

CRITICAL ANALYSIS ON A NARRATIVE DISCOURSE: FOX 8 BY GEORGE SAUNDERS***BİR ANLATI SÖYLEMİ ÜZERİNE ELEŞTİREL ÇÖZÜMLEME: GEORGE SAUNDERS'IN FOX 8 (TILKI 8) ÖYKÜSÜ****Gülşen TORUSDAĞ**Doç. Dr., Van Yüzüncü Yıl Üniversitesi, Edebiyat Fakültesi, Dilbilim Bölümü, Van, Türkiye
/e-posta: gtorosdag24@hotmail.com / ORCID ID: 0000-0002-4323-7097**Abstract**

Critical Discourse Analysis is an analytical method applied to literary and other discourses. Its goal is to identify the explicit or implicit ideological elements in the discourse while also attempting to understand the intended action of the author because a fundamental idea and ideological knowledge are embedded in every discursive structure, and every discourse result in an action. *Fox 8*, a story with an animal narrator, is the product of the extraordinary imaginative talents of George Saunders. It is an unordinary story with its title and linguistic features. It is narrated with a sentimental quality that evokes pity or sadness. Narrator and main story person Fox 8 is a special fox. He is a dreamy and curious fox. He learns to speak Yuman (human) language from sitting outside a window as a mother reads bedtime stories to her kids. The fox misspells many of the words, and the story begins by apologizing to the reader about his misspellings. But Fox 8's language is often very funny, and the reader soon becomes accustomed to the linguistic malapropisms Saunders uses in representing the contemporary American idiom such as “*I woslike: Fox 8, crazy nut, when sun goes down, werld goes dark, skedaddle home*”; “*Dude, chek me out*”; “*I was fast and nated*”. Fox 8 is essentially about the damage done to animals' natural habitats and their extinction as a result of humans destroying forests and building shopping malls in their place. In this study, while analyzing the counter-discourse produced by George Saunders through *Fox 8* story within the framework of Critical Discourse Analysis, the abuse of power and those who are abused will be determined, and the inequality in the ecosystem will be revealed and questioned. CDA is primarily an analysis method that examines how social power abuse and inequality are realized, reproduced, legitimized or resisted in the social context through text and discourse. Its goal is to identify the explicit or implicit ideological elements in the discourse while also attempting to understand the intended action of the author. Through this analysis, it was tried to emphasize that people who do not see nature as an integral part of the social structure, who do not accept that all living things have the same basic rights and who think that they have unlimited rights over nature, abuse their power despite constantly producing discourses about the protection of the ecosystem. The action that the author wants to carry out through his literary discourse is determined as ‘trying to reshape the social structure by creating awareness while warning people that animals whose natural habitats are destroyed will have to migrate to areas where people live in order to find food and that their species will become extinct and that humans will be the ones who will suffer the most from the disrupted ecological balance’. In the story narrated through the eyes of a fox who teaches humanity a moral lesson about man, who is the enemy of nature and who ruthlessly harms nature, Saunders' message sounds like the kind of advice that humanity needs right now, in Fox 8's misspelled words: “*If you want your Storys to end happy, try being niser.*”

Keywords: Literary discourse, *Fox 8*, George Saunders, CDA.**Özet**

Eleştirel Söylem Analizi, yazınsal söylemlere ve diğer söylemlere uygulanan bir çözümleme yöntemidir. Amacı, söylemdeki açık veya örtük ideolojik unsurları belirlemek ve aynı zamanda yazarın amaçlanan eylemini anlamaya çalışmaktır çünkü her söylemsel yapıda temel bir fikir ve ideolojik bilgi gömülüdür ve her söylem bir eylemle sonuçlanır. Anlatıcısı hayvan olan kısa öykü *Fox 8 (Tilki 8)*, George Saunders'ın olağanüstü hayal gücünün ürünüdür. Başlığı ve dil özellikleriyle sıra dışı bir öyküdür. Acıma ya da üzüntü uyandıran duygusal bir tonla anlatılır. Anlatıcı ve ana öykü kişisi Tilki 8 özel bir tilki, hayalperest ve meraklı bir tilkidir. Çocuklarına yatmadan önce hikayeler okuyan bir anneyi pencerenin dışında oturup dinleyerek insan dilini öğrenir. Tilki sözcüklerin çoğunu yanlış yazar ve öykü, tilkinin okurdan yanlış yazımları için özür dilemesiyle başlar. Ancak *Fox 8*'in dili genellikle çok komiktir ve okur kısa sürede Saunders'ın çağdaş Amerikan deyimlerini temsil ederken kullandığı, örneğin, “*I woslike: Fox 8, crazy nut, when sun goes down, werld goes dark, skedaddle home*”; “*Dude, chek me out*”; “*I was fast and nated*” gibi yazım yanlışlarına alışır. *Fox 8*, insanlar ormanları yok edip yerine alışveriş

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merkezleri inşa ettikleri için hayvanların doğal yaşam alanlarının zarar gördüğü ve nesillerinin tükenmekte olduğunu anlatan bir öyküdür. Bu çalışma ile, George Saunders'ın *Fox 8* öyküsü aracılığıyla ürettiği karşı söylem Eleştirel Söylem Çözümlemesi çerçevesinde çözümlenirken gücün kötüye kullanılması ve kötüye kullanılanlar belirlenecek, ekosistemdeki eşitsizlik açığa çıkarılmaya ve sorgulanmaya çalışılacaktır. ESÇ öncelikle toplumsal güç suistimalinin ve eşitsizliğinin metin ve söylem yoluyla toplumsal bağlamda nasıl gerçekleştirildiğini, yeniden üretildiğini, meşrulaştırıldığını ya da buna nasıl direndiğini inceleyen bir çözümleme yöntemidir. Amacı, söylemdeki açık veya örtük ideolojik unsurları belirlemek ve aynı zamanda yazarın söylemiyle amaçladığı eylemi anlamaya çalışmaktır. Bu çözümleme ile, doğayı toplumsal yapının ayrılmaz bir parçası olarak görmeyen, tüm canlıların aynı temel haklara sahip olduğunu kabul etmeyen ve doğa üzerinde sınırsız haklara sahip olduğunu düşünen insanların, sürekli olarak ekosistemin korunmasına ilişkin söylemler üretmelerine rağmen, gücü kötüye kullandıkları vurgulanmaya çalışılmıştır. Yazarın yazınsal söylemiyle gerçekleştirmek istediği eylem, 'doğal yaşam alanları tahrip edilen hayvanların yiyecek bulmak için insanların yaşadığı alanlara göç etmek zorunda kalacakları, türlerinin tükeneceği, bozulan ekolojik dengeden en çok zarar göreceğinin insan olacağı konusunda insanları uyarak farkındalık yaratmak, toplumsal yapıyı yeniden şekillendirmeye çalışmak' olarak belirlenmiştir. Doğanın düşmanı olan ve doğaya acımasızca zarar veren insanın, insanlığa ahlak dersi veren bir tilkinin gözünden anlatıldığı bu öyküde, Saunders'ın mesajı, Fox 8'in yanlış yazılmış sözleriyle, insanlığın tam da şu anda ihtiyaç duyduğu türden bir tavsiye gibi gelmektedir: "*Hikayelerinizin mutlu bitmesini istiyorsanız, daha nazik olmayı deneyin.*"

Anahtar Sözcükler: Yazınsal Söylem, *Fox 8 (Tilki 8)*, George Saunders, ESÇ.

Introduction

In Eagleton's words (2003), "Discourse means language grasped as utterance, as involving speaking and writing subjects and therefore also, at least potentially, readers or listeners." Discourse which is used for written or spoken communication, in literature is a way of presenting ideas through words. It enables people to comprehend and interpret the viewpoints and opinions of others, effectively communicate their ideas and thoughts, and create relationships through efficient communication.

George Saunders, born December 2, 1958, is an American writer. His literary discourse often focuses on the absurdity of consumerism, corporate culture, and the role of mass media. In Saunders' writing, a satirical tone is noted, and his writing also raises moral and philosophical questions. The tragicomic element in his writing points out that Saunders is inspired by Kurt Vonnegut. With his stylistic features George Saunders's *Fox 8* (2013) is an unordinary literary discourse. It is possible to determine from the discourse he is a writer who is sensitive to environmental and social problems and highlights how humanity is systematically destroying nature, which it has always claimed to value so much.

1. Theoretical Background

The role of art in general and literature in the narrow sense as a means of expressing people's desires, thoughts, feelings and concerns cannot be denied. Literature is the most effective area where people can experience their desires, wishes, thoughts and situations. Through literature, people's attention can be drawn to nature, environment and other beings. It is an accepted fact that literary works will make significant contributions to preventing ecological problems that both today's people and future people will face, and to solving existing ones. According to Dijk, writers are elites who direct and shape the social structure with their discourses (1993) thus they have concerns related to social problems. Literary discourses are one of the most effective ways to create awareness related to social problems. As literary discourse, stories reflect both the spirit of the period in which the work was created and the author's worldview, value judgments, inner world, the way he makes sense of the outside world, how the fictional world s/he presents relates to reality, and his concerns. They are works that are thought-provoking, emotional, have social, political and historical messages, and, like other literary discourses, have a special place in the culture of the society they belong to.

Critical Discourse Analysis is an analytical method applied to literary and other discourses that examines how social power abuse and inequality are realized, reproduced, legitimized or resisted in the social context through text and discourse. Its goal is to identify the explicit or implicit ideological elements in the discourse while also attempting to understand the intended action of the author. In the words of Yıldız and Günay (2011), among cultural products, literary discourses have a very important place. Such discourses are seen as places where ideology can be developed and discussed. The author's 'creative self' is also desired or expected to function as a 'social self' in directing societies. Literary discourse is a genre that concerns culture, aesthetics and, in a way, morality. Literary discourse is one of the areas where ideology can be most easily and widely applied. For this reason, literature and ideology are often mentioned in the same place.

As quoted from Eagleton (1991), "ideology is a matter of 'discourse' rather than 'language'. It concerns the actual uses of language between particular human subjects for the production of specific effects. You could not decide whether a statement was ideological or not by inspecting it in isolation from its discursive context, any more than you could decide in this way whether a piece of writing was a work of literary art. Ideology is less a matter of the inherent linguistic properties of a pronouncement than a question of who is saying what to whom for what purposes." Ideology is, "in the terms of the philosopher J L. Austin, 'performative' rather than 'constative' language: it belongs to the class of speech acts which get something done." (Eagleton, 1991). "Every discursive process is thus inscribed in ideological relations, and will be internally moulded by their pressure" (Eagleton, 1991) and every discourse result in an action (Austin, 1962).

Fox 8 is about the ethical and ecological concerns of Saunders. Based on the fact that CDA operates from a multi-disciplinary background, approaching to this literary discourse in an ecocritical perspective is a requirement. Ecocriticism is known as the multidisciplinary study of the relationships between literature and the environment. It first appears in the 1960s with the emergence of the environmental movement and the release of Rachel Carson's *Silent Spring* in 1962, but it truly takes off in the 1980s. In its simplest terms, it is a field that investigates human-nature relations and environmental problems through the eyes of literature and through literary research. It tries to raise awareness about the world around us, criticizing how we examine it, how we construct it, and how our superiority over it is actually harmful to us. It tries to reveal the results of this by investigating how we, as humans, directly affect nature, which we depend on, and how decisions we make without thinking about the consequences can negatively affect the functioning of the world in the future. It also attempts to uncover the findings associated with these issues.

Although humans and nature have been able to continue their existence without harming each other, as understood from Toska (2017), humans' development of agriculture and animal husbandry and their transition to a settled life have increased the pressure on nature. As people transitioned to a capital-based system, the pressure on nature accelerated, and as the capitalist system developed and industrialization began, ecological destruction increased even more, causing plants and animals to become unable to protect themselves and enter a rapid extinction process. In order for the capitalist system to continue, a consumer society and culture has been created by constantly imposing consumption habits on people. This development has a great impact on ecological destruction. In this context, with neoliberalism and globalization, capital has become globalized and therefore ecological destruction has become globalized. The originator and one of the biggest supporters of this economic structure is the United States, which is the center of multinational corporations. At the same time, it is seen that the solutions for ecological destruction and environmental pollution affecting the whole world are also

coming to the fore in the United States. As a result, it is no coincidence that nature and environment-themed literary works and ecocriticism approaches are centered in America.¹

In this context, writers in America have tried to use nature in their literary discourses, to understand it, to conceptualize it, and to express problems related to nature and human-nature relations. Saunders is also a writer with concerns and awareness about nature. In this study, George Saunders' ideology, as his fundamental beliefs, concerns, and the message or messages embedded in the deep structure of the discourse will be attempted to be defined within the framework of CDA by focusing on the linguistic design of the surface structure of the discourse.

2. Critical Analysis on *Fox 8*

Literary discourses gain a permanent place in the literary world not by what they say, but by how they are told. This is where the stylistic features of the writer come into play. S/he tries to use language in different ways to make his discourse more effective. *Fox 8*, a postmodern story with an animal narrator, is the product of the extraordinary imaginative talents of George Saunders. This story is an unusual one, in terms of stylistic features of the writer: its title, its grammatical mistakes such as capitalizing the first letter of common nouns, and its being full of spelling mistakes that make it difficult for the reader to understand. It needs to be read repeatedly and the reader can then make guesses and tries to understand the discourse. For example, instead of algebra, the word aljuhbruh, which is difficult to understand, is used. All of these linguistic devices are used to transform the passive reader when faced with easily understandable texts, into an active one. The representation of the narrator as a fox is another stylistic feature of the writer. It is precisely this feature that makes the story different and effective. The purpose of telling the story from a fox's perspective is to make people feel the difficulties that animals face when their natural habitats are destroyed, that is, to create empathy as understood from the following sentences:

If you want to feel as bad as we Foxes are feeling at this time: (1) bare lee eat for weeks, (2) note that many frends, including you, are getting skinyer every day, and (3) watch sevral of your beluvved frends get so skiny they die (Saunders, 2013).

The postmodern narrative feature, which usually takes place by directly addressing the reader as 'reeder' repeated 4 times and as 'okur', 1 time, a Turkish word, and openly accepting the fictional nature of the events narrated, that is, expressions like how a writer writes a good story, metafictional feature, and also interdiscursive relations with children's tales occur in this story:

One leson I lerned during my nites at that Yuman window was: a gud riter will make the reeder feel as bad as the Yuman does in there Story. Like the riter will make you feel as bad as Sinderela. You will feel sad you cannot go to the danse. And mad you have to sweep. You will feel like biting Stepmother on her Gown. Or, if you are Penokio, you will feel like: I wud rather not be made of wud. I wud rather be made of skin, so my father Jipeta will stop hitting me with a hamer. And so farth (Saunders, 2013).

Interdiscursive relations that mean references to other discourses is especially used in the postmodern narratives. The determination of these features is needed to understand their deep structures. In *Fox 8*, "It was the best of times, it was the werst of time." is another interdiscursive relation referring to the opening paragraph of *A Tale of Two Cities* (1859) by Charles Dickens:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the

¹ For detailed information, see. Torusdağ, G., & Yağcı, Ö. (2024). "The Power of Literary Discourse in Creating Ecological Awareness: *First Light* by Robert Russell Sassor", *Dil ve Edebiyat Araştırmaları*, 30, 287-300
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season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way..." (Dickens, 1983).

The above quote, as interpreted by Kaya and Çolak (2024), expresses "the revolution that began with enlightenment rationalism and evolved into practices and ideas that are far from reason. It is the best of times because the discourse of equality, fraternity and the republic is now in France and the privileges of the ruling class (the church and the king) have been taken away. It is the worst of times because the Jacobins who seized the privileges have not been able to establish social peace and tranquility. They have created an environment where the feeling of resentment prevails instead of reason with unlawful trials and executions. All these practices reveal that the revolution is not a state of recovery but a state of action with a sense of revenge." As understood from *Fox 8*, it was the best of times because the shopping malls built at great cost were a sign of wealth, but since they were built by destroying forests, animals were starving, so it was the worst of times. Discourses were constantly being produced about animal rights and environmental protection, but humanity was not being shaped according to these discourses.

The fact that one of the criteria of textuality/discursivity is intentionality, that *Fox 8* also has a writing purpose and that there is an action intended to be carried out with this discourse constitutes the basis of this study. As understood *Fox 8*, Saunders' purpose is tries to reshape the social structure through his ecological discourse, which talks about the damage done to the natural habitat of animals by the construction of shopping malls, which are symbols of excessive consumption imposed by capitalism.

In the critical analysis of a literary discourse, the surface structure elements of the discourse such as the repetitive words, motifs, themes, implicit expressions, topic sentences and conclusion sentence are data that lead the reader to meaning. This story that includes motifs such as 'love, the fox learning human language, fox killing, animal habitat destruction, shopping mall, sharing, friendship/loyalty, trust/distrust,' and themes such as 'environmentally insensitive humanity, cruelty, disillusionment, at the end, hope (again)' come to the fore is structured around the words 'fox repeated 115 times, Yuman/s 69 times, used in place of human, luv 18 times, in place of love, friend 25 times, dude 3 times and pal 2 times, mawl 20 times in place of mall and its name FoxViewCommon 10 times, fud (food) 24 times. 46 repetition of 'woslike' and multitude of dialogues indicate direct expressions.

In *Fox 8*, narrated with a sentimental quality that evokes pity or sadness, narrator and main story person is a fox, Fox 8. This is a text designed as a form of letter from a fox to humanity to ask why humans harm nature and animals and why they think they have the right to kill animals. Fox 8 manages to learn human language, Yuman, from sitting outside a window as a mother reads bedtime stories to her kids. Yuman is a family of languages spoken by Indigenous peoples of the southwestern U.S. and northern Mexico (merriam-webster.com). As seen in the form of address '*deer reeder*' and explained by the narrator Fox 8, the story is a letter, written by a fox to reader, in fox's language just learning human language. This fox is a special, dreamy and curious fox. The power of human language further increases his intense curiosity about people. He is sympathetic, well-intentioned and his dreams are always about how he wants the life to be. Here is one of his dreams:

Here I shud say, all my life, I have had kwite curative day-dreems. They wud just come upon me. And I wud enjoy them.

With some favrits being:

Some Yumans heer me speaking Yuman so gud they give me some Chiken, and I sit rite at there Table.

*And they go: How is it being a Fox?
And I go: Fine.
And they go: Foxes are our favrit Animal.
And I go: Thanks. (Saunders, 2013)*

The fox misspells many of the words, and the story begins by apologizing to the reader about his misspellings. The delicious mangling of language that occurs as the fox, known among his vulpine friends as Fox 8, transliterates the words he hears gives the story a childish manner. The word 'love' becomes 'luv', more pointedly, 'was like' is 'woslike' and so on. But Fox 8's language is often very funny, and the reader soon becomes accustomed to the linguistic malapropisms Saunders uses in representing the contemporary American idiom such as '*I woslike*' (I was like...) is slang and used to mean 'I said' or even 'I felt/thought'. By saying 'I was like' the listener is invited to visualize the situation in their mind and imagine how it is felt. This sentence, repeated 46 times, is very informal but actually a lot of people use it who generally avoid slang, because there isn't anything else with quite the same meaning (italki.com). '*Dude, chek me out*' (Dude look at me); '*I was fast and nated by those music werds, and desired to understand them total lee*' (I was fixed and born by those music words, and desired to understand them totally.) The word 'nated' is out of date and from Latin 'nate' with English past participle suffix 'ed' that means 'born' (oed.com). Malapropism is the incorrect use of a word in place of a word with a similar sound, either unintentionally or for amusing effect, resulting in a nonsensical, often humorous expression (seslisozluk.net). For example, 'dance a flamingo' instead of flamenco.

Fox 8 pronounces the words like a child just learning to speak. He tries to talk in his sloppy (careless and unsystematic; excessively casual) English. To give example, '*I listened to those music werds (words) until the sun went down, when all of the suden (sudden) I woslike (was like): Fox 8, crazy nut, when sun goes down, werld (world) goes dark, skedaddle home, or else there can be danjer (danger)!*' (Saunders, 2013). Saunders creates some delightfully beautiful passages through this strange argot. Another example, Fox 8 says "*I know life can be gud*", "*Most lee it is gud. I have drank cleen cold water on a hot day, herd the soft bark of the one I luv, watched sno fall slow, making the wuds kwiet.*" (Saunders, 2013) in place of "I know life can be good," "Mostly it is good. I have drunk clean cold water on a hot day, heard the soft bark of the one I love, watched snowfall slowly, making the woods quiet."

One day, Fox 8 demonstrates his linguistic abilities first to Fox 7, his close friend from the herd of foxes and then to their leader, Fox 28. Fox 28 is pleased that Fox 8 has learned the human language and says that he can use this talent to do good for the herd as understood from the following sentences: *He woslike: Perhaps you wud be gud enough to use your new skil to help the Groop?* (Saunders, 2013) Fox 8 and herd leader Fox 28 go to a sign to understand the writing on it. *What those werds said, is: Coming soon, FoxViewCommons* (name of shopping mall) (Saunders, 2013). Soon after, humans destroy the foxes' forest to make room for a shopping mall. As the FoxViewCommons mall goes up in his neighborhood, a beautiful woodland is destroyed in the process and Fox 8 and his vulpine friends struggle to survive. As illustrated in the discourse:

*Because soon here came Truks, smoking wile tooting! They dug up our Primary Forest!
They tore out our Leaning Tree!
As far as we cud see, it is just flat, no trees. Upon trotting to our River, we found it rekked due to so much suden dirt floting in. Also rekked were are Fish who, not even swoping a single flipper, just glansed up blank at us, like:Wow, we do not even get what just hapened.
Wile trying to explane it was Truks that hapened, we lerned one reason they cud not swope a flipper is, they are ded! Plus not only are our Fish ded, but all the things we*

luv to eat, such as Bugs, such as fat slow Mise, are total lee gone! We serched all day, snouts low. But not one snak.

Soon sevrall of our Extreme Lee Old Foxes become sik, and ded, because: no fud. These ded frends were: Fox 24, Fox 10, and Fox 111 (Saunders, 2013).

The foxes no longer have any source of food because the destruction of the forest destroy the ecosystem. The foxes become malnourished, and several of the elderly foxes in the group die. Fox 8 realizing that they would all die if he does nothing, decides to go alone to the shopping mall to search for food for the group even though the group leader Fox 28 said that it would be dangerous to go to the shopping mall and did not allow him to go.

In the following quote, the behavior of Fox 7, who does not leave Fox 8 alone in this dangerous venture when he wants to go to the shopping mall to find food, points to the motif of friendship and loyalty in the story:

And sinse I luv you, shud I not do my best to save you?

Hense I decided to go alone.

And next morning set off for the Mawl.

You may have herd the Yuman frase, What are frends for? Well, I will tell you. Frends are for, when your hole Groop terns its baks on you, here comes your frend, Fox 7, of who I spoke of erlyer, as being the first Fox I ever spoke Yuman to, trotting up beside you.

He woslike: I'll go with you, Fox 8.

I woslike: Dude.

He gave this small shrug, like: No big deel (Saunders, 2013).

While a little child is entering the shopping mall, they also go inside. They admire the size and complexity of the shopping mall. Several humans give the foxes food, and they depart in order to bring the food back to their herd. Topic sentence, "*Then it was time to go home. For we now had fud sufishment to save the lifes of our frends.*" shows that animals are altruistic, sharing, and that, compared to humans, they live in the moment and do not have any concerns about accumulating. Fox 8 thinks the Mall is 'cul' and fantasies over ways in which foxes and humans can live in it harmoniously together. Fox 8 and Fox 7, watching the people in the shopping mall with love, make hopeful plans:

Now their songs of luv seemed like the dopy chater Fox 7 and I had been saying to each other as we lay all hapy between those Fake Rox in the Mawl, sharing are hope full plans of getting pants and glases and so farth, and inviting Yumans to are Den, serving them some froot if we have some, all that time watching those Yumans with such luv, but,

not knowing what was coming next, like two little Babys, fast asleep in the middle of a horeable werld, who did not yet know how horeable it reely is (Saunders, 2013).

Because, after they departed from the mall, two construction workers see the foxes and attack them and Fox 7, who accompanies Fox 8, is battered to death by a group of workmen in the car park (or, as Fox 8 revealingly calls it, par king). Fox 8 manages to escape, but he is deeply shocked and traumatized by the event. The world is horrible for him, now and Fox 8's love and trust in people disappear. Fox 8 then sees that his herd is no longer where they had been. Fox 8 wanders for days. He cannot find his friends, at the same time he wonders why the humans, the most powerful species, also appear to be the most inexorable destructive as suggested in this sentence: *I woslike: Why did the Curator do it so rong, making the groop with the gratest skills the meenest?* (Saunders, 2013). Due to his traumatic experiences, Fox 8 feels that his experience of joy and happiness has become damaged.

Fox 8 is a story that examines the tendency of humans to become alienated from the nature they live in. With the courage *Fox 8* gets from the words of a mother that he listened, he decides to search for something very special about humanity, that is, love. However, he has no idea that this rare thing he is tracking will be a great disappointment for him in real life. At the beginning of this lovely little morality story, *Fox 8* loves humans very much, he is full of hope for the future of the world as understood in following sentence, “*Yumans cud feel luv and show luv. In other werds, hope full for the future of Erth!*” (Saunders, 2013). Because the human voice, that is, the voice of mother who reads bedtime stories to her kids, which sounds like beautiful music to the fox, gives him confidence. But it turns into an untrustworthy and cruel one since humans hurt him and his friend by killing *Fox 7*, his close friend, later:

Glansing bak wile trotting, I saw the huje and small Yuman doing such things to Fox 7 as: further hits with their hats, and kiks and stomps, wile making adishunal noises I had never herd a Yuman make, as if this is fun, as if this is funy, as if they are proud of what they are akomplishing! Reeching a dirt klod big as me, I lay behind it, panting wile shaking. Which is when I saw the last straw of there croolty, which was: the small Yuman pikked up Fox 7, now ded, and flung him threw the air! Poor Fox 7, my frend, was spinning wile saling, like something long with a wate at one end! (Saunders, 2013).

In this narrative discourse, there is a question of building a giant shopping mall by destroying forests, which are the natural habitats of animals, without considering the negative consequences it will create for the world in the future. Forest symbolizes the natural life in which all animals live happily in the moment, without worrying about the future or without saving while shopping center symbolizes over consumption, wastage, and greed of human in which everything is fake. While nature is capable of feeding every living thing, humans destroy the forest and replace it with artificial forests and artificial stones inside the concrete buildings they construct. As seen in *Fox 8*'s sentences, 8 repetition of ‘fake’ indicates imitative and unnatural world of shopping centers:

... as we lay all hapy between those Fake Rox in the Mawl, I wud show them the Fake Rox. We saw some Fake Rox. We saw a round thing which had Fake Horses upon it, on which they are enslaved and made to go circular, as Yung Yumans enjoy it by being plased on bak of them. I was left to wonder: Why wud Old Yumans enjoy putting Yung Yumans on Fake Horses? It was a total mistery. It is as if an Old Fox enjoys putting his Yung Fox on a Fake Deer. We were so happy we sat between those Fake Rox, speaking dreemy lee of our future, ... We glamped your fake River, obserbed your cute yung ones dansing, gladly acsepted your generus gift of Fud (Saunders, 2013).

After losing his best friend *Fox 7* and unable to find his other friends, *Fox 8* eventually encounters a vibrant forest of happy and healthy foxes who accept him. As understood from the following sentences, compared to humans, animals are unselfish creatures that know how to share and do not save for fear of the future: *When I told them my day-dreem, they were like: Cul. Bring your frends here, we can all live together very hapy. There is so much fud here it is like crazy* (Saunders, 2013).

Fox 8 has a good life there but still suffers from gloominess. When a female fox expresses the desire to have a family with him, *Fox 8* decides, for the sake of his future offspring, to fight against his gloominess. He decides that in order to feel better, he needs some explanation from the humans about their destructive and aggressive actions. He decides to write a letter to the humans, that is, the text of story comprises the content of the letter.

This study attempting to analyze this childish fable, which tells the story of man, who is an enemy of nature and who mercilessly harms nature through the eyes of a fox, detects a moral

lesson given to humanity. It also infers Saunders' message that sounds like exactly the kind of advice humanity needs right now through the misspelled words of Fox 8 in the conclusion sentence: "*If you want your Storys to end happy, try being niser.*" (Saunders, 2013, 17).

Conclusion

The most important feature that allows a writer to gain a good place in the literary world and to be successful in conveying his messages is his/her style. Saunders, with his stylistic features such as narrator being a fox who can speak human language, directly addresses to the reader during the narration, spelling mistakes, grammatical errors, interdiscursive features, etc. creates an unordinary example of postmodern narrative. *Fox 8* that is out-of-the-box story really isn't a kid book at all; it's more a child-like story for adults. This is about the damage of animals' natural habitats, their forest, and their extinction due to humans destroying forests and building shopping malls in their place. This is a fable-like story written to make people think and empathize by putting themselves in the shoes of animals. This is a fox's perspective on the human world and how they see us humans -or Yumans, as he refers to us- as a species.

As power owner, human has a direct way in reproducing dominance and hegemony over the nature because human thinks he has unrestricted power over nature and can change it as he pleases. He destroys animal habitats to construct shopping malls, which are a symbol of capitalism, and causes animal species to go extinct, upsetting the ecological balance while always claiming to value nature through his discourses. Nature does not have the power to produce counter-discourse, design the social structure, or seek its rights. The story, which tells the story of humanity as a being that both builds and destroys, loves and breaks, through the eyes of a fox that is notorious for its cunning, also emphasizes the fact of how natural life, which is constantly protected by 'so-called' initiatives, is systematically massacred. Because animals, as mute beings, cannot produce a counter-discourse and cannot voice human hegemony and demand their rights, Saunders makes animals talk through his story, creates a counter-discourse in place of them. He satirizes important issues such as environmental problems and animal rights, which are always on the agenda of modern societies in the context of human-nature relations; and draws attention to the damage caused to the ecosystem by natural areas plundered for the sake of profit.

Fox 8, which can be considered an allegorical response to current environmental policies, is a story about human greed and the destruction of nature. Because it's very difficult for humans to put themselves into the minds of other animal, the author draws attention to the fact that damaging animal habitats will disrupt the ecological balance and that humans will suffer the most from this, and aims to make people aware of this, by creating an empathy. As supported by Eagleton's expressions (2003), "literary works themselves can be seen as speech acts, or as an imitation of them. Literature may appear to be describing the world, and sometimes actually does so, but its real function is performative: it uses language within certain conventions in order to bring about certain effects in a reader. It achieves something in the saying: it is language as a kind of material practice in itself, discourse as social action."

In *Fox 8*, Saunders aims to question people's insensitive attitudes towards nature and to awaken in people a sense of compassion towards animals because in order to build huge shopping malls, forests are destroyed, wildlife is harmed, and the ecological balance is disrupted. The action that Saunders wants to take with his counter-discourse is to warn humanity, to raise awareness about ecological problems by expressing his concerns about the future of humanity, and to ensure that an urgent solution is found to the problem by reshaping the social structure.

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