

to decrypt a / DVD, in haiku form / Thanks,
Prof. D. S. T.", the poem describes, „using
only haiku-like verses with lines of five,
seven, and five syllables, all the mathe-
matical steps required to convert an en-
crypted DVD into a usable form" (Schoen
2001). The poem not only circumvents the
ban of the source code in reformulating it
into words - it makes visible that code is
speech. The arrest of Dmitry Sklyarov mo-
bilized direct political protest over the
matter of code as free speech. Sklyarov
had developped a software to circumvent
Adobe's e-Book file format via PDF for his
Russian Employer Elcom Soft and been ar-
rested after he attended DEF CON in 2001 by
the FBI (Coleman 2013: 8). „The first-ever
FBI arrest of a hacker signaled a one-si-
ded renegotiation of the relationship bet-
ween legal authority and the hacker world"
(Coleman 2013: 179) and led to protests
all over the US, Europe and Russia (ibid.
180). The protests had been successful in
the sense that Adobe withdrew its sup-
port of the case and the charges against
Sklyarov had been dropped (ibid. 181).
Concluding on the notion of code being
speech, Coleman (2013: 183) concludes:

„Many academics and programmers have argued convincingly
that the act of programming should be thought of as literary-
"a culture of innovative and revisionary close reading" (Black
2002, 23; see also Chopra and Dexter 2007). As with print cul-
ture of the last two hundred years (Johns 1998), this literary
culture of programming has often been dictated and delineated
by a copyright regime whose logic is one of restriction. New
free speech sensibilities, which fundamentally challenge the
coupling between copyright and literary creation, must there-
fore be seen as a political act and choice, requiring susta-
ined labor and creativity to stabilize these connections".

On a longer term, though, hackers had de-
veloped a consciousness and expertise in a
domain which would further prove useful - law.