debord (2014: 187) sees as the most important achievement of the show. Because in the society of the spectacle, any discourse that does not match the logic of the spectacle should not remain in the minds of individuals. The universe of meaning should not be kept open to any way of thinking other than those presented with images. For this reason, everything is isolated from its context, past, aims and results through images. Thus, the show is effective in pulling individuals into a deep uncertainty about the production of meaning, and in this way, it ensures that the inaction of individuals is guaranteed.

On the other hand, it is seen that Bingham is bored with the screens that surround him at some moments. At these moments, Bingham exhibits attitudes such as changing the image on the screen, not paying attention to the image and humming a song at the expense of losing points. These attitudes can be considered as a sign of Bingham 's resistance by creating escape areas from his current position.

A narrative in which harmony with the system and rebellion are intertwined is also encountered in the episode *Hang and the DJ*. In this episode, the rebellion is actually a part of the system. Frank and Amy meet each other through computer software that they believe will help them find their soul mate. When this software gives their relationship a shorter lifespan than they desire, they decide to escape from the society they live in. Frank and Amy must break through a wall to escape. When they get over the wall, it becomes clear that what they are experiencing is just a simulation. In fact, the act of escaping means that the pairing is complete within the system that brought them together. Even a decision to step out of the system was actually designed as a requirement for the success of the system. This situation reminds Baudirllard's questioning; "is the end of history for the independent and change-oriented, oppositional thought and action of human beings based on this thought? In other words, has the chance of the defiant action stemming from independent thinking to exist now reduced to the level of 'not at all'?" (Şaylan, 2006: 244).

The episode *Men Against Fire*, the debate about whether resistance is possible is included in a narrative in which the feeling of no way out is strongly reflected. At the end of the episode, the character of Stripe is faced with great pain when he learns that all this happened voluntarily (although he didn't remember). Whether the character can cope with this pain or whether he can resist the current system is left unclear at the end of the episode. While this uncertainty makes one think that the soldier's memory erased and returned to his former position in the order he was in, a few tears falling from his eyes in a scene when he returns home gives the impression that he still remembers his erased memories and resisted the current order by taking control of his memory even a little.

In the episode *Black Museum*, dystopian conditions that can be caused by technology are confronted with the possibilities of resistance guided by common sense. In the episode, Hayes, the owner of the museum, tells Nish, who comes to visit the museum, about a technology called "cookie" that is used to transfer someone else's mind to people's minds. Cookies seemed like a miraculous opportunity for people to keep their dying loved ones alive in their own bodies, but later this technology caused different problems and cookies were banned within the scope of human rights in the following years. In the episode, on the one hand, there are various technologies that are portrayed with rather pessimistic results, on the other hand, the existence of an institution that prohibits these technologies and various objections reveals a feeling that oscillates between stalemate and resistance. In a way, the masses reflect the masses, which Baudrillard sees as a black hole in which the social disappears (2006: 12). In the words of the author, they reflect the masses which destroy every subject that interests them without leaving a trace, remain every call made inconclusive and indifference due to the influence of the consumption ideology. On the other hand, a hope for the possibility of mass struggles is reflected in the subtext of the series.

In summary, within the scope of the problematic of subjectivity, attention is drawn to the ambiguous conditions that emerge with elements such as the deterioration of the perception of reality, the dominance of a show-based order, and the culture of speed that emerged in parallel with technological developments. Due to these conditions, it is understood that the possibilities for the characters to be in a questioning potential become more difficult, the distinctions between obeying and rebelling become unclear with the influence of the market's inclusion policies, and all these processes negatively affect the intellectual mechanisms of the characters and make it difficult for them to turn to alternative ways of thinking. In this context, ambivalence, besides constituting an important dimension of the subjectivity debate, also becomes a tool for the criticisms directed at the rational subject definition of modernity.

2. Alternatives, "Becoming" and, the Liberation Possibilities in Ambivalence

Ambivalence is not a phenomenon that can only be associated with negativities in the struggle of individuals to exist as subjects. It is also possible to think of ambivalence in creative possibilities in terms of its role in providing the motivation to seek liberation possibilities or accompanying new types of subjectivity.

The feeling of anxiety and unhappiness created by ambivalence conditions in the individual is not only destructive but also has a quality that can strengthen the desire and ambition for change. This desire and ambition contain a potential that can lead the individual to think analytically on current conditions, to produce solutions and to struggle in line with these solutions. Such an approach to ambivalence requires understanding the relationship between unhappiness and moral responsibility.

Hegel's views originate, provides important insights into the relationship between ambivalence, unhappiness and responsibility. Consciousness, according to Hegel, contains incompleteness and negation. It is only possible for the individual to gain self-consciousness through the negation process between the self and the other. In this process, negation reveals an

unhappiness felt from needing the existence of another in order to create the consciousness of its own existence, and it is the final result of the functioning of this consciousness (Özçınar, 2008, p. 3). Hegel grounds this negation, which he associates with the "self-determination" process of consciousness, in the context of the master-slave dialectic. The "unhappy consciousness" that Hegel describes in relation to the self-creation process of the slave is a natural outcome of the slave's defining himself independently of his master in the self-determination building process (Bumin, 2013, p. 41).

Hegel sees the unhappy consciousness, which he defines as "consciousness of self as a dual-natured, merely contradictory being", as a step towards liberation. According to him, the responsibility of creating the conditions for freedom is related to the contribution of the unhappy consciousness to the formation of rational consciousness, due to the oppressed people's doubts about what they previously believed. Expressing that unhappy consciousness carries the level of awareness that one has to sociality in order to reach rational consciousness, which means absolute freedom, Hegel thinks that after this stage, one realizes that there is no need to fight with other people to be recognized, and that he acts with the awareness that each person is both a slave and a master (Sennett, 2005, p. 139). In these discussions, it can be said that the feeling of pain and unhappiness contains a creative potential that reveals a cognitive process, as Hegel mentioned, in the context of individuals' questioning the position of subjectivity within the postmodern conditions of power relations. It is possible to say that such this questioning has a creative potential in terms of remembering the responsibilities that individuals should take regarding themselves and their environment.

One of the thinkers that should be mentioned about the relationship between ambivalence, unhappiness and responsibility is Nietzsche. Despite being in a paradigm quite different from Hegel in terms of the master-slave dialectic and its approach to negation (Molacı, 2020, pp. 38-40), Nietzsche also attributes a creative and productive role to the feeling of unhappiness and pain. Nietzsche (1968, pp. 25-26), who deals with the collapse of values and ideals in the Western world in many of his works, especially in "The Will to Power (1968)," is of the opinion that with the collapse of the West's value system, life drifted towards worthlessness, aimlessness and meaninglessness. However, according to him, this lack of meaning may indicate the processes of disintegration and uncertainty, as well as the feeling of pain caused by the processes of disintegration and uncertainty can also be associated with the consciousness of rethinking the values that have been tabooed by Western culture (Nietzsche, 1968, p. 112). Because the feeling of pain can be a source of unexpectedly strong struggles as well as deep destruction. Just as Nietzsche emphasizes that decadence in a nihilistic sense also accompanies unprecedented times of progress, there is a dimension in ambivalence that integrates pleasure and pain at the same time, and includes the possibilities of progress as well as collapse.

Herbert Marcuse is also among the thinkers who offer views that contribute to explaining the relationship between ambivalence, unhappiness and responsibility. Marcuse (2002, p. 59), reinterpreting Hegel's approach on the axis of "unhappy consciousness" with a Freudian and Marxist perspective, states that unhappy consciousness succumbs to the process of "oppressive dissolution of sublimation" in advanced industrial societies. Happy consciousness, the belief that the factual is rational, turns into a tool for attunement. According to Marcuse, "happy consciousness" shaped on the axis of capitalist thought covers up social inequalities, injustices, wars and conflicts and ensures that they are ignored. According to Marcuse, "happy consciousness has no limits" (2002, p. 83). The game in which happy consciousness plays a role in the capitalist system prevents the feeling of guilt, that is, suppresses the voice of conscience (2002, pp. 83-84). People listen to utopian promises built on a false reality instead of their conscience. Thus, the "happy consciousness" that renounces its will refuses to take responsibility.

In the context of these discussions, it is clearly seen that unhappy consciousness has the potential to displace the master-slave dualism, as well as the key to doubting other forms of authority. However, according to Sennett, since the authority, which sometimes comes to the fore with its paternalistic character in the capitalist system, provides legitimacy in a system that operates through "consent", it has become more difficult for the submissive ones to develop an identity independent of authority. In this social structure, even if people are against the authority, they can reflect their reactions with tendencies such as "disobedient dependence". In other words, even if they express their anger, they can remain dependent on the authority (2005, pp. 141-142). Therefore, Sennett (2005, pp. 142-143) is skeptical whether the potential of the unhappy consciousness stemming from the authority crisis to lead to rejecting the omnipotent authority understanding can emerge in the conditions of the modern era. However, in the flexible conditions of this period, even if there is no authority-based unhappy consciousness as Hegel and Marcuse mentioned, it is possible to talk about an unhappy consciousness revealed by factors such as loss of reality, lack of value, and uncertainty, and the potential of this unhappy consciousness to liberate intellectual processes. As Zizek puts it, "it is only when we despair and don't know any more what to do change can be enacted – we have to go through this zero point of hopelessness." (2017, p. 9). The purpose of emphasizing this potential is not to affirm a masochistic approach based on the idea that the power that will liberate the individual from the dominant thought structures is only possible through suffering; It is being able to put an unhappiness associated with ambivalence into a creative and positive context despite its negativities.

The *Black Mirror* series contains elements that make it possible to evaluate the discussion in question from different perspectives. For example, In the episode *Fifteen Million Merits*, the cognitive self-actualization effort of Bingham character emerges when he realizes the elements of the current system that alienate his own subjectivity. He becomes unhappy by realizing the falsehood of human relations, the food consumed, the words spoken and the attitudes taken. This unhappiness can be evaluated as a symptom of the search for subjectivity and a step towards critical thinking. However, at the end of the episode, Bingham 's critical attitude towards the members of the jury was turned into a show and Bingham 's consent to it in the talent contest he participated in, left all the steps taken in his desire to be the subject of his own life.

In the episode *Nosedive*, that Lacie turns to a self-reflective process and rebel against the insincerity of her experiences at the end of the episode, can be thought as a questioning tendency mediated by unhappiness. Lacie discovers feelings that she is not aware of in the ordinary course of life, as unexpected developments turn her life into chaos. When Lacie was detained and had the implant removed, she noticed dust particles in the air; can be considered as a symbolic expression of the said discovery. Lacie begins to see the small, jagged details of life that she hasn't seen before. Lacie's abusive speech at the end of the chapter, pushing the limits of moral behavior imposed on her by the system, draws attention to a self-reflective orientation that Michel Foucault (2014, p. 63) sees as a prerequisite for the struggle against forms of domination and exploitation or various policies of subjugation.

The episode *Men Against Fire*, the "unhappy consciousness" accompanies the process of questioning the system in which the character named Stripe is. The tears flowing from Stripe's eyes at the end of the episode reminds us that resistance is possible. In addition, in the episode, it is seen that the character, who is the authority of Mass, by suggesting the historical data about the reluctance of the soldiers to shoot at the enemy, imply the belief that there is always the potential of resistance in the absence of a radical intervention in the intellectual abilities of the human being. This implication can be regarded as an indication that presence retains its potential to turn into a war machine that trying to be included in becoming that is never defined, groundless, anarchic and constantly the re-created process even though the questioning process of Stripe fails and triggers the feeling of no way out.

It was also stated that ambivalence gained a creative function in the context of allowing thinking about new forms of subjectivity. In this context, Deleuze's philosophy of immanence and his understanding of becoming, and the views of writers such as Donna Haraway and Rosi Braidotti in the context of post-human and interspecies hybridization are important.

Deleuze, "becoming" is about getting rid of a person's bodily form and entering a process in which he continues to be himself and multiplies towards something other than himself. The meaning of this is not that the being abandons its existence, but that it includes the other's being in its own being, that it multiplies by adding the sensibility of the other to its own sensibility. The person feels to be "together" with the other and to be "hybrid" at the same time in "being" (Deleuze, 2007, pp. 10, 84). Being is about creating different life potentials within one's own self by transcending the established selves built by the society. It is the process of the self-expanding into something more than it is, multiplying, becoming a nomad. Deleuze (2017, p. 402) has found the solution in such a nomadic being for the integrity of the fields of struggle, so that it does not turn into a state apparatus or any despotic organization. In this sense, "becoming" includes fluidity and multiplicity, coincidence and chaos. Such an understanding based on nomadism and " becoming" requires fusing both the state of being and thought with an ambivalence in which the boundaries are constantly expanding. This ambivalence does not imply a complex and destructive void that distances the being from itself, but a productive infinity that affirms the multiplicity in being by opening the being to other beings.

In the episode *Nosedive* of *Black Mirror*, Lacie's sincere[3] but absurd way of speaking at the wedding and in prison can be associated with becoming in a Deleuzian sense. This becoming is linked to the state of "idiotism" that Han (2017) refers to with reference to Gilles Deleuze. According to Han, idiotism "has access to the wholly Other. Idiotism discloses a field of immanence of events and singularities for thought; this field eludes subjectivation and psychologization altogether" (2017, p. 81). Expressing that communication reaches its highest speed in the hell of ones the same, Han thinks that the resistance of otherness and alienation will disrupt and destabilize this communication. In this context, for Han, folly, which is essentially disconnected, non-network and informationless, representsand the potential for liberation from the communication of the same and the pressure of harmony (2019, p. 86). Considering Lacie's stupidity in this context, it can be interpreted as a step for liberation accompanied by ambivalence.

It is also possible to associate Lacie's courage to say what she wishes with Foucault's thoughts on the "aesthetics of existence" and parrhesia. According to Foucault, telling the truth under all circumstances is a way of resisting political pressure as well as constructing an alternative subjectivity (Sütcü, 2019, p. 708). According to Allard-Huver and Escurignan, Lacie 's sister and truck driver Susan also have the courage to tell the truth, despite the risk of lowering their points and being demoted in class. This makes it possible to define them as an alternative ethical and political subject (2018, p. 49).[4]

The symbolic expression of becoming is presented in the *Black Mirror* episodes, especially within the framework of the interspecies hybridization theme. The blurring of the boundaries about distinctions such as machine-human, woman-man, real-artificial forms the main lines of this theme. In episodes *Black Museum*, *San Junipero*, *White Christmas*, *USS Callister*, these

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[3] This sincerity, as in Paker's (2019) thought of "sincerity as a form of resistance", is an action that requires one to keep a distance between others in the process of constructing one's subjectivity, and enables one to take a stance in accordance with one's own subjectivity in moments of conflict, struggle and dispute. Sean Redmond (2019, p. 120) in his work on this episode of the series, evaluates Lacie's sincere attitudes as a challenge to the codes of civilization, restrictions on language and body, and sexist discourses.

[4] Erika M. Thomas and Robin Rajan associate Lacie 's brother and Susan's positioning as a saboteur in simulated reality with an effort to alleviate the audience's anxiety. According to them, the scope of their resistance is very small and superficial, only added to the narrative to create the illusion of escape from hyperreality. Because the authors state that hyperreality would not be able to reproduce itself if there were no elements to resist (2018, pp. 229-231).

discussions are mostly handled within the framework of transferring the human mind to someone else's body or other objects or re-establishing it in the virtual universe. The technology that enables mind transfer promises to ensure the continuity of life in disembodied or different bodies by deconstructing the relationship between existence and body. This narrative, which is based on the integration of technology-body, which reproduces the mind-body dichotomy, on the other hand, blurs the distinctions such as man-woman, machine-human. For example; In the episode *Black Museum*, the simultaneous existence of both male and female consciousness in the mind of a male character reverses the understanding based on male-female dualism. It can be said that such an existence allows to think about the possibilities of "nomadic becoming" in the Deleuzian sense. If the presence of a woman's mind in the male body is considered as a symbolic expression of feeling the other, it can be said that this situation includes a dimension that destabilizes the modern definition of the subject and reconstructs the subject in an ambiguous form. In other words, it can be said that the re-establishment of the subject on a productive and creative plane necessarily involves ambivalence.

In the episodes *Hang and the DJ, Playtest, Striking Vipers*, dualistic boundaries such as machine-human, real-artificial become blurred. In the stories in these chapters, the virtual life form is not completely independent of the body, or it is not clear whether virtual existence necessitates the existence of the body. Although the characters find a life in virtual universes, it is not clear whether this virtual existence can be sustained in the event of their bodies' death. In this sense, the dualistic boundaries of the body and mind distinction also become ambivalence. Therefore, in these parts of the series, it is possible to evaluate the representations of virtual existence together with the possibilities of liberation in Deleuze's idea of "becoming". Especially in the episode *Striking Vipers*, the experiences of the characters in the virtual environment reflect a "becoming" process in which being someone else is felt.

Deleuze's idea of becoming, a productive and liberating dimension of ambivalence is encountered in the blurring of interspecies boundaries in the non-anthropocentric subjectivity designs presented by authors such as Braidotti, Haraway, Hardt and Negri. Braidotti's thought about the ethic of zoe-geo-techno-linked egalitarianism expresses the idea of being against anthropocentrism and egocentrism, of being connected with all others, including non-humans, belonging to the earth (Braidotti, 2014, p. 61). Hardt and Negry (2018, p. 223) express the interspecies relationality, which Braidotti expresses with the concept of "zoe", with the concept of "anthropological migration/anthropological migration/exodus", which they use to mean the hybridization of species. Anthropological migration provides freedom from the "master-slave" relationship that the humanist point of view has dominated until now, by integrating everything that exists on earth in a cosmos. What is tried to be expressed with both the concept of zoe and the concept of anthropological emigration is a situation of "nomadic subjectivity" that can be described as a "radical stance against essentialism (Braidotti, 2017, pp. 39-40)". Nomadism, which means the displacement of humanist values, also accompanies thinking styles that will overturn the inter-sex hierarchies and the dualist logic of the masculine system. In this context, it is seen that ambivalence also takes place in a creative dimension in the approaches of Braidotti (2014; 2017) and Haraway (2006) regarding the post-human subject.

In the episode *Striking Vipers* of the *Black Mirror* series, the understanding that grasps the subject within the stereotypes about gender is turned upside down. In the episode where the relationships of three university friends named Carl, Danny and Theo are shaped around a virtual game, the fact that two men, (one having woman body and the other having man body in the game) have sexual intercourse in the virtual universe but the fact that these people are not homosexual, brings up discussions on gender. There is a situation where heterosexuality and homosexuality are experienced at the same time. When evaluated within the framework of perspectives of the theorists such as R. W. Connell, Lyne Segal, and Julia Kristeva who discuss gender in the context of a performance principle, refuse to see gender as a biological destiny, such an experience can be considered as liberation. The fact that different sexual experiences

can be experienced in the virtual world opens the values to a dialectical questioning. It is possible to think of a man's being with a woman's body and experiencing female sexuality as a nomadic form of subjectivity, that is, a challenge to roots, boundaries, identities.

A similar approach about gender identity, it is also seen in the episode *Hang and DJ*. Sexual experiences, Amy has while Amy is searching for her soul mate, include a relationship with a woman. Although he is not someone he chose of his own will, this character was proposed by a system to which the general public is subject, and this presentation allows to evaluate homosexuality in a legitimate framework. However, Amy's experience with a woman is presented in the form of a vague fragment that shows her meeting with different people in a fast flow in the story. In addition to creating ambiguity as to whether Amy is bisexual or not, this situation deals with the possibility of different alternatives to gender identity at the level of a plethora of mechanized sexual experiences, flashing indicators. Therefore, the vague attitude towards gender identity in the construction of subjectivity also allows to review the institutionalized structures related to gender.

Conclusion

In modernity, ambivalence is seen as an element of struggle and this struggle logic reaches a dimension that includes the ideal of the subject. As a result of this, in modernity, individuals are positioned as rational, ones who can take independent decisions and can take responsibility for their decisions. However, in today's societies, the idea of purifying the subject from its ambiguity has lost its validity. Especially in the discussions around the phenomena such as consumption, fragmentation and speed culture that increased in the twentieth century, the ideas that the definition of the subject is not in harmony with the individual/subject idea of modernity have been reinforced. An important part of the objections to this ideal of the subject within the postmodern debates are related to the doubts as to whether the individuality is established in the process of constructing an independent self.

Considering the views of theorists such as Baudrillard, Bauman, Debord, Virilio, it is understood that the basis of the individual's existence as an independent subject has been seriously eroded in the postmodern era. The conditions for the individual to become conscious of the illusion he is in and to engage in an independent struggle for subjectivity are uncertain. This ambivalence has a negative effect on the individual's self-construction, his roles in society, and his interaction with other people.

Black Mirror series, questions about whether the characters can exist as subjects or not, which are also related to the loss of reality and the lack of reflexivity, come to the fore with various uncertainties. These debates on subject-object positions mostly emerge as the blurring of the boundaries between dualities such as actor-spectator, perpetrator-victim, good-bad. The ambiguous presentation of Cartesian boundaries in this way, besides being an objection to the restrictiveness of the dualist thought tradition at the roots of modernity, also problematizes the ideal of the individual, which is tried to be purified from its ambiguity.

Some of the ambiguities added to subjectivity in the series are on the one hand, the indecision about what choices the characters will make between adapting and resisting in the face of the negative social conditions they are in; on the other hand, it comes to the fore with the dilemmas they experience within the framework of taking responsibility and developing an independent self. In the context of these dilemmas, ambivalence is articulated as a destructive element in the construction of subjectivity. However, the connection between ambivalence and subjectivity should not be thought of only in terms of destructive possibilities. Ambiguity can be a powerful motivator for the construction of an independent subjectivity, or it can be considered as the basic element of new subjectivity modes. The views of thinkers such as Hegel, Nietzsche, and Marcuse within the framework of "unhappy consciousness", which they grounded in different contexts but shared about the potential to liberate thought, contribute to

understanding the potential of ambivalence to be a source of motivation for the construction of an independent subjectivity. Therefore, if unhappiness includes the possibility of turning into a factor that leads to the questioning process, ambivalence has the potential to reveal a similar questioning for an independent subjectivity.

In addition, the ambivalence presentation of Cartesian boundaries such as machine-human, mind-body, male-female, natural-artificial, homosexual-heterosexual in the series is an objection to the restrictive of dualist thought tradition at the roots of modernity. Such an objection also includes a critique of the idea of the subject idealized by the modern mind, which is based on classification, marginalization, and hierarchies. In this context, Deleuze's (2017) ethics of becoming, which makes it possible to see all beings (human, animal, woman, man etc.) in a relational, holistic network, and Braidotti's (2019, p. 79) "philosophy of egalitarianism based on zoe-geo-techno " are the source of important discussions. In addition, as expressed with concepts of Hardt and Negri's (2018, p. 223) " anthropological exodus" and Haraway's "chimeras or companion species" (Çelik, 2018, p. 33), it is possible to bring up the idea of a hybrid/nomadic subjectivity based on anti-anthropocentrism. Thus, ambivalence gains a creative dimension within such an idea of subjectivity that is unconnected, disconnected, and blurs the boundaries as much as possible.

As a result, the problem of subjectivity is discussed with various ambiguities in the *Black Mirror* series. While ambivalence gain a negative appearance in the context of a subject/agent on discussions such as the loss of reality and lack of reflexivity, but it gains a creative quality in the context of the potential of "unhappy consciousness" to encourage critical thinking and the possibility of new forms of subjectivity based on "becoming". In this context, when considering the potential of ambivalence in terms of combating oppressive mechanisms that create otherness, emerge in the personal or political context, and making equality, justice and freedom possible for everyone; these debates become important.

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The author of the article declared that there is no conflict of interest.

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