

T.C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

POWER AND RESISTANCE AS DYSTOPIAN CONCEPTS: AN ANALYSIS OF
GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR* AND KAZUO ISHIGURO' S *NEVER
LET ME GO*

YÜKSEK LİSANS TEZİ

HAZIRLAYAN

Muradiye KIYAK

TEZ DANIŞMANI

Assoc. Prof. Dr. Azade Lerzan Gültekin

Ankara-2014

T.C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

POWER AND RESISTANCE AS DYSTOPIAN CONCEPTS: AN ANALYSIS OF
GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR* AND KAZUO ISHIGURO' S *NEVER
LET ME GO*

YÜKSEK LİSANS TEZİ

HAZIRLAYAN

Muradiye KIYAK

TEZ DANIŞMANI

Assoc. Prof. Dr. Azade Lerzan Gültekin

Ankara-2014

T. C.

ATILIM ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

Muradiye Kıyak tarafından hazırlanan "Power and Resistance as Dystopian Concepts: An Analysis of George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro's *Never Let Me Go*" başlıklı bu çalışma, 18.09.2014 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyat Anabilim dalında Yüksek Lisans tezi olarak kabul edilmiştir.

Prof. Dr. Oya Batum Menteşe (Başkan)



Prof. Dr. Ufuk Ege Uygur (Üye)



Assoc. Prof. Dr. Azade Lerzan Gültekin (Danışman)



ACKNOWLEDGEMENTS

First and foremost, I would like to acknowledge my deepest gratitude and appreciation to my advisor Asso. Prof. Dr. Azade Lerzan Gültekin for her professional guidance, advice, kindness and encouragement throughout my thesis. Her guidance, motivation and positive energy helped me all the time of research and writing of this thesis. I am extremely indebted to her for her support.

Furthermore, I am deeply grateful to Assist. Prof. Dr. Evrim Doğan Adanur for her constructive advices, cheerful approach and psychological support. Also, I would like to express my sincere gratitude to Prof. Dr. Oya Batum Menteşe for her contributions to my studies.

Special thanks goes to my beloved sisters and brother for their encouragements, psychological and spiritual support. They were always with me while I was while I was completing my studies.

Finally, I owe many special thanks and gratitude to my wonderful parents, my father Muhammet Kıyak and my mother Rukiye Kıyak, for their love, patience and support. They are my beloved ones. Their love and affection were the source of motivation in this process. Without their support, it would be hard for me to present this thesis properly. I am always proud of them.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	i
TABLE OF CONTENTS.....	ii
1. INTRODUCTION.....	1
1. 1. Introduction to Term Utopia.....	5
1. 2. Utopia versus Dystopia.....	13
1. 3. Literature of Dystopia: <i>Brave New World</i> and <i>Fahrenheit 451</i> as early Dystopian Novels in the Twentieth century.....	20
2. AN ANALYSIS ON THE GENRE OF DYSTOPIA IN THE NOVEL <i>NINETEEN EIGHTY-FOUR</i>	27
2. 1. Author's Biography and Art.....	27
2. 2. The Concept of Dystopia in Dystopian Novels.....	32
2. 3. <i>Nineteen Eighty-Four</i> as a Dystopian Novel.....	38
3. AN ANALYSIS OF <i>NEVEL LET ME GO</i> AS A DYSTOPIAN NOVEL.....	63
3. 1. Author's Biography and Art.....	63
3. 2. <i>Never Let Me Go</i> as a Dystopian Novel.....	66
3. 3. A Comparison of <i>Nineteen Eighty-Four</i> and <i>Never Let Me Go</i> as Novels of Dystopia.....	80
4. CONCLUSION.....	95
BIBLIOGRAPHY.....	98

ÖZET.....103

ABSTRACT.....104

GCCRIS

1. INTRODUCTION

This study analyzes two great novels, *Nineteen Eighty-Four* by George Orwell and *Never Let Me Go* Kazuo Ishiguro in terms of dystopian fiction. Beginning with the definition of utopian fiction and then moving a survey of the development of dystopian fiction, this thesis aims to explore the dystopian concepts in George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro's *Never Let Me Go*. The two novels are analyzed with regard to their similarities on the concept of dystopia.

The first chapter of this thesis provides an introduction to the terms "utopia" and "dystopia". Having given the definition of both terms, some defining characteristics of utopian and dystopian fiction are highlighted. Both terms are examined as the branch of the same genre. Although utopia and dystopia are contrast terms in their meanings, they feed each other. They are the terms that define each other. It is utopia that gives way to the development of dystopia because we know dystopia through the definition of utopia. Therefore, they are the different side of the same coin. Additionally, in the first chapter, utopian and dystopian fiction are compared through some well known examples like Thomas More's *Utopia* and Aldous Huxley's *Brave New World*.

In the second chapter of this study, the defining characteristics of dystopian texts and the narration techniques applied in those texts are explained. This is followed by the analyzing of George Orwell's great work *Nineteen Eighty-Four* as a work of dystopian fiction. The totalitarian governmental system, the relationship between the ruler and the citizens, the hierarchical class system, the restriction of freedom, destruction of traditional idea of family and love, and the manipulation of human mind and bodies are scrutinized.

The third chapter of this thesis examines Kazuo Ishiguro's influential novel *Never Let Me Go* as a work of dystopian fiction. The issues of individuality, the repressive system,

manipulation of language, manipulation of human body and mind, the emotion, ideas and acts of clones in *Never Let Me Go* are examined.

This is followed by the comparison of these two great novels, Orwell's *Nineteen Eighty Four* and Ishiguro's *Never Let Me Go*. These two influential novels are firstly analyzed in terms of their similarities on the repressive system that rule their societies. In order to keep its power and in order not to disturb status quo, this repressive system uses different methods as Louis Althusser asserts, Ideological State Apparatuses and Repressive State Apparatuses. As examples to this Ideological and Repressive State Apparatuses, the government in these novels uses manipulation, propaganda, pressure, surveillance, violence and torture. One of the striking method that both system uses is surveillance. At this point, we take Michael Foucault's idea of "Panopticon" as an example to the practicing of this surveillance in *Nineteen Eighty-Four* and *Never Let Me Go*. One of the important figures in critical theory, Foucault dealt largely with the concepts of discourse, knowledge and power. In one of his influential works, for instance, *Discipline and Punish* (1977), "Foucault describes the way that power has been exercised in different areas in Europe, moving from the public spectacle of the tortured body of the individual deemed to have committed a crime to the disciplining, incarceration and surveillance of those convicted of crimes in the present day" (Mills 42).

In his work, he analyzes the way the system exercises power within a society from brainwashing to torturing through the use of variety of mechanism and techniques. He analyses many institutions from hospitals to the prisons and finds out some common disciplinary practices that they have in general (43). According to Foucault, discipline is "a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets; it is a 'physics' or an 'anatomy' of power, a technology" (*Discipline and Punish* 215). According to Foucault, during the seventeenth and eighteenth centuries, the disciplines became forms of domination and techniques that affects

people's minds and life. It has such a specific technique that the individual becomes its object and "instrument of its exercise" (*Discipline and Punish* 170). As Foucault claims,

disciplinary power is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection (*Discipline and Punish* 187).

Therefore, one of the disciplinary structures that Foucault pays attention is a Panopticon. Foucault takes this theory from Jeremy Bentham (Posner 184). Bentham designed a circular building with a watch tower at the center, surrounded by prison cells and this panopticon is designed in such a way that the people in it can be observed and controlled at any time. The architectural perfection is designed is such that even if there is no guardian present, the gaze and the power system will work efficiently (Rabinow 19). As Foucault asserts,

Hence, the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary... (201)

All the prisoners in this building somehow know that they are being watched but since they can never be sure when they are watched or by whom they are watched, they felt this pressure all the time. The prisoner cannot see whether or not somebody is in the tower, so he must constantly behave as if he is always watched. As Rabinow says, if the prisoner is never sure when he is being observed, he becomes his own guardian" (19). For Foucault, it is a way of

controlling and shaping one's mind. Therefore, the individual is forced to internalize "the disciplinary gaze" (Mills 46). This is certainly the case in Orwell's *Nineteen Eighty-Four* and Ishiguro's *Never Let Me Go*. Besides, manipulation of language and destruction of traditional idea of family is also common characteristics of both novels. In order bind them to the realities, the powerful system plays with its citizen's mind, their perception and their view of life. In *Never Let Me Go*, the system manipulates clones from the very beginning, from their childhood in order to make them to accept their clone situation and sacrifice themselves. Finally, in the last part of the third chapter, the relationship between power and resistance in both novels are examined.

On the whole, the aim of this study is to explore the dystopian concepts in George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro's *Never Let Me Go*. In this respect, it is explored that as concepts of dystopian fiction, power and resistance coexists.

1.1.Introduction to the Term Utopia

Ever since ancient times, human beings have frequently thought about the ways to create ideal societies, imagine a better future and life for themselves. Just as the imagination helps to construct reality, various facts and realities also help to shape people's imagination and dreams. In the same way, any unpleasant and oppressing situation that people are in, force them to question their society and to dream for a better one. The problems and ills in their societies make them think about creating better life conditions. Hence, people begin their quest for the ideal societies and "man has tried to arrive imaginatively at the condition of paradise on earth" (Elliott 10). What they usually try to do is to reach and attain "utopia". The word "utopia" comes from two Greek words "eutopos" and "outopos", so utopia is translated from Greek as both "good place" and "no place" (Bagchi 1). In this respect, utopia, in general, is a place of bliss, a world of hope, world of dreams, world of perfection, so it is a place which is nowhere (2). That is why, the world of utopia is commonly thought to be more rational, more liveable, and more humane than the one we live in and its socio-economic and political system is clearly superior to the present day society (Walsh 25).

The term "utopia" is first coined by Thomas More in his famous work *Utopia* (1516) and from then on utopian fiction came into being as a genre. Yet, before talking about this well-known work, it is important to know about Plato's influential work *The Republic* as the representation of the ideal state because Plato is the one who helped and influenced other writers on the emergence of this form. Although Thomas More is thought to be the one who coined the term, it is generally considered that Plato's *The Republic* gives birth to the genre that is known today as utopian fiction. Plato's *Republic* is one of the most influential and powerful classical Greek works in terms of its effects on the writers in later utopian tradition, particularly on Thomas More. It is a philosophical text related mostly with the idea of justice and how to live a just and ideal life (Booker *Dystopian Literature* 60). According to Kumar,

The Republic is a communist society like Thomas More's *Utopia*. In *The Republic*, there is communal way of living which includes common property, common military training and prohibition of money (26). In his famous work, Plato divides the society into three classes; philosophers (the ruling class), guardians (the middle class) and workers (the lower class). According to Plato, philosophers should be the rulers because they are the ones who have the knowledge, wisdom and virtue. He does not seem to give much importance to blood or inheritance but gives importance to intelligence, wisdom and character. Moreover, for Plato, another significant element for the goodness of the community is social justice. According to Plato, these are the key steps for an ideal community and almost perfect society. These are Plato's ideas for a better life. Through his influence, other writers have begun to develop the term utopia as a genre (Walsh 37).

However, Sir Thomas More was the first to apply the word "utopia" to a literary genre by naming his work *Utopia* (1516) in which he created an imaginary land, an ideal state. Thomas More is one of the key figures in literature and he has become one of the forerunners of the genre utopia with his major work *Utopia*. In general, More's book gives the utopian genre its name and it gives way to the birth of a new literary form. The book is composed of two parts; in the first part, More gives us a picture of a society that is not unfamiliar and that is not far from our world. In the first part of the book, he basically "describes the social ills of early sixteen century Europe" (Booker *Dystopian Literature* 53). In the second part of the book, however, he introduces us his vision of a new community in which the problems in the first part of the book are solved. More describes the social, economic, religious, political conditions of his imaginary society on this utopian island, as Kumar puts forward,

all the private houses are exactly alike; the doors have no locks, and whose will may go in, for there is nothing within the houses that is private or any man's own...The utopian change their houses by lot every ten years, to prevent

feelings of possessiveness developing...Severe crimes are punished not by death but by bondage. For these cometh more profit of their labour (21).

Briefly, in his utopia, Thomas More creates an island where there is no money, no war, no private property, no personal conflict and no inequalities.

According to Krishan Kumar, the community created by Plato and More are both communism societies because in both, he says, “community of property serves a more general scheme of communal living involving the prohibition of money, common military training, common education, common habitation and common dining” (27). It is clear that Plato and More’s attitude particularly towards property and money are quite the same. They are probably the first early writers who have tried to find the reasons that give way to serious problems, ills, disorders and disturbance in the world. That is why, money itself is abolished in both communities. However, Plato and More’s visions on classes seem different. Kumar argues that

The whole communal order of *The Republic* is directed to the creation of a self-enclosed, insulated elite, separated from the masses whose life they do not share and on whose labour they depend. By contrast, the communism of More’s Utopia underpins the social existence of all citizens. The education of all utopians is the same: all have an equal voice in the choice of magistrates...(27)

As seen, Plato and More have similar ideas about money, property and community but in terms of classes, they seem to have different visions. Plato seems to give more importance to the elite and philosophers, so his utopia seems a rather "aristocratic vision" but More's is "egalitarian" (26). Kumar emphasizes on the contrast between Plato' and More's utopias, arguing that

the communism of the ideal life is restricted in *The Republic* to the Guardians. By contrast, the communism of More's *Utopia* underpins the social existence of all citizens. The education of all utopians is the same; all have an equal voice in the choice of magistrates; the use of money is prohibited throughout utopia; and no distinctions of rank or privilege are recognized (27).

Anyhow, in both books, we are given distant cultures that writers establish their alternative vision of societies. The aim in both books seems, to find solutions for the turmoil and conflicts in their societies and create a better liveable world.

Soon after More's influential work, other utopian works were also published, including Thommaso Champanella's *The City of the Sun* (1602-623), Andrea's *Christianopolis* (1619) and Francis Bacon's *New Atlantis* (1627). Then, utopia began to take a new form with the new elements and methods that writers used in their works. For instance, science began to be used in utopian works as Kumar asserts,

Campanella's *City of the Sun*, first circulated in manuscript form in 1602, deserves the accolade of being the first utopia to make science and scientific research central to its vision. But it was undoubtedly the *New Atlantis* which was most influential in fixing the association between science and utopia (30).

Although it is hard to categorize all utopian works in the same way, it is possible to find some common elements in utopian fictions. In his book, Walsh, for instance, juxtaposes some presuppositions about human nature in utopian works. First of all, in these works, we mostly see a common assumption about human nature. We observe the idea of the inherent goodness of men; man is morally good but can be influenced by the corruption in their society. As Walsh points out, "his evil can be eliminated or reduced to manageable proportions by a good environment, education, moral training, perhaps even by genetic controls" (71). Therefore, in

utopian world of view, there is the idea that man is naturally good but can be corrupted by some other forces. As a result, because of his/her good nature, he/she can be purified from these evils through education and training. It is the influence of Renaissance humanist thinking which regards man not as a perfect being but as a perfectible being through right education and discipline. Furthermore, in utopian society, there is no difference between the happiness of the individual and that of the society because man is guided by his/her logic and will work for better society, for “total happiness”, not just for his/her happiness (71). There is an idea of community in utopias because they have no private property and they live in equal standards. Therefore, the happiness of others is as important as your happiness. Man’s earthly welfare is much more significant than any other thing (72). Thus, the main concern of the utopia is to create social harmony by eliminating the conflict in this community. Briefly, it is a society which allows personal fulfilment without the possibility of exploitation, which presents social harmony without becoming life denying and without restriction, which achieves order without discrimination or pressure, and which maintains stability without becoming hopelessly rigid (Ruppert 103).

Utopian fiction seems to continue throughout the twentieth century but with a complexity and scepticism, because through the nineteenth century, the nature and form of utopia started to change with some developments and transformations in the world. Particularly, in the twentieth century, the utopian visions of the world faded and a new kind of world came into being. This new order of the world has made people question themselves and their past. It was not the world that they wanted or the world that they preferred to live in or was the one that they had once which was like a paradise when compared with the new one. They dreamed about freedom, happiness, individuality, unity, and order but they now ground themselves in a chaotic, depressing, dark, disturbing and fragmented world. The question at stake was then is why the positive utopian thinking turned into being a negative

thinking? What were the reasons behind this dramatic and drastic transformation from optimism to pessimism, from hope to hopelessness? Krishan Kumar, in fact, gives a perfect answer to this question by asking a crucial question; “how could utopia stand up in the face of Nazism, Stalinism, genocide, mass unemployment and a second world war?” (381). Thus, according to some scholars, like Kumar, the events or changes that gave way to this transformation are the first and second world wars, the October Revolution of 1917 in Russia, Nazi Germany, progresses in science and technology, and the rapid expansion of consumer capitalism (99). These are just the main terrors of the twentieth century world but there are also other problems like famine, disease, unemployment and depression.

All these disasters and negative incidents, and world wars seem to be the turning point in human lives. Because of these wars, people lost everything they believe in; their hope for future, their dreams, their beliefs... These wars had shattered not only their life but also highlighted the insignificance of human life. Because of living under the constant destruction of war and death, men recognized that they might die at any minute without any reason just like an insect. It is a mad world in which human life means nothing. Hence, having realized that nothing was like it used to be any more, People's vision towards life had also dramatically changed. In the past, everything had a reason and people were able to find answers to their questions because of their belief in religion and chain of being, but in the twentieth century everything is fragmented, strange, unknown, and turned upside down.

As a consequence of these changes, the imaginative visions of ideal society took a turn toward the chaotic world and the ideal utopian solutions were turned upside down and became nightmare possibilities (Elliott 102). In fact, through technological developments, people had the idea that utopia has become more attainable. They came to believe that the world they dreamed about was coming true and they began to believe and follow their leaders. Yet, using technological developments and power, their leaders destroyed their citizens' individuality,

destroyed unity and humanity. According to Ruppert, after Hitler and Stalin, the hope for utopia and to have such a perfect society with a perfect leader turned out to be a dream, because people faced so many hardships, inefficiencies and disturbing events that they lost their hope for future and for humanity. As these leaders gained power, they began to use it for their own benefit and against people. They began to use technology not for humanity but for creating weapons, bombs and other weapons of mass destruction. People were frustrated and lost their hope because they had thought that they had ideal leaders but it was not the case. In these societies, the law of human rights does not work. Instead, the rule of merciless dictators and the harsh regimes work, which they practiced on their citizens to maintain their power.

The emergence and apparition of consumer capitalism is also regarded as another strong reason for this dramatic shift from positive utopian thinking to negative pessimistic vision. It is a kind of system that turns people into slaves and deprives them of their individuality. People became part of this system unconsciously and they lose all the values that make them human beings. They hardly ever see their friends, relatives or even families because they either have to work like slaves or have many things to do with their technological devices because they can afford technology. These conditions pressured individuals and alienated and distanced them from their own realities. This is the result of industrialized, centralized and mechanized society and in such a society, it is very easy for the authority to use the capitalist system for manipulating people to maintain the power to control them. Robert Elliott sums up this shift in these words, “utopia is a bad word today not because we despair of being unable to achieve it but because we fear it. Utopia itself has become the enemy” (89).

In short, these are some crucial reasons that gave way to this dramatic change over the world. In the past, people had utopian visions, paradise-like dreams, but now even though their dreams have almost come true, there is now a strange and brave new world that they do

not know how to deal with. Hence, after the world of hopes, ideals and perfection, now we have the world of “dystopia” or “anti –utopia”.

GCCRIIS

1. 2. Utopia versus Dystopia

In general, utopia can be described as an imaginary society that allows personal fulfilment without the possibility of repression and exploitation. Dystopia, on the other hand, can be described as an imaginary society that is hopelessly rigid and chaotic. Although, from their definition, we get the idea of their direct contrast, utopia and dystopia are, actually, two sides of the same coin. They are contrast concepts but interdependent (Kumar 100). It is utopia that gave way to the development of dystopia, so dystopia defines itself through its contrast to utopia. As Ruppert puts forward, "we know what utopia is by knowing what it is not" (103). It is utopia's heaven like vision that helps dystopia to present its hell like vision. Therefore, there is a close relationship between utopia and dystopia as Kumar asserts, "anti-utopia draws its material from utopia and reassembles it in a manner that denies the affirmation of utopia. It is the mirror - image of utopia - but a distorted image seen in a cracked mirror" (100). Drawing its material from utopia, dystopia is not completely a different genre from utopia. Hence, while defining both genres, we need to show both their similarities and differences in order to state their characteristics.

As utopia takes in a positive and joyful future, dystopia is concentrated on a dark, depressing, blackest and negative future. In utopian and dystopian communities created by authors, there are different techniques, systems and principles from the world that we live in. Yet, in any case, while one of them offers "delight", the other one offers "horror" (Kumar 125). In utopia, the society depicted is generally based on equality, happiness, satisfaction, economic and political prosperity but in dystopia, there is misery, inequality, injustice and abuse.

In the first place, in utopian fiction, there is mainly the idea of the goodness of humankind. They believe that man is actually good but corrupted by evil systems. However, in dystopian vision, this idea does not appear much. Dystopian writers do not seem to deny

the goodness in man but they say there is not such a strong and constant goodness in man to depend on (Walsh 166). When we compare dystopian writers with utopian writers concerning their ideas of the goodness of mankind, the anti-utopian writers are not so optimistic about it. That is why, in their works, there are generally characters who are greedy and cruel towards weaker ones. For example, in George Orwell's *Nineteen Eighty-Four*, the state is uncaring and brutal towards its citizens. The Party uses every means, even economy, and creates imaginary situations for economic affairs. They change economy as they wish. Due to the manipulation of human mind, people do not question these wrongdoings in their society:

It appeared that there had been even demonstrations to thank Big Brother for raising the chocolate ration to twenty grammes a week. And only yesterday, he reflected, it had been announced that the ration was to be reduced to twenty grammes a week. Was it possible that they could swallow that...Yes, they swallowed it. Parsons swallowed it easily... (67)

In Kazuo Ishiguro's dystopia, *Never Let Me Go*, nobody cares about clone population's welfare, but when times come, they will use these clones' bodies to make their own lives longer and better whenever it is necessary.

Moreover, according to some utopian writers, there is not a division between the happiness of the individual and that of the society. In the utopian society, the aim is to live in a peaceful environment with a perfect harmony. Thus, there is no difference between the happiness of an individual and that of society (Walsh 166). There should be common property and communal way of living. Therefore, in order to live in a perfect harmony, citizens sometimes need to think and act together. There should be no discrimination between people. For example, in More's *Utopia*, More depicts a community which shares a common culture and way of life. However, as Walsh claims,

the dystopian says this is true in heaven, but not here. When men submerge themselves in the social whole they are engulfed in a magnification and multiplication of self...The dystopian also asserts that too much emphasis on the well-being of society can lead to a world in which the collective whole is flourishing but not a single one of the automata inhabiting it is capable of happiness (166).

Dystopian writers seem to be against this idea of having the same happiness with the rest because every individual has a different taste and different world view, so it seems impossible for them to share the same happiness all the time. However, in dystopian novels, those who rule may claim that their only intention is to work for the welfare of their society as in Ishiguro's novel. In fact, the students are chosen simply to make a small ruling minority's lives longer.

Another important point that utopian and dystopian concepts differ, is their views on scientific and technological advances. While in utopian societies technology and science are believed to bring innovations that improve human living conditions, in dystopian societies, the advanced technology and science usually enslave humans. In *Brave New World's* dystopia, for example, people cannot live without the medicine *soma* that gives them pleasure and make them forget their pains. Other than that the state uses technology and capitalism against its citizens to numb their minds and souls. In *Nineteen Eighty-Four*, the technology is totally against humanity because the Party uses media, propaganda, telescreens in order to control and suppress the population. The Party puts pressure on people through these developments.

Furthermore, what is most looked forward in utopian societies is the concept of justice. They seek justice both in state and in society (Walsh 171). According to some utopian writers, the main reason of the corruption in the world is attitude to injustice. Thus, they, first of all, try to find the reasons of this injustice and inequality in the society. Both Plato and

More take money and private property as the reason of this chaos, so in both of their utopias, there is the abolition of money and private property. Yet, they differ in terms of their ideas on education and class system. According to Plato, in order to set up a just society, there should be division among labours. Every person is suited for a certain job and he/she should do his/her work, so social stability will be provided. And also, for Plato, the rulers should be philosophers because they are the qualified ones than others. Thomas More, on the other hand, arranges similar working standards and working hours for people. Yet, although they are different in some of their utopian visions, basically both writers seek the ways to eliminate the greediness, corruption, vanity and crimes in their societies.

In anti-utopian works, on the other hand, the laws of justice do not work. Generally, there is not social equality among people and they do not have any rights to protest. There are hierarchical social classes in these societies. While some lucky ones seem superior, some others are inferior and it's their destiny. There are many inequalities in their lives. In Huxley's dystopia, *Brave New World*, for instance, people are divided into classes and there are sharp divisions between them starting from smart ones to inferiors; Alphas, Betas, Gammas, Deltas, and Epsilons. Everybody in the system, however, seems to be pleased with their situation except for some marginal characters who are conditioned from their very early age. The rest of the population seem to be obedient because their brains are washed, and they had already lost their individuality. In Orwell's dystopia, in the same way, there are Party members; Outer-Party and Inner-Party members. And also, there are Proles, populations who are the lowest part of the society. Other than these inequalities, when you commit a crime, you have no right to defend yourself. As an individual, you are always alone and succumbed.

In utopian quest, what is demanded is an ideal community which posses a perfect socio-political legal system and circumstances. The rulers in this community try to create perfect environment governed by the laws that provide equality, freedom, and happiness to

everyone. In dystopian communities, however, the state is represented as brutal and uncaring. Rather than working for the goodness of the population, the rulers, in dystopian communities search the ways to control and suppress the citizens in order to secure their position and their own interests. They condition, manipulate or brainwash the citizens by using various types of methods including advertising, media, regulations, technology, and philosophical or religious ideologies:

The horrible thing about the Two Minutes Hate was not that one obliged to act a part, but that it was impossible to avoid joining in. Within thirty seconds any pretence was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledge-hammer, seemed to flow through the whole group of people...(Orwell 17)

The aim is not to educate people, on the contrary, they try to keep people illiterate. Therefore, they will maintain their domination. It is such an egoistic, repressive and cruel system. In Ray Bradbury's famous dystopia, *Fahrenheit 451*, for example, the state represses the intellectuals and forbids the reading of essential books. People's minds are filled with unnecessary things from TV, advertisements, such as products for consumerism. Nobody is interested in the realities of their world or what is really happening around them because they are blind to them. Books, which are seen as threats to status quo, are abolished and burned. Thus, it seems that whereas utopian rulers seek ways to provide social harmony, dystopian rulers create social chaos.

Unlike dystopian vision, utopia is not against freedom. Walsh asserts that utopia struggles to give "true freedom, as individual men and women find their own destiny fulfilled by co-operating freely with the purposes of society" (71) Utopia creates an earthly welfare by rational planning but according to dystopian writers it is not so easy. For some dystopian writers, although utopia seems to promise freedom, it is not so possible for an individual to

flower as a part of the social whole. As an individual, he/she has his/her thoughts, ideas, longings and emotions, so his/her utopia can also be a dystopia of others who have different world views (74). At this point, dystopia comes into existence. In dystopia, freedom is totally destroyed. What is left is artificial liberties. In *Nineteen Eighty-Four*, people have no right to write, to question and even to think freely. There is always a crime of thought. In *Never Let Me Go*, clones have no rights even on their own bodies. Both their bodies and minds are exploited.

Even though utopia and dystopia seem to differ in many aspects, they share some important points. After all, in both utopian and dystopian communities, what is aimed is to alter the existing social order. As Ruppert claims, "their shared effects lie in their thought - provoking power, in their capacity to intensify contradictions and to arouse a desire for change. The enemy of both utopia and anti-utopia is the status-quo, which both seek to transform" (104). While utopia gives the reader a hopeful image with a heaven-like picture that awakens our desire for change, dystopia provide us a negative picture that is full of hopelessness that arouses our fears even if it may seem a hopeful image with a heaven-like picture at first glance (104). In other words, in utopian fiction, by creating a perfect environment, the writer tries to "make us aware of the distance between "the is" and "the ought". In dystopian fiction, however, this is done through satire and parody. They reimagine their present and create a plausible future.

As a final point, although these two genres sometimes challenge each other, they flourished side by side and they coexist as Kumar asserts,

the tension between the two remained, linking them in a single arc. The underlying unity was a necessity of their continuing mutual survival. They fed off one another, deriving an equal and opposite energy from each other's affirmations and negations (126).

As hopeful and joyful picture of utopia life gives way to the emergence utopian fiction, the dark and distorted image of life gives way to the existence of dystopian fiction. The dystopian literature and its main concepts and themes will be analyzed in detail in the next section.

GCPRIS

1. 3. Literature of Dystopia: *Brave New World* and *Fahrenheit 451* as early Dystopian Novels in the Twentieth Century

As traumatic consequences of the First World War, the ideas of utopia began to disappear day by day because any hope for a better future was being replaced by fear. It was the time of war, horror, fear, chaos and pessimism so it was the era of dystopia. As Kumar states, "it was now a future to be feared" (225). In art and literature also, there is a dramatic change from the world of utopia to dystopia. Dystopian literature has apparently flourished with the writings of great scholars and novelists, including Yevgeny Zamyatin's *We* (1921), Aldous Huxley's *Brave New World* (1931), George Orwell's *Nineteen Eighty-Four* (1948) and Ray Bradbury's *Fahrenheit 451* (1951) as early well-known novels in the twentieth century. Following these famous novels many other novels appeared in the twentieth century. A *Clockwork Orange* (1962) by Anthony Burgess, *The Handmaid's Tale* (1985) by Margaret Atwood, *The Giver* (1993) by Lois Lowry and *The Ice People* (1999) by Maggie Gee are among the well-known dystopian novels. A dystopia, in literature, generally features a futuristic society under a repressive authoritarian or totalitarian government. It is a negative utopia that reflects the world as bad as possible. According to Keith Booker, dystopian literature,

... situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems based or through the imaginative extension of those conditions... (3)

This arrant utopianism that Booker puts emphasis on, has later become the enemy of man. The idea of communal satisfaction and hedonistic and utilitarian life will later affect human

life in a negative way. It will kill human creativity and individuality as in the case of people in *Brave New World*. There will be people all of whom seem to belong almost to the same class that probably under the control of a powerful system. That is to say, the whole community seeming to consist of a single class, in short, of those who are ruled by an authoritarian government. Although they seem to be free and doing their own work, they are, actually, bound to each other because they need to work and live together and behave according to rules. Therefore, there will not be a different voice, but sameness and silence. Both utopia and dystopia seek to alter the social order systematically but utopia tries it through dreadful perfection. Unlike the perfect ideal society of utopia, which guarantees social harmony, in dystopian work, there are manipulation, commodification, consumerism, exploitation, contradictions, repression, captivity, and dehumanization. These are utopias whose systems do not function properly because they are politically repressive systems. Therefore, they are no longer utopias. On the contrary, they are dystopias that are going wrong. In dystopian works, the events are often exaggerated but the writer takes his/her material from the real life, so the story is not so different from that of our world. Therefore, we are familiar with dystopian vision of life but the world of the characters in the novels are more frightening and flawed than the one we live in. Although it is difficult to generalize, there are some common dystopian subjects and elements that the writers use in their works. Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* are well known examples of the genre.

In the first place, in many dystopian novels, there are dehumanizing effects of scientific and technological developments in humans' life. Although developments in technology and science are known to be essential for making human life easier and livable, in negative utopias, advanced technological developments are generally turned against citizens and used as a tool to control and manipulate the population. In *Brave New World*, especially, there is great emphasis on this issue. Probably, the most striking side of this highly advanced

technology is genetic engineering techniques used in *Brave New World* society (Booker *Dystopian Literature* 172). Babies, for instance, are not born naturally anymore because most of women are sterilized. Babies are created in tubes artificially and then they are conditioned. Nothing has remained natural and everything is human made in their society. Natural, for them, means primitive and disgusting because even their human nature is artificial. Babies are given electrical shock in order to internalize what is ordered to love and hate:

Books and loud noises, flowers and electric shocks - already in the infant mind these couples were compromisingly linked...They'll grow up with what the psychologists used to call an "instinctive" hatred of books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives.' (Huxley 17)

Everything is planned beforehand and people's life are predestined in order to provide stability. There is class system among people such as Alpha, Beta, Gamma, Delta or Epsilon. The class they belong to shows their physical and intellectual capacity. They are all conditioned beings and they know what they have to do and not to do. Therefore, by producing artificial humans, the system creates predictable people that will maintain social stability.

In dystopian literature, there is also great emphasis on the political system that rules the society whether directly or indirectly. The system is generally repressive, dominant and strict. We see cruel dictators who maintain their power through authoritarian or totalitarian regimes. The rulers use media, economy, technology science, propaganda and slogans in order to control the population. They do not give importance to individual rights. What is important for them is just their own status and existence. In *Brave New World* again there is a totalitarian state which creates a capitalist system to manipulate people's minds and bodies. In

the novel, the year is 632 A. F. (after Ford) which represents Henry Ford, who is almost worshipped in the novel:

'Oh Ford, Ford, Ford,' it said diminishingly and on a descending scale. A sensation of warmth radiated thrillingly out from the solar plexus to every extremity of the bodies of those who listened; tears came into their eyes; their hearts, their bowels seemed to move within them, as though with an independent life. 'Ford !' they were melting, 'Ford !' dissolved, dissolved (Huxley 71-2).

Henry Ford is associated with the idea of mass production because he is the one who invents mass production of automobiles and gives way to an economic and social system that depends on mass production (Kumar 244). Then, people are encouraged to consume more than produce. It aims, as Kumar says, "to reduce the human being to the status of an appendage of the machine and to empty his work of all skill and significance" (244). Human beings' minds are shaped in such a way that they equated happiness with consumerism. They never use old materials or they never mend. Their rulers invent many slogans that encourage them to consume more and more: "Ending is better than mending". "The more stitches, the less riches; the more stitches..." (Huxley 42) By manipulating people, they also keep economy rolling through capitalism.

The concept of family is mostly discouraged in dystopian works. Family is an institution that holds individuals together and that includes love and sincerity. Yet, in dystopian fiction, what we are given is a shattered version of life, and family life is abolished. It is a threat to system because there will be love and loyalty between family members and it will be difficult for the state to control:

Our Ford-or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters-Our Ford had been the first to reveal the appalling dangers of family life. The world was full of fathers - was therefore full of misery; full of mothers - therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts - full of madness and suicide (Huxley 33).

Unlike *Nineteen Eight-Four*, in *Brave New World*, family life is totally abolished. There is no natural birth, so children are brought up without family love. The relationship between mother and child or father and child does not exist in their society. Even the words 'mother' and 'father' is ridiculed. Children are brought up in the Fertilizing Room, the Bottling Room, the Decanting Room and the Neo-Pavlovian Conditioning Rooms. Therefore, they will be conditioned according to state rules and they will be loyal to the state. They seem to maintain their status quo but in fact, it is the enslavement of human mind and body.

Moreover, what is most striking in negative utopias is that there are characters without identity and individuality. They all look like each other because they are brainwashed and manipulated. They are conditioned either from birth time, like in *Brave New World*, or controlled later through thought control or torture, like in *Nineteen Eighty-Four*. They are forced to sacrifice everything that makes them human in order to provide social harmony or the state's welfare. They sacrifice their ability to think, to question and to feel. They are now empty beings who are filled with unnecessary things like physical, mechanized and artificial pleasures. In *Brave New World*, for instance, everything seems to be perfect; they live as if they are in an utopian world as Mustapha Mond explains:

'Because our world is not the same as Othello's world...The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death;

they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers...(Huxley 194)

It is not like Shakespeare's tragedies because their world is devoid of passion, love, affection, sincerity, and compassion. Shakespeare's tragedies reflect real life and it is full of human dilemma, hesitation, grief, misery and unpredictable events. It reflects the life itself. However, the life that Mond describes here is stable, human made and artificial. It lacks everything that makes life attractive. Nobody is allowed to be alone but in fact, everybody is alone because everything is mechanized. According to Mond, they create a heaven-like world out of tragedies in which everybody is happy and satisfied. However, it is a world of turmoil because they create beings who cannot live without *soma* and who do not know the meaning of being an individual. This powerful cruel system do not only change natural world, they also change human nature.

As a final point it is important to mention that in dystopian fiction, there is mainly a conflict between "the demands of a conformist society and the desires of a nonconformist individual" (Booker, *Dystopian Literature* 173). Although most of the citizens seem to be obedient, there are some figures who are outcasts from the society they live in. They first begin to question the closed system they are in and then, they rebel and in the end, they mostly lose. In *Brave New World*, we have three outstanding characters, Bernard Marx, Helmholtz, and John the Savage, who seem to be outcasts from the society. In spite of being an Alpha and intelligent, Bernard is not happy with his life and he continuously questions his life. Yet, after John's arrival from Reservation, we realize that Bernard's rebellion is because of his physical inferiority. Helmholtz, on the other hand, seems to be closer to Savage in many ways and he is also an outcast because of his love of poetry, but he is again a conditioned being. John the Savage seems to be the protagonist who rebels against the system:

'We don't ,' said the Controller. We prefer to do things comfortably.'

'But I don't want comfort. I want God, I want poetry, I want read danger, I want freedom, I want goodness. I want sin.'

'In fact,' said Mustapha Mond, 'You're claiming the right to be unhappy.'

'Alright, then,' said the Savage defiantly, 'I'm claiming the right to be unhappy.'

(Huxley 211-212)

He was born in Indian Reservation and because of his mother and his race, he is again an outsider. Yet, he is the only one who remains human because he is not manipulated or conditioned. He has his feelings, ideas, passions and ambitions. Although in the end, the authority seems to win, even the rebellion of these three characters can be regarded as a hope for future.

Another well-known work of dystopian fiction is George Orwell's *Nineteen Eighty-Four*. Similarly, the theme of power and resistance and clash between state's and individuals' desires plays an important role in Orwell's novel. Like John's struggle to keep his individuality, in *Nineteen Eighty-Four*, Winston Smith struggles to find his lost identity. They are both marginal characters in their societies. They try to find their own way and their identities in this repressive, closed system. Because of all the dystopian side of the world that John is in, he loses his mind and commits suicide. Winston Smith is, on the other hand, is tortured and brainwashed. John and Winston question, struggle and rebel but they are still the victims of the powerful systems. They live in dystopian world that is full of hatred, misery artificiality. In the next section, some basic concepts of dystopian genre will be analyzed through this influential work *Nineteen Eighty-Four*.

2. AN ANALYSIS ON THE GENRE OF DYSTOPIA IN THE NOVEL *NINETEEN EIGHTY-FOUR*

2. 1. Author's Biography and Art

One of the most prominent figures of the English literature Eric Arthur Blair, better known as George Orwell, was born at Matihari in Bengal, India on June 1903, where his father was an administrator in the Opium Department of the Indian Civil Service (Chandra 1). In 1911, George Orwell was sent to St. Cyprians, a boarding school, where he was to be prepared for entrance to one of the good schools of England. Yet, the years that he spent there did not bring happiness to him. In his short story "Such, Such Were the Joys", Orwell gives us an account of his experiences about his childhood from his family to his school life. In this work we see that these four years in this school left profound emotional impact on him. He began to know the idea of favoritism, arbitrary rules, snobbery, and it may be the beginning of his realization of the injustice in life (Zehr 23). Orwell, probably, began to develop his ideas towards the victims and victimizers, authority, discrimination, life, justice... After the school at South Coast, he was enrolled in Eton in 1917 where he would be happier and would have possibility to improve himself intellectually. William Thackeray, Charles Dickens, William Shakespeare, Rudyard Kipling, Jonathan Swift, G. Bernard Shaw, Samuel Butler, Balzac, Emile Zola and Somerset Maugham are the ones that Orwell had been enthusiastic to read (25).

It is also important to note that that Orwell's relationship with his family was not so good. Not only his school life, his family life also seems to be full of misery. In one of his essays, Orwell writes,

My early childhood had not been altogether happy... One ought to love one's father, but I knew very well that I merely disliked my own father, whom I had

barely seen before I was eight and who appeared to me simply as a guff-voiced elderly man... I don't believe that I ever felt love for any mature person, except my mother, and even her I did not trust" (qtd in Meyers 4).

After his graduation from Eton, with the encouragement of his family, Orwell decided to join the Indian Imperial Police and was trained in Burma. He served there about five years and then he resigned his position in Burma because it was too much for such a sensitive, thoughtful and honest man to bear. The years that he spent in Burma were among significant times of his life both for his personality and for his development as a writer. First of all, Orwell's sense of social awareness was sharpened. He saw how people were often treated as inhuman objects, he saw the suppression, force, pressure, imperialism and the victory of the utilitarian power at the end (Chandra 3). By the end of five years, George Orwell writes,

"I hated the imperialism I was serving with a bitterness which I probably cannot make clear... It is not possible to be a part of such a system without recognizing it as an unjustifiable tyranny... I was conscious of an immense weight of guilt that I had got to expiate" (Meyers 23).

Burma years inspired Orwell to write his powerful work *Burmese Days* (1934) which is a satirical novel on the corruption in Burma and India (Meyers 10). Hence, composing and publishing (with difficulties) "Down and Out in Paris and London" (1933), *Burmese Days* (1933) and *A Clergyman's Daughter* (1935), George Orwell established his reputation as a writer and journalist (Rodden 3).

After completing his influential work, *The Road to Wigan Pier* (1937), Orwell went to Spain. His involvement in Spanish Civil War, which began on 17 July 1936, was the next important turning point in Orwell's life. He couldn't stay for a long time because he was shot through his throat and had to return to England. Although it was a short time, his experiences

in Spain effected him deeply (Rodden 4). Following the war, Orwell decided not to write a history or a political documentary of the book *Homage to Catalonia* but a personal memoir of it. Thus, he came to write *Homage to Catalonia* (1938) which "successfully transforms the documentary into both a descriptive and an expressive form that has made this one of the Orwell's most popular books" (Zehr 31).

While writing his next great work *Coming up for Air* (1939), Orwell was also fighting against his illness, tubercular lesion on his lung. However, despite of his poor health, he had never given up writing and continued to produce his well-known works. Then, he joined BBC in June 1941. He spent about two years there where he witnessed a great deal of propaganda. It was a frustrating job for him because it was an official propaganda rather than presenting the news. It was also the place where later would help Orwell to develop some ideas in his influential work *Nineteen Eighty-Four*, especially about objective truth (Zehr 33). In April 1942, during wartime, Orwell was disgusted with wartime propaganda on both sides. In his diary, he writes,

You can go on and on telling lies, and the most palpable lies at that, and even if they are not actually believed, there is no strong revulsion. We are all drowning in filth... I felt y-that intellectual honesty and balanced judgment have simply disappeared from the face of the earth... Is there no one who has both firm opinions and a balanced outlook? Actually there are plenty, but they are powerless. All power is in the hands of paranoiacs (Meyers 164).

After he resigned from BBC, Orwell joined the *Tribune* as a literary editor and he began to write one of his well-known great works *Animal Farm* (1945) (Rodden 8). Although Orwell is now one of the best authors and prominent figure of the time, he had many difficulties in publishing his works in his lifetime. Owing to his way of writing, that is to say, his satire and the way he reflects the objective truth, he found it difficult to publish his masterpieces.

Animal Farm is one of these works that the author had difficulties to publish. Although it was written between 1943 and 1944, *Animal Farm* was published in 1945 because of "the objections that arose over the books attack on Joseph Stalin and the Soviet Union" (Zehr 34). It was refused by a number of publishers but finally Fredric Warburg accepted it and it was published at the end of the war. As soon as it was published, it sold millions of copies and magnitude of its success surprised Orwell, as well (Meyers 107). In general, *Animal Farm* is "a political allegory on the betrayal of the revolutionary principles in Stalinist Russia" (Meyers 206). He took the Russian Revolution and its aftermath in his context and turned it into a simple form a fable but when we look under the surface we see more than of it. It is not just a story of animals, it is a real story, it is the story of the experiences that Orwell had in those years. It is the world that Orwell observes. as Dickstein writes,

Orwell brought together his gifts as a novelist with his commitment as a political writer. "*Animal Farm* was the first book in which I tried with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole", he wrote in his 1946 essay 'Why I Write'. The Spanish Civil War, which began in 1936, turned the storyteller and journalist into a political writer and the experiences of fighting in that war... (134).

Then, the popularity of this influential work was followed by the publication of his *Critical Essays* in 1946. Despite his deteriorating health, he continued producing his masterpieces which are widely read today. He began to work on his last great work *Nineteen Eighty-Four* (1949).

Like *Animal Farm*, *Nineteen Eighty-Four* is a product of the years of his experiences, particularly his experiences in Spain, his frustrations, and his ideas on justice and objective truth. As Meyers puts forward, *Nineteen Eighty-Four* is at once "a warning about the future, a

satire on the present and an ironic parody of the past" (146), as a dystopian novel where Winston refers to the existing conditions in Oceania, hoping for an anti-totalitarian regime:

To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone - to a time when truth exists and what is done cannot be undone: From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink - greetings ! (32)¹

The time Winston lives is the year of uncertainty and captivity. There is no freedom of thought and action. In this short paragraph, Winston summarizes the situation that he is in and he yearns for the past and for the future. The world that he lives is disturbing, dark and chaotic because it is a real the world of dystopia that prohibits freedom, individuality, justice, democracy, idea of self, thinking and questioning. In the next section, some common characteristics of dystopian fiction will be analyzed through the example of George Orwell's popular novel *Nineteen Eighty-Four*.

¹ Orwell, George. *Nineteen Eighty-Four*. New York: Penguin, 2013. Print.
Hereafter all the references will be made to this edition and only page numbers will be given.

2. 2. The Concept of Dystopia in Dystopian Novels

The critiques of the developments in the society resulted in the emergence of the dystopian literature. It is, of course, unavoidable for the writers to write in that way while living in an age of chaos, disorder and deficiency. They are the ones who can easily see the inconsistencies in their society and they want to make people realize it. Thus, dystopian novels have portrayed the political and social problems of the period they were written in. The unpleasant view that we see, therefore, were the reflections of the real world, not totally fiction. In general, we see past, present and reflections of unwelcome future in most dystopias. Published in 1949, George Orwell's *Nineteen Eighty-Four* will be a good example for us to comprehend the dystopian genre and its characteristics in detail. With his famous dystopia *Nineteen Eighty-Four*, Orwell clearly portrays us a dystopian world in which we see the violations of freedom, the total thought control, surveillance, brainwashing, manipulation, corruption and totalitarian regime that turns individuals into soulless beings like machines (Mohr 33).

Initially, dystopian fiction is set in the futures of varying degrees of remoteness; sometimes for future, sometimes near future. Although it is set in near future, dystopian works are realistic rather than fantastic. By creating such a setting, dystopian writers reassert the connection between the real and the imagined world, so they somehow intensify the actuality of the present. Thus, it can be fantastic, realistic and naturalistic all at once (Ferns 109). In the same way, *Nineteen Eighty-Four* is set in future but the events that happen in the novel are familiar to our world. While we are reading it, we do not feel this remoteness because the author takes her/his material from real life. Orwell began to write the novel after observing and experiencing all of the problems and events of his time. He saw the brutality of Stalin, Nazi Germany, the disappointment of Bolshevik Revolution, and the Second World War. In his work, Orwell portrays a society under a brutal dictatorship who uses different way of

techniques to dominate its subjects. We see never-ending wars, horrible living conditions, corruption, continuous surveillance; that is to say, a world in which individuality is a crime. It is, of course, an exaggerated version but it is not completely fantastic. It is rather "a realistic projection of the present and a nightmare vision of the future" (Meyers 148).

Moreover, in most dystopian novels, the government or the state is depicted as the absolute power. It is oppressive, dominant and controls all spheres of humans' life. People are generally considered as the property of the state, so they have to be loyal to the state and to do what they are asked. One of the general idea, conceived by dystopian states is that human beings are weak and irrational and they are unable to handle the burden of freedom; therefore, such ultimate powers seem to take the task of this burden providing people with a sense of happiness and security instead of a sense of freedom. Both in *Brave New World* and *Nineteen Eighty-Four*, the government usurps people's freedom and provides them with artificial and fake happiness instead (Patai 220). In *Brave New World*, people have sexual pleasure without any emotion and soma to distract them from the troubles and problems of their life. It is a kind of drug that makes them soulless beings like plants. It is a way of suppressing people and have total domination over them. Likewise, in *Nineteen Eighty-Four*, we have a new term "Doublethink". It is a way of keeping two contradictory ideas in your mind at the same time. They use it to blind people to reality and make them live in ambiguity. They cannot be sure of anything, even the year that they live in (Gottlieb 212).

These dictators seem to provide harmony and order but in fact, they cause people to live in fear and despair. In this authoritarian or totalitarian system, there is no place for the "I" and individuality. What is there is conformity, enforcement and repression. Everybody is expected to think and act the same, so that there will be order. In order to oppress people, firstly, they put an end to their freedom. In many dystopian works freedom is abolished or its borders are determined by the state. Freedom is an important part of the life that individuals

cannot live without. Yet, in dystopia, society is highly surveilled, regimented and controlled by ultimate powers (Ferns 110). In *Nineteen Eighty-Four*, the society is controlled by a totalitarian system. Every kind of human action is determined by the state. Winston, for example, is watched all the time by a system called telescreen. Even in his home, he cannot be free. In every part of this society, you see the face of Big Brother, who seems to watch them all the time;

The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the mental plague commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment (5).

Apart from freedom, in the works of dystopia, there is no place for love, friendship and traditional idea of family. The state tries to prevent any emotional experience, so individual bonding is abolished. They do not want any human values. Every kind of love is a threat to the system because love can bring unity between individuals. It is a harmful feeling that is difficult to handle and it is a threat to the state's control, therefore, it will be easier to cut the bonds beforehand. In the book, marriage is also just for the sake of the state. There should be no love and affection between the partners and it should be just for the procreation. As Alex Zwerdling puts forward,

Orwell describes a world in which familial loyalty is deliberately undermined so that the displaced emotions can be appropriated by the state. The solidarity of the family is treated as a threat to the Party loyalty and is therefore systematically weakened... Marriages are subject to Party approval and prevented if the partners betray too much affection. Sex is discouraged except as a means of procreation (75-6).

Furthermore, in dystopian societies, the ones who hold power begin to create their world, firstly, by penetrating into people's mind. They try to change people's thoughts and their ideas. They generally use a kind of thought control. In *Brave New World*, it is done through science. In *Fahrenheit 451*, the state empties people's mind and by making them busy with minor, unimportant details. In *Nineteen Eighty-Four*, it is practiced through new terms, like Doublethink and Newspeak. Furthermore, they provide this thought control via technology and media. As Mohr asserts, "Media technology is employed as a propaganda tool, for manipulating and rewriting history, and brainwashing and stupefying the willing populace of a leisure-oriented consumerist society into intellectual numbness" (31). Thus, by exploiting human body and mind, they transform not only the nature of the world but also human nature and turn them into slaves.

The potential dangers of technology and science is also very common subject in dystopian works. Generally, technological and scientific developments are seen beneficial advances in the world, but in these dystopian worlds, they are not any more. Technology and science have begun to be used in extremes and as Posner asserts, technology,

[threatens] freedom through its effect on privacy. The two nonautonomy aspect of privacy are solitude and secrecy, and to a totalitarian regime the social cost of both are great. In both *Brave New World* and *Nineteen Eighty-Four*, the high social costs of privacy to the regime, conjoined with technological advances that make it costly to maintain privacy, result in dramatically less privacy (188).

These developments may become out of control, leading people to an unknown future. Unfortunately, such perfect developments have turned humans' life into nightmare and in dystopia, we see how it is going to be in the future. Like media and other state apparatus, technology and science have also become "the slave of utilitarian ideology" (192). The Party

or the government uses technology as a weapon against the citizens. It becomes one of the most influential ways of controlling the society and maintain the social stability. The reason for the loss of privacy is mainly because of technology in *Nineteen Eighty-Four*. One of the technological innovations that is apparently referred to in the book is two-way telescreen which is "a powerful metaphor for the loss of privacy in a totalitarian state" (Posner 197).

It is also important to note that in dystopian novels mostly we have a character or characters who challenge the system. Despite all the oppressive social systems, they try to rediscover their humanity and they act against the state. In *Brave New World*, we have John and in *Nineteen Eight-Four*, we have Winston. Winston Smith, acts against the state, initially, by purchasing a diary and trying to write what he is experiencing. His love affair with Julia is his next stage of rebellion because love is forbidden by the state (Chandra 93). Since, Julia and Winston want to act against the state politically, they agree to do whatever asked to them:

'You are prepared to give your lives?'

'Yes'.

'You are prepared to commit murder ?'

'Yes'.

'To commit acts of sabotage which may cause the death of hundreds of innocent people?'

'Yes' (199).

They seem to be the only ones who are not satisfied with the system and who want to rediscover their individuality, so they are ready to fight against this oppressive powerful dictators. However, this rebellion cannot go very far because they know that in the end they will reach the inevitable end (Howe 63). We see conformity versus individualism, chaos

versus order, war versus peace and in the end humanity loses. All these situations, concepts and themes in dystopian novels will be analyzed in details in George Orwell's *Nineteen Eighty-Four* in the next section.

GCRIS

2. 3. *Nineteen Eighty-Four* as a Dystopian Novel

Published in 1949, months before George Orwell's death, *Nineteen Eighty-Four* has been continuously in print from that day to modern times and has been translated in many languages (Gleason 1). It is still among the most widely read books in the world. It is still so popular and remarkable. When we analyze it in this chapter, we will comprehend the reasons why it is popular even today.

First of all, reading Orwell's most of writings, we immediately sense that we need to know the age that he lived in order to understand him and his books. Like many writers, Orwell combines his literary genius with "powerful critiques of the existing social order" (Epstein 50). In other words, Orwell portrays social, economic, and political order of the society in which he lives through his fiction. We see the period he lives in through his lenses with its negative and sometimes positive aspects. Thus, we may say that he does not write just for the sake of art but he wants to awaken people and make them see what is invisible for them. He combines his experiences, observations with his artistic genius and presents us his great works that are both facts and fiction. Hence, in order to understand most of his writings, firstly we need to know the background, the age that they were composed in. In this respect, his writings are similar to both Charles Dickens's works, in which Dickens generally portrays social issues, and Jonathan Swift's satirical writings, especially his famous work *A Modest Proposal*. In these works, it is essential to know the age that they were written in, otherwise it will be in vain, tasteless and pointless to read them, because they are social and political works. Orwell's era may be said to have begun with the outbreak of the World War I, followed by the Russian Revolution, Spanish Civil War, oppressive Stalinist regime, Hitler's German Nazi regime, the Second World War and ended with the long years of the Cold War (Gleason 73). Before the first World War, there was a hope for man's individual and social perfectibility and these were clearly expressed in the writings of the Enlightenment

philosophers and the social thinkers of the nineteenth century. Yet, the first World War, in which millions died for the territorial ambitions of the European powers under the illusion of fighting for peace and democracy, was the beginning of the end of the hopes for future and humanity. It was the beginning of the destruction of "the western tradition of hope and to transform it into a mood of despair" (Fromm 132). This first World War was, of course, only the beginning, because as we have said before, there were other events followed as Eric Fromm puts forward,

...the severe economic crisis at the end of the twenties; the victory of barbarism in one of the oldest centers of culture in the world - Germany; the insanity of Stalinist terror during the thirties; the Second World War, in which all fighting nations lost some of the moral considerations which had still existed in the First World War; the unlimited destruction of civilian populations, started by Hitler... and continued by the use of atomic bombs (132)

All of these events contributed to the transformation of the world's view and way of living from optimism to pessimism, from hope to hopelessness and from utopia to the world of dystopias. The reason that we are talking about these events is that *Nineteen Eighty-Four*, as a novel, is also a representation of the era that Orwell lives. It will be not fair to categorize the book as only the nightmare vision of the future because it is clear that it is also a very realistic description of the present and the past (Meyers 126). It is apparent that the author takes its material from real events and arrangement of familiar world rather than "prophetic and imaginary speculations" (Meyers 135). Although he set his story in the future, his statements about the future were not imaginary speculations; on the contrary, they are the descriptions of the incidents that had already taken place. Thus, as Meyers asserts, Orwell "looked backward in time as much as he looked forward" (136).

Then, to answer the question why has Orwell created both familiar and unfamiliar, near and far future cannot be answered immediately because we cannot find the exact answer of it, but we may infer some logical answers after analyzing the books. When we read the book without any background information, we may miss the crucial idea that lies behind it but if we read it with enough knowledge, we will understand that the world he describes in fact is the world that we live in. It is not an imaginary world, it is not a distant future; it is a world that everything can happen at any time because it is the human world. Hence, Orwell might want,

to create a sense of familiarity in his readers, to establish a point of contact with their own world, so that the discovery of a brutal political system working with it would come with shocking force. By using the familiar background of his own times, and setting the novel in the near rather than - like Wells and Huxley - the distant future, he made it impossible for the reader to escape into the realm of exoticism or science fiction. It could happen here; it happened here (Kumar 297).

The kind of the book is also another controversial subject that we are going to deal with. In fact, it is generally not proper to categorize a book definitely because a book may include two or more genres at the same time. Writers sometimes compose the books in such a way that it becomes impossible to put them under an umbrella of a single genre. If you ask the writer herself/himself, she/he does too not give clear answers about the genre of his/her book because it mostly depends on the view of the reader. In the same way, *Nineteen Eighty-Four*, is analyzed, examined and categorized in many ways. Concerning the genre of the book, there are some common views. Krishan Kumar, for example, gives a very clear description of its genre. He asks,

Is *Nineteen Eighty-Four*, as so many readers innocently think, a prophecy of things to come? Or is it rather more in the nature of Swiftian satire, an attack on the present and a warning of worse to come if we do nothing? Are its targets more historically specific: is it largely an anatomy, in grotesque form, of the Nazi and Bolshevik regimes, on a projection of their totalitarian systems as a possible future for the world?... Are the autobiographical themes perhaps the key to the novel?... *Nineteen Eighty-Four* is conceivably of all these things, of course (288-9).

As Kumar puts forward, it is a kind of book that includes fantasy, satire and dystopian elements. Here, our point will be mostly about its dystopian side, because one of the most striking aspect of the book is its ability to combine the conventions of the kind of dystopian fiction with real events and situations (Booker, *The Dystopian Impulse* 70). The dystopias or negative utopias reflect "the mood of powerlessness and hopelessness of modern man just as the early utopias expressed the mood of self confidence and hope of post-medieval man" (Fromm 133). In dystopian visions, we see a world of bodies without souls, world of misery, darkness, pain, and pleasure in different meanings. In the same way, *Nineteen Eighty-Four* is replete with such dark, dystopian scenes.

First of all, on the surface, *Nineteen Eighty-Four* is simply the story of a man, Winston Smith, who is trying to struggle to survive against a new oppressive system. From the very beginning, we see the dilemma of the character and his dramatic situation in a society that is alien to him. He always questions the system and the environment that he lives in but he cannot find a proper answer to his questions because he is alone. He tries to maintain his individuality in this closed and cruel system which is too hard for a lonely man. In fact, Winston has the courage to criticize the system but he has no friend and no family to trust and share his ideas and feelings. Solidarity and unity are very significant in such a human-ruled

universe because " while we have someone to trust, our individuality cannot be destroyed. For man is a "social animal, our identity arising from interaction, not autonomy" (Crick 150).

The world in *Nineteen Eight-Four* is divided into three superstates and they are called Oceania, Eurasia and Eastasia. London, where Winston Smith lives, in *Nineteen Eight-Four*, is an important city of Airstrip in one of the province of Oceania. The Oceania is ruled by Big Brother whose posters are tacked to everywhere but who is never seen and never appears in these scenes:

The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran (3).

Big Brother is described as one who controls everything and who is the head of the Party. There are four basic important ministries in the Party and through these ministries, the Party controls the population; the Ministry of Peace, Ministry of Plenty, Ministry of Love, and the Ministry of Truth, where the protagonist Winston Smith works. Although all of the headings of these ministries sound beneficial and good, in fact, they are all dark organizations. The Ministry of Truth is really an organization that creates lies and fake truths; the Ministry of Love is , in reality, a place of torture, place of punishment; the Ministry of Plenty is the place of shortage and privation, and the Ministry of Peace is an institution of War. The name of Ministries are fake and antonymous. These organizations the state uses to control and shape the population are institutions established by the Party to exert its power through its totalitarian ideology. Therefore, the novel can also be analyzed through Althusser's and Foucault's theories, particularly through Althusser's Ideological State Apparatuses (ISA) and

Foucault's theories on power and surveillance such as Panopticon. As a Marxist thinker, Althusser criticizes the capitalist ideology and its institutions through which the system controls the society and maintains its existence. According to Althusser and Foucault, human mind and experience is shaped by social institutions and ideologies. For Althusser, ideology is "a representation of the imaginary relation of individuals to the real condition of existence" (12). Therefore, it is not a matter of sets of false ideas imposed on individuals but representation of imaginary real social relations that people live in. Both Althusser and Foucault show how ideologies are constituted in order to sustain social divisions in place. Particularly, Althusser gives a more vivid picture of the capitalist system and show how people are manipulated and oppressed through mystifying actions of institutions and ideologies. Two types of state apparatuses are defined by Althusser: the Repressive State Apparatuses and Ideological State Apparatuses. The Repressive State Apparatuses include the government, police, army, prisons, courts, and others which function by violence force and the Ideological State Apparatuses comprises the Church, family, schools, political parties, communication network, trade unions and legal system which function by ideology. In the book, *Nineteen Eighty-Four*, the ministries are one of these state apparatuses which are created to keep social stability. Although they seem to be useful under their headings, they are, in fact, ideologies used by the leaders to influence others. As Althusser asserts, "the Repressive State Apparatuses function 'by violence', whereas the Ideological State Apparatus function 'by ideology' (19). In the same way, in the book, they first try to alter minds through ideologies by using media, slogans, propagandas, television, art, literature. When all of them become insufficient, they begin to enforce repression, as Althusser says, "it is essential to say that for their part the Ideological State Apparatus function massively and predominantly by ideology, but they also function secondarily by repression, even if ultimately, but only, this is very attenuated and concealed, even symbolic" (19).

Furthermore, Oceania consists of mainly three classes; the upper-class Inner Party, the middle class Outer Party, and the lower class Proles, who comprises 85% of the population. In fact, Proles, who are the eighty-five percent of the population, do not belong to the Party and they are not the citizens of the state at all because they are the illiterate, and outcasts in this society:

There was a vast amount of criminality in London, a whole world-within-a-world of thieves, bandits, prostitutes, drug-peddlers and racketeers of every description; but since it all happened among the Proles themselves, it was of no importance... They were beneath suspicion. As the Party slogan put it: 'Proles and animals are free' (83).

Everything that is forbidden to the Party members are allowed to Proles because for them, Proles are harmless as uneducated, silent masses, shaped and oppressed by the ideology of the Party. According to the Party members, knowledge, intelligence, books and literacy brings questioning, awareness and danger. That is why, the State prohibits reading of Shakespeare, Chaucer, Milton and some other great writers:

all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron - they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be (61).

As seen, one of the most striking part of the book that can be associated with dystopia is the state's totalitarian regime. Totalitarianism is a ruling system where the state is generally under the control of a single party, which maintains its political power via propaganda, slogans, state

-controlled media, economy, restrictions of speech, freedom and some other personal habits, using mass surveillance and severe punishment. It is totally an oppressive system.

Ruled and controlled by a totalitarian Party, in the book, the majority of the oppression comes from the surveillance. There is a certain amount of advanced technology in Oceania, but they mostly use technology in a negative way because it is used not for the welfare of people but for the sake of state's power. One of the chaotic and dystopian aspect of this society is surveillance that operates through technology; that is to say, the use of extreme technology on individuals' life, such as telescreens. Through these telescreens, the Party of Oceania keeps track of its members, so there are constantly watching eyes and listening ears:

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the mental plague commanded, he could be seen as well as heard (5).

It is largely through these telescreens that the Party watches, listens and controls society. And also, through the telescreens, the state can spread fear onto everyone because they know that if they did something wrong, like keeping a diary or say something wrong in their sleep unconsciously, they will be taken to the Room 101 and will be tortured, killed and erased. These screens are always on but the inner Party members are sometimes allowed to turn it off (Kumar 209). Yet, people are never alone, every time some eyes are watching them. There is no freedom for them. They live in a prison, hell-like world, that is to say in dystopia. In the dystopian world, there is no place for freedom and liberty because freedom means individuality and individuality means resistance and it brings happiness. However, people in Oceania are restricted, oppressed and they are unhappy. Even in their homes, they are

watched and listened; outside their home, they again feel like being watched; there are posters of Big Brother everywhere. His picture is even on the coins:

Even from the coin the eyes pursued you. On coins, on stamps, on the covers of the books, on banners, on posters and on the wrapping of a cigarette packet-everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or outdoors, in the bath or in the bed - no escape (31).

According to this totalitarian state, humans who are creatures need to be controlled and ruled because they do not know how to manage their life, so it is the state's mission. Moreover, for the Party, people have to make a choice between freedom and happiness because the central ideology is that freedom and happiness cannot coexist, therefore, for the sake of happiness, they have to sacrifice their freedom. However, the terrible irony, here, is that the characters have neither freedom nor happiness (Meyers 133). As Althusser and Foucault assert, the ideology does not represent the reality, it is human beings who construct reality according to their ideologies. They perceive reality through ideological discourses but these discourses are controlled and shaped by those who rule and dominate society (Mills 57):

The sacred principles of Ingsoc. Newspeak, doublethink, the mutability of the past. He felt as though he were wandering in the forests of the sea bottom, lost in a monstrous world where he himself was the monster. He was alone. The past was dead, the future was unimaginable. What certainty had he that a single human creature now living was on this side? (31)

Therefore, everything is fake and artificial. They are like the automatons and toys without emotions, so they just behave as their master orders them. According to their master,

happiness is to live without questioning, to do what you are expected to do, feel and think nothing, or do not care about others and do what the state asks you to do.

Furthermore, because of their greediness and desires, the totalitarian states, Oceania, Eurasia, Eastasia are always in a state of war. However, we are never sure of which ones, because it always changes. Years ago, human beings had some reasons to fight; there were economic reasons because of slavery, war and exploitation. That is to say, it was before the technological, scientific and sociological developments and men tried to find different ways of gaining wealth. They fought generally for economic reasons. However, in the course of time, due to the scientific and technological developments, men realized the advantages of science and technology, particularly, in the field of production. In short, they were in a situation that they could produce enough for everybody and war seemed unnecessary. In other words, they can now produce enough food for themselves and they have enough wealth, so they do not have to fight (Fromm 133). This is the paradox of their life: before they had no wealth and enough food, and there were wars. Today, they have enough wealth but they have still kept fighting. In fact, these superstates which seem to be at war, are not actually in war. The object of the war is not for the enlargement of the territory but to keep the structure of society intact, hypnotize the masses and so bind them to the Party (Kumar 309).

The war, therefore, if judge it by the standards of previous wars, is merely an imposture. It is like the battles between certain ruminant animals whose horns are set at such an angle that they are incapable of hurting one another. But though it is unreal it is not meaningless... War, it will be seen, is now a purely internal affair (228).

The Party also uses other techniques like slogans, propaganda and Two Minutes Hates to further loyalty among its members. Two Minutes Hates are very important in particular in Oceania society, which is done continuously against a character called Emmanuel Goldstein.

He is the declared enemy of the Oceanic State. Like Big Brother, Goldstein never appears on the scene but propaganda and Two Minutes Hate are always directed against him. He reminds us of Snowball of *Animal Farm* (Chandra 95). Actually, he is just a tool for the Party to convey its power. Through him, the Party creates an imaginary enemy that people will hate and by using their hatred, the state will continue to deceive people. It is a kind of system that it is impossible to maintain one's individuality. Everything is fake and nothing is real. It is such a great powerful organization that it plans every kind of situation beforehand as it turns anybody into a puppet and then a victim.

Above all, what is important in the world is love; the love between parents and child, love between wife and husband, love among friends... What the Party tries to do here is to destroy every kind love. They do not want any kind of emotion or even the thought of it; everything should be mechanical. The reason behind it might be that you can somehow control the others' mind, but emotions are difficult to be controlled. Emotions and feelings are the parts that make you different from others and reflect your individuality. Hence, in order to prevent the development of individuality, this totalitarian state has first eradicated the idea of love, intimacy, and affection. Therefore, first of all, it starts with traditional family life. Conventionally, "family" is a word that can be associated with intimacy, sincerity, love, sharing, and etc. However, in *Nineteen Eighty-Four* society, the concept of family has been totally changed by this totalitarian regime. Marriages are subject to Party's approval and it cannot be accepted if there is too much love or affection between couples. And also, sex is discouraged because it is expected to be seen only a way of procreation as reflected through Winston's thoughts:

They were all impregnable, as the Party intended that they should be. And what he wanted, more even than to be loved, was to break down that wall of virtue, even if it were only once in his whole life. The sexual act, successfully

performed, was rebellion. Desire was thought crime. Even to have awakened Katherine, if he could have achieved it, would have been like a seduction, although she was his wife (78).

The Party does not want love and affection in the family because it demands only love towards the Party. If people love each other, they would not betray each other and they may disobey the authorities, so love should be eliminated, initially, in the families. Not only the relationship between couples, the relationship between children and parents are also shattered. In Oceania, the system is conducted in such a harmony that it is almost impossible to find a place to escape. Children, for example, are effectively turned against one another and they are encouraged to inform of their parents. Children's minds are shaped and controlled by the state ideologies first of all in families and schools, which are Ideological State Apparatuses in Althusserian terms. As Althusser puts it, ideology,

takes children from every class at infant-school age, and then for years in which the child is most 'vulnerable', squeezed between the family State apparatus and the educational State apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology... (29)

Parsons' family is one of the best example of Oceania family life. Parsons himself is a member of the Party, like Winston. He works at the Ministry of Truth. He seems to be loyal to the Party. He was eventually betrayed by his daughter to the Thought Police because he committed Thought Crime while he was sleeping:

'It was my little girl daughter,' said Parsons with a sort of doleful pride. 'She listened at the keyhole. Heard what I was saying, and nipped off to the patrols the very next day. Pretty smart for a nipper of seven, eh? I don't bear her any

grudge for it. In fact I'm proud of her. It shows I brought her up in the right spirit, anyway' (268).

Unfortunately, although he was reported by his daughter, Parsons is proud of his daughter because she is very smart for her age. He is still blind to the facts and he cannot see the situation that they are in. They are not father and daughter but two separate persons and there seems to be nothing between them more than the blood bond (Ingle 123). We get the idea that the solidarity of the family is a threat, so familial loyalty is undermined and systematically weakened. Nothing remained natural and pure, everything is human made, so everything is artificial, unnatural, insincere, and fake. They alter the law of nature, the law of human nature because destroying human values is one of the central ideology of this oppressive system.

Fortunately, in this totalitarian anti-utopian society, we see some kind of hope through the struggle of a single character, Winston Smith. He is the only one who questions the ills in his society. He tries to maintain his individuality and humanity in a world that "individuality has become obsolete and personality a crime" (Howe 62). Winston Smith has been working in the Ministry of Truth as an editor revising historical records. In fact, he is responsible for revising historical records and perpetuating the Party's propaganda. However, it seems that he is interested in his job in the Ministry of Truth. Although his job is to eradicate past and history, he seems to be happy with it. Here, we again see the powerful side of the system and how the system works and affects people's lives and minds. Although Winston questions the existing totalitarian regime, he continues doing his work effectively, and forgets his individuality till he has become an automaton like everyone else in the system (Chandra 93). In this Ministry of Truth, history, past, newspapers and documents are rewritten according to the demands of the Party. They always update the documents. They do not leave any official record that might damage the Party policy:

Day by day and almost minute by minute the past was brought up to date. In this was every prediction made by the Party could be shown by documentary evidence to have been correct; nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record (47).

They manipulate the history and the time by deleting all the records and rewriting others to fit the current ideology. Winston is aware of it but he has nothing to do because he is not sure of anything. He, for instance, knows that they did not invent the airplane because he has some memories from his childhood, but he is not sure because nobody questions like him or he cannot find anybody to confide in:

Everything melted into mist. Sometimes indeed, you could put your finger on a definite lie. It was not true, for example, as was claimed in the Party history books, that the Party had invented aeroplanes. He remembered aeroplanes since his earliest childhood. But you could prove nothing. There was never any evidence (42).

Every member of the Party believes in the official version that are created by themselves but Winston's belief to the contrary is an act of rebellion and it is a thought crime that need to be punished (Conant 103). Winston is also aware of it but his half-remembered past memories increase his uneasiness and restlessness with the system. However, the state controls and oppresses them to such an extent that it will not be so easy for him to struggle.

One of the most effective way for the Party to oppress and keep the masses under the control is to change their habits. It begins by changing the language they speak. In order not to see any kind of rebellion or even any thought of it, they alter the language day by day and create new terms that will help the Party to set up its dystopian society. As Foucault asserts,

there is a close relationship between power and knowledge because "power produces knowledge; that power and knowledge directly imply one another" (*Discipline and Punish* 28). Here, the Party alters the past and history, create new terms, produce new concepts because it is the powerful one. The Party now maintains its power, so it has an ability to produce knowledge. Other than creating new terms, manipulating people's minds, producing new concepts and rewriting the past, the Party is now controlling and changing the language. Firstly, we see a new concept, called "Newspeak". It is a kind of new language that aims to restrict free thought by cutting the choice of words to minimum (Meyers 139). We see the difference between Newspeak and Oldspeak clearly in the following quotation:

He unrolled the message that he had set aside earlier. It ran:

*times 3.12.83 reporting bb dayorder doubleplusun-
good refs unpersons rewrite fullwise upsub antefiling*

In Oldspeak (or Standard English) this might be rendered:

*The reporting of Big Brother's Order for the Day in the Times of December 3rd
1983 is extremely unsatisfactory and makes references to non-existent persons.
Re-write it in full and submit your draft to higher authority before filling (51).*

Actually, language is the basic tool to penetrate into one's mind and effect her/his ideas and knowing the power of language very well, the state uses it to deceive people by manipulating their ideas, imagination, opinion and free thought. We also see how the government can make use of the language and deceive people by forcing them to obey its irrational rules unquestioningly and mindlessly. Language is manipulated to provide the stability of the system. In *Nineteen Eighty-Four* society, people have no word to rebel anymore and they have to accept everything because the language that includes all the concepts and terms that comprise their individual rights is eradicated and destroyed. The concepts like freedom,

individuality, liberty, justice, etc. are all going to be erased. They will just have meaningless daily words:

As he watched the eyeless face with the jaw moving rapidly up and down, Winston had a curious feeling that this was not a real human being but some kind of dummy. It was not the man's brain that was speaking, it was his larynx. The stuff that was coming out of him consisted of words, but it was not speech in true sense: it was a noise uttered in unconsciousness, like the quacking of a duck (63).

Orwell's view about language seems to demonstrate how the modern age can change the way of speaking and use of language. Day by day, language also loses its meaning and the modern man cannot find proper words to express his/her feelings and ideas (Meyers 140). He/She begins to see everything visually and forgets the verbal language because people give more importance to visual media and technology than the books, which means the corruption of their brains. In short, in this modern age, what is important is to imitate rather than create, to consume rather than produce, so the corruption of language is not surprising. Thus, language is no more a way of expressing our ideas, telling stories, reflecting realities or a way of justifying our ideas; it is just a tool of manipulated communication. People even have no time to write full correct form of a word, so they use abbreviations. It is not only the dystopia of *Nineteen Eighty-Four* people, in reality, it is the dystopia of the modern age as well but we are not aware of it yet or we cannot name it. In fact, modern man is enslaved by the capitalist system by means of technology.

In order to deconstruct the bonds of reality, objective truth and history, the Party creates a term called, "Doublethink". It is a way of holding two contradictory beliefs in one's mind at the same time and accepting both of them due to the compulsion of them in human mind which is consequence of the failure of human memory. It is the successful manipulation

of the mind because humans' mind is shaped by the system in such a way that he/she cannot say the opposite of what he/she thinks. In other words, he sometimes knows the reality or the truth but he cannot refuse the other truth that is given to him, so it is a kind of ambiguity and he cannot be sure of anything (Fromm140). Homi K. Bhabba apparently explains doublethink in one of his essays,

Doublethink destroys the event of memory and the verifiability of history by arresting language and consciousness in an endless, "frozen" present: a "present" that is constituted through the act of holding two contradictory beliefs in one's mind simultaneously... The effect, as Orwell describes it, is an infinite process "with the lie always one leap ahead of truth" (32).

In the novel, Winston, who is continuously updating documents, tries to remember the past but he cannot be sure of it because of the manipulation of mind by doublethink. This manipulation of mind through doublethink is firstly done mentally. In other words, as a consequence of mental pressure of Winston experiences, he cannot be sure whether they know the truth or not. Winston, for instance, remembers some details which depict his state of mind in confusion. He prefers to ask Proles, though it is dangerous for a Party member to do it. Yet, Winston is very curious about the past truths and he wants to know whether their former life was better or not but it was in vain because he cannot find the answers that he is looking for:

'Was life better before the Revolution than it is now ?' Would have ceased once and for all to be answerable. But in effect it was unanswerable even now, since the few scattered survivors from the ancient world were incapable of comparing one age with another. They remember a million useless things, a quarrel with a work-mate, a hunt for a lost bicycle pump, the expression on a long-dead sister's face, the swirls of dust on a windy morning... (106).

Even the Proles cannot give the answers because they are filled with unnecessary and unimportant information. Their minds are full of minor and unrelated details and what is essential is not important for them. That is why, the Party does not care for them. They are allowed to do what they wish. When they are compared with the Party members, Proles are freer than the Party members. They are illiterate, live in low conditions and they are despised but anyway they live freely. The Proles think, feel and behave as they want. Winston also admits this fact finally:

For the first time in his life he did not despise the proles or think of them merely as an inert force which would one day spring to life and regenerate the world. The proles had stayed human. They had not become hardened inside. They had held on to the Primitive emotions which he himself had to re-learn by conscious effort (191).

Winston, on the contrary, lives in a closed system that thinks and decides everything instead of Winston. Like the other Party members, he is also like a puppet in this corrupted system and his life means nothing. Their minds and bodies are continuously controlled by external forces. They are not allowed to live like a real human being, so they are brainwashed through slogans, media, television, propagandas, language and sometimes through torture. However, Proles are real human beings because they are not manipulated and brainwashed. Despite living in poor conditions, they have the right to think, feel and act freely. They have not lost their individuality. That is why, Winston thinks Proles as hope for future. Winston realizes the fact that uncivilized, primitive men who live closer to nature has the capacity to regenerate human life. They are the majority of the population and they have they are not manipulated but they should be conscious of their own strength and situation as Winston writes in his diary, "until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious" (81).

Furthermore, different from other party members, Winston struggles to survive and to find his individuality that makes him a human being. Because of doublethink, he cannot be certain of anything and he has nobody to share or to question but he still resists. Yet, this powerful state has always a second plan, which is a second way for manipulation. Despite the the mind control, Winston carries on -transgressing. Therefore, it is time for manipulation through torture. It is the second way of manipulation; oppressing and forcing people to accept the unreality of the reality. Winston, for example, is forced to accept that two plus two is not equal to four but to five. He is now physically forced, tortured and made doublethink. In this brief moment, "the process of doublethink is no longer a textbook program or a totalitarian theory: it is grasped in the living..." (Bhabha 33).

Doublethink is, in fact, the enemy of objective truth, so if there is doublethink, there cannot be truth. In the same way, according to the Party, it is impossible to see the reality through individual minds who always make mistakes. It is the Party that can see the reality, so what the Party says is the truth (Ingle 122). "Truth is proven by the consensus of millions: to the slogan how can millions be wrong is added and how can a minority of one be right" (Fromm 138). It is almost impossible for anyone to find the right way because it has already been chosen for him/her and she/he has to be a part of it. Otherwise, he/she will be an outsider. As Michel Foucault claims, "power produces reality; it produces domains of objects and rituals of truth" (Discipline and Punish 194). Therefore, what is accepted as real is the fact of the one who keeps the power. In the novel, the Party is the strongest, so has the ability to create its own truth and force people to accept it:

But I tell you, Winston, that reality is not external. Reality exists in the human mind, and nowhere else. Not in the individual mind, which can make mistakes, and in any case soon perishes: only in the minds of the Party, which is

collective and immortal. Whatever the Party holds to be truth, is truth. It is impossible to see reality except by looking through the eyes of the Party (285).

Party is the dominant agent, so it is the Party' right to produce realities and truths that people unable to find.

Winston asserts his individuality through his memory and curiosity. He seems to be the only flaw in the system. He acts against the system, initially, by writing a diary. He writes a diary because he sees that memory is no more reliable, so he needs records and written documents. In their society, the past is rewritten, so it is unreliable. It is a work of fiction. The Party writes the history as the conditions require. Winston is even not sure of the year that they live in:

He sat back. A sense of complete helplessness has descended upon him. To begin with he did not know with any certainty that his was 1984. It must be around about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two (9).

The Party confidently believes and repeats the slogan, "who controls the past controls the future: who controls the present controls the past" (40). Like the manipulation of language, the manipulation of history also gives the Party a totalitarian control over the citizens (Meyers 138). According to Kumar, this altering of the past can be both a reference to the era of Stalin (revision of history under Stalinism) and reference to the fact that past is always written by the one who holds the power in the present. This idea of unreliability of history is essentially associated with the theory of New Historicism. According to New Historicists, past is never reachable in its pure form but in the form of 'representations'. Despite a large amount of information or material, history can never be complete (Booker *Literary Theory* 135). There

cannot be a single determined history because it is narrated through the ideologies and views of those who hold the power, so there are discontinuous and contradictory histories or past. In the same way, in the book, history is rewritten according to the needs of the time. Nothing is reliable because powerful leaders who look after their own interests change it (211). They eliminate and change what they want about the past, so they make it impossible for people to challenge the system by comparing the present and the past. They do not know whether the past was better or not. Thus, they cannot interrupt the status quo and the leader will maintain its domination forever. It is a way of manipulating the feelings of people through the direct control of culture industry; including newspapers, films, textbooks, books, movies, plays, telescreen programs and so on.

Winston's struggle for individuality is not limited to writing a diary. He also fell in love with a woman from Party. Unlike in *Brave New World*, in *Nineteen Eighty-Four*, the sexual impulse, while not destroyed, has been obviously weakened. According to the Party, sexual pleasure is a waste of emotional energy and so sexual energy should be transformed into political hysteria. They even seek to control and limit the fulfillment of sexual desire because the only reason for sexual intercourse should be for procreation (Kumar 211). The Party creates some slogans and organizations to encourage this idea, like the Anti-Sex League which functions as the Ideological State Apparatuses:

There were even organisations such as the Junior Anti-Sex League which advocated complete celibacy for both sexes...The Party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it. He did not know why this was so, but it seemed natural that it should be so. And so far as the woman were concerned, the Party's efforts were largely successful (76).

This Anti-Sex League organisation is, actually, an ideology created by the state to encourage people for complete celibacy. In fact, what the Party is trying to do is not only to transform

sexual energy into political hysteria. In Oceania, sexuality represents freedom and individualism. It is one of the deepest enemy of a totalitarian state. In this society, the Party controls people's minds and their past but they are still human beings and their feelings, emotions and passions are the crucial parts of their individuality. It is the most difficult part to be controlled. If they allow sexual freedom, it will be difficult for the state to repress its subjects. Therefore, they need, first of all, to restrict this emotion and instinct inside of them which is their natural part (Sunstein 241). In this way the state controls their bodies as well. As Foucault puts forward, before nineteenth century, there were physical punishment, torture and public executions. The state or the leaders were able to touch the body and physical penalty was a part of it. Then, at the beginning of the nineteenth century, this system of public execution and torturing body disappeared (Foucault *Discipline and Punish* 14). Yet, as these punishments take different forms, the state's controls over the people's mind and bodies also take different forms as Foucault claims,

But the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs. The political investment of the body is bound up, in accordance with complex reciprocal relations, with its economic use...(26)

Through these organizations, the Party does not only control people's mind, it also tries to control their bodies. The Party first tries to do it by training them and brainwash citizens but if for some people it does not work, it will be done through torture, as in the case of Winston. The relationship between Julia and Winston is a crime. They slowly learn to be themselves and rediscover their humanity. They overcome the sense of solitude, loneliness and darkness. However, their rebellion turns out to be ineffectual and vain because both are arrested. They are tortured and brainwashed in such a way that they turned against each other.

It is a world that's ideology is based on repression, loneliness, darkness and hatred rather than love, freedom and happiness:

The old civilizations claimed that they were founded on love and justice. Ours is founded upon hatred. In our world there will be no emotions except fear, rage, triumph and self-abasement. Everything else we shall destroy-everything. Already we are breaking down the habits of thought which have survived from before the Revolution (306).

In their world, "public claims destroy the possibilities for private life (Howe 64). In order to accomplish its purpose, the Party wants complete freedom; it can suppress, lie, distort, torture and so on. One cannot question it, one should be just loyal and obey its rules. It is just the dystopia of humanity while being the utopia of powerful cruel dictators.

Such ultimate powers try to take absolute control of individual thought, feeling and action to destroy personality totally. What is left behind is just loneliness, isolation, fear, cruelty, disintegration, dehumanization, bestiality and hatred. Throughout the book, we see how regularly the system works. Yet, like Winston, we are curious about the answer of a question that we understand how but we cannot understand why... Winston Smith writes in his diary that although he has understood how the Party has retained its control over society, he does not understand why. Towards the end of the book, O'Brien explains the reason to Winston and us apparently. Why do they create hell-like or dystopia in the world? Why do they prefer hatred, domination, pressure instead of love, happiness, equality and freedom? We are given just a simple answer; it is power (Ingle 119). All of these plans, restrictions, pains, tortures are for the sake of power and sense of superiority. They oppress others to accomplish their salvation, to enjoy the sense of exercising their power. They do not seem to have any aim to save humanity or improve the quality of human life; on the contrary, they want only to "perpetuate the Party's own power" (Kumar 208).

The Party seeks power entirely for its own sake. We are not interested in the goods of others; we are interested solely in power. No wealth or luxury or long life or happiness: only power, pure power... The German Nazis and The Russian Communists came very close to us in their methods but they never had the courage to recognize their own motives (301-302).

Although this Party and Big Brother is the strongest one in the story, they still have fear of losing this ultimate power that they try to keep. According to Foucault, power is not something that can be hold because power is "exercised rather than possessed" (*Discipline and Punish* 27). The state or the Party does not possess the power but it constructs a variety of relations and organizations to make its political system work powerfully. The state uses a range of different methods from manipulating people to torturing in order to provide its conformity and maintain its power (Mills 40). It seems that whether power of the state or power of the leader or power of the machine, the great disease of the man is the worship of the power. That is to say, human's lust for power that is motivated by pride and greed (Frodsham 168). Orwell too had seen power games from the inside and that is why he makes reference to German Nazis and the Russian Communists. In the Spanish Civil War, Orwell was the member of the POUM militia and he clearly saw how the system worked. He saw the betrayal, frustration, cruelty, hatred, torture and power. It is also both interesting and terrifying that the dictators are mostly philosophers and intellectuals. They are not illiterate people. Like Hitler and Stalin, like Lenin and Trotsky, they are intellectuals, so it might be the paradox of that brave new world. They are not illiterate to make a mistake easily. They have the intelligence that can transform the world from dystopia to utopia or utopia to dystopia (Meyers 300).

Similiarly, the theme of man's greediness and lust for power plays an important role in Kazuo Ishiguro's dystopian novel *Never Let Me Go*. The system which controls the bodies

and lives of a group of clones is as cruel and inhuman as the system in Orwell's *Nineteen Eighty-Four*. Furthermore, it bears many similarities with the that of Orwell's novel. A detailed analysis of Kazuo Ishiguro's work will also give us an opportunity of comparing the two novels as dystopian works.

3. AN ANALYSIS OF *NEVER LET ME GO* AS A DYSTOPIAN NOVEL

3. 1. Author's Biography and Art

One of the distinguished and celebrated writers of our time, Kazuo Ishiguro was born in Nagasaki in 1954. He has produced a body of varied, interesting and influential works that received literary awards. In 1960, Ishiguro's family settled in Guildford, Southern England because of the job of his father (Groes and Lewis 1). Although in the early years in the school, he "experienced what might be called culture shock, later he has found himself a curiosity in the playground and adjusting to a new reality" (Shaffer 1). He was brought up under the effect of both Japanese and English culture. At the University of Kent, he studied English and philosophy, and he graduated with Honors in 1978. Then, he studied in "creative writing with novelist-critic Malcolm Bradbury at the University of East Anglia", where the writer Angela Carter was also another teacher (2).

Although Ishiguro is primarily known as the writer of six great novels, his first published works were, in fact, short stories; "'A Strange and Sometimes Sadness", "Waiting for J", and "Getting Poisoned", all appeared in *Introduction 7: Stories by New Writers* (1981); "The Summer of the War (1983) in *Granta 7*; "A Family Supper" (1983) in *Firebird 2* " (Matthews and Groes 9). Yet, Ishiguro is mostly known for his novels. His first significant novel, *A Pale View of Hills*, was published in 1982. The novel received "Holtby Award of the Royal Society of Literature" (Shaffer 3). In general, it is the story of a middle-aged Japanese woman, Etsuko, who lives in Post-world war times. The scenario of the first book "was transformed and expanded in Ishiguro's second novel, *An Artist of the Floating World*, which appeared in 1986" (Sim 7). The book centers on the experiences on a Japanese painter, Masuji Ono, "who had supported militarism in the 1930s with propaganda artwork" (Sim 7). The novel was "shortlisted for the Booker Prize and won the Whitbread Book of the year award" (7). With his third novel, *The Remains of the Day* (1989), Kazuo Ishiguro has been

"nominated for the prestigious Booker Prize" and he has earned an international reputation (Groes and Lewis 1). Then, Ishiguro has produced his other influential novels; *The Unconsoled* (1995), *When We Were Orphans* (2000) and *Never Let Me Go* (2005).

So far, Ishiguro' works have been translated into over thirty languages and he has received a significant international recognition (Shaffer 5). His works attract great attention and interest in the literary canon and he has become one of the accomplished contemporary writers. The background of this development and success can be traced in one of his panel conversation in which he put sincerely forward that "his bicultural status also makes him a kind of homeless writer. He had no obvious social role because he was not a very Englishman and he was not a very Japanese either" (Sim 11). As a result, Ishiguro notifies,

"I had no clear role, no society or country to speak for or write about. Nobody's history seemed to be my history. And I think this did push me necessarily into trying to write in an international way.. I am a writer who wishes to write international novels. What is an international novel? I believe it to be one, quite simply, that contains a vision of life that is of importance to people of varied backgrounds around the world" (Sim 19).

It seems that Ishiguro who sees himself as a "homeless writer", so identifies himself as an international writer and writes in that way. That is why, his works have survived in translation and reached an international audience.

Moreover, Kazuo Ishiguro has an amazing distinguished style of writing. As Shaffer states, while one is reading his books, one gets the idea that "the author is more a novelist of the inner character than of the outer world" (8). Ishiguro, of course, tells about historical and political truths but the way that he explores these realities makes his pen extraordinary. In most of his characters, Etsuko, Ono, Stevens and Kathy, we see this emotional and

psychological depth (Shaffer 8). His novels are generally narrated in the first person narrators, who are mostly unreliable sympathetic characters. We see the events just through the lenses of the protagonists and we cannot see other characters' ideas and feelings. The narration is so vivid and sincere that reader may feel him/her soul a part of their world. For, he uses a kind of narrative technique that "regulates our emotional and intellectual engagement with his characters towards the practice of an ethics of empathy" (Groes and Lewis 3).

It is also interesting and important to note that some of his protagonists lack the power to change their destiny. Therefore, we feel empathy and it makes us speak on behalf of them,

Think of Ono, the disgraced Japanese painter of *An Artist of the Floating World*, whose self important understanding of himself is quashed by his daughter; or of the Steven's, in *The Remains of the Day*, whose barely acknowledged realization that has wasted his life; or of Kathy H., in *Never Let Me Go*, whose terrible predicament forces us to reflect upon our own humanity and respond with an outcry of injustice (Groes and Lewis 2).

Hence, the characters themselves or the events that the characters are in, actually, are not far from our world, but it is Ishiguro's craftsmanship that gives a different magical dimension to these worlds and stimulates our imagination. *Never Let Me Go* is one of his well-known works that takes readers' attention with its sympathetic narrator, distinguished plot and conclusion. In his influential novel, Ishiguro introduces a dystopian world full of disturbing situations and events. In the next section, *Never Let Me Go* will be analyzed as a work of dystopian fiction in detail.

3. 2. *Never Let Me Go* as a Dystopian Novel

One of the well-known and influential works of Kazuo Ishiguro *Never Let Me Go* was first published in 2005. There are still controversial ideas about the genre of the book. Like Orwell's *Nineteen Eighty-Four*, Ishiguro's *Never Let Me Go* is a combination of different genres, so it is difficult to categorize the novel. In both books, we are somehow on "threshold between genres" in Sawyer's words (242). It is mainly said to be a work of science fiction and dystopia. Of course, it does not have to belong to one single genre or it does not seem that the writer has an intention to categorize his book as a single genre. As Ishiguro himself tells in one of his interviews:

These labels don't worry me too much...You can call it science fiction if you like, in that I've used a scientific framework, or landscape, in which there are scientific possibilities that don't exist right now. I've just imagined a world where these have been breakthroughs in science that haven't in fact taken place. I worry less about genres and categories. I use whatever I can (qtd in Sawyer 237).

According to Ishiguro, while writing his novel, he has not originally intended to write a science fiction work or any other special genres. Thus, his great work can include various genres. Since the novel also seems to include various dystopian elements, we are going to analyze the book as a work of dystopian fiction.

In this contemporary, striking work, Ishiguro presents an alternative past of an England of the 1990s. The novel is told in the first person narration by Kathy H. Her narration is one of the important aspect of the novel that makes it distinguished. We are given the whole story through Kathy's point of view, therefore, we know her inner world. However, this situation also creates a kind of mystery because she continuously questions the reliability of

her memory and we cannot be sure of the accuracy of her narration. In the opening chapter, for instance, she tells us about Tommy's humiliation by other students and we see Kathy's hesitation; "Or maybe I'm remembering it wrong" (Ishiguro 8)². The failure of memory seems to be a familiar source of unreliability in the first person narration. It also creates a kind of mystery and curiosity in the reader because we also begin to question the accuracy of the events that she tells us (Currie 94). Kathy H.'s loss of memory and her questioning of the reality of the events that she is narrating, reminds us Winston Smith from *Nineteen Eighty-Four*. Like Kathy, Winston cannot be sure of the events that he experienced. Above all, this first person narration in *Never Let Me Go* evokes the reader's sympathy. From the very beginning, what attracts our attention is Kathy's direct addresses to the reader; "If you're one of them, I can understand, how you might get resentful" (Ishiguro 3), "I don't know how it was where you were" (13), "I don't know If you had collections.." (38).

The novel begins with Kathy's introducing herself as a "carer" and then a "donor" . At first, these terms seem ambiguous to the reader but as we read, their meaning slowly develops. Then, we are introduced to other main characters, Tommy and Ruth. The book is mainly about these three characters and their changing relationship (Willems 16). They are brought up in a boarding school called Hailsham. The school is settled in an isolated environment, far from the city and it has its own rules. On the surface, it seems a perfect and privileged school with its education, guardians, sport activities, art and literature lessons and health care. Throughout her narration, we see Kathy's proud of being from Hailsham, too:

If you're one of them, I can understand how you might get resentful - about my
bedsit, my car, above all, the way I get to pick and choose who I look after.

² Ishiguro, Kazuo. *Never Let Me Go*. London: Faber, 2010. Print.
Hereafter all the references will be made to this edition and only page numbers will be given.

And I'm a Hailsham student which is enough by itself sometimes to get people's backs up. Kath H., they say, she gets to pick and choose, and she always chooses her own kind (3).

Yet, these are, of course, artifacts because the world that these students live is fake. Hailsham is not a school for normal everyday children because it is "a facility for clones who are being raised as organ donors for the normals of Britain" (Willems 16). Thus, the students in Hailsham, including our narrator Kathy H., are clones and they are copied from normal persons. At first, Hailsham staff keeps the children in dark about their situation by giving them partial knowledge and they try to treat them like normal humans. They try to "make sure that the children grow up happily with minimized knowledge of their state-controlled and predestined lives in which they are excluded from reality" (Sim 18). Their dark and chaotic world begins to function even when they are very young because their fate has already been written by others. What is most pathetic is that like normal children, they love, hate, miss, regret; that is to say, they feel like normal children:

Usually we just spread ourselves around the chairs and benches-there'd be five of us, six is Jenny B. came along-and had a good gossip. There was a kind conversation that could only happen you were hidden away in the Pavilion; we might discuss something that was worrying us, or we might end up screaming with laughter, or in a furious row. Mostly, it was a way to unwind for a while with your closest friends (7).

They have both happy and sad times but day by day, they begin to face the harsh reality about their fate. One of the most shocking and dystopian side of the novel is that the protagonist and the other students are aware of the situation. They know their horrific fate that they are going to sacrifice their lives in their thirties (Sim 79). However, at their younger ages, they cannot fully comprehend their situation:

Thinking back now, I can see we were just at that age when we knew a few things about ourselves - about who we were, how we were different from guardians, from the people outside - but hadn't yet understood what any of it meant. I'm sure somewhere in your childhood, you too had an experience like ours that day; similar if not in the actual details, then inside, in the feelings (36).

They are the mass produced clones who have no individuality and they cannot understand the difference between an individual and a clone. They are not seen as individuals and everything at the school is systematic and mechanized. There is a rigid control in Hailsham beginning from periods of work and periods of play. There are many rules and prohibitions, "on personal possessions, on geographical movement, on social contact with the outside world, on listening music, on what you can wear and on who you can talk to" (Currie 101). Everything is arranged according to rules, which provides a kind of order and stability.

As a characteristic of dystopian fiction, again here we see the importance and the effect of language on reshaping one's mind and life. The children in Hailsham are described as "special" and "gifted" rather than inferior creatures who are created to be harvested. The language used in Hailsham is "a tissue of euphemisms: the term 'student', for example, means 'clone'; the 'teachers' are 'guardians'; 'dying' is 'completing' " (Sage 42). By manipulating the terminology and normalizing the situation, they try to make clones accept their fate unquestionably. In other words, they try to show that being a clone is a mission and they should do their best without any sense of rebellion. In fact, these clones are also brainwashed through manipulation of language. Day by day, their situation is normalized through brainwashing by the guardians and they begin to think like them and wish to be the best as their creators order. As Tommy, for instance, tells Miss Lucy,

But she keeps shaking her head saying: "It does matter. I shouldn't have said what I did." So it occurs to me she's talking about later, you know, about after we leave here. So I say: "But I'll be all right, Miss. I'm really fit, I know how to look after myself. When it's time for donations, I'll be to do it really well." When I said this, she starts shaking her head, shaking it really hard so I'm worried she'll get dizzy (106).

It seems that by creating an "organ farm" at Hailsham, normal people try to attain their utopia and they cause these clones to suffer and to have a dystopian life (Waugh 23). Their life is characterized by strict surveillance, enclosure, bioscientific engineering, thought and body control. There is a kind of totalitarian system that destroy their individuality and the notion of the self. The clone population whose autonomy is denied, has been repressed rigidly by this cruel system. Hence, they are depicted as the outsiders of the society. They are brought up in isolated environments and they cannot have direct contact with normal people. They are, in fact, in prison-like place and their minds and bodies are controlled, shaped and educated according to the state rules. (231). Their otherness is because of their scientific origin but they are forced to see it as if they are gifted by the system: 'You've been told about it. You're students. You're...special. So keeping yourselves well, keeping yourselves healthy inside, that's much more important for each of you than it is for me' (68). These medical check-ups, rules, prohibitions and all other procedures are to prepare a clone for donation without objection. They want these clones to accept their fate without questioning and sacrifice themselves for ordinary humans to live longer. Yet, these ordinary humans do not want even to see them:

The world didn't want to be reminded how the donation programme really worked. They didn't want to think about you students, or about the conditions you were brought up in. In other words, my dears, they wanted you back in the

shadows. Back in the shadows where you'd been before the likes of Marie-Claude and myself ever came along. And all those influential people who'd once been so keen to help us, well of course, they all vanished (259)

It is the paradox of the system that they created. They need them but they almost hate them. As Michel Foucault puts forward, "the body becomes a useful force if it is both a productive body and a subjected body" (*Discipline and Punish* 26). These clones are both productive and subjected by the system they are in. It is not only the exploitation of human mind but also human body. We call them human beings because when we see how they feel, how they communicate, and what they experience, we decide that they are more human than the so-called normal humans.

Like all of normal people, these children laugh, cry, reconcile, shout, outburst, fall in love... Although they are treated differently than others because of their identity as "organ hosts", they are real humans in their emotions and intelligence (Willems 22). They experience ordinary human emotions and dilemmas. For example, Kathy, the protagonist, is a very kind and thoughtful character. From the very beginning of the book, we see her support one of her friends, Tommy, who is despised by other students because of his lack of art ability:

The house was over to our left, and since Tommy was standing in the field straight head of us, there was no need to go anywhere near him. In any case, he was facing the other way and didn't seem to register us at all. All the same, as my friends set off along the edge of the field, I started to drift over towards him. I know this would puzzle the others, but I kept going-even when I heard Ruth's urgent whisper to me to come back (11).

Because of her good nature, Kathy leaves the group and risks her own friendship with others and helps Tommy. Tommy is, on the other hand, an aggressive character. In fact, his problem

is that he cannot control himself and outbursts. He is good at sports but bad at being creative, so he is excluded by some students. Ruth has a very different personality. Ruth is Kathy's one of closest friends. She seems to love Kathy but despite knowing Kathy's and Tommy's love, Ruth starts a relationship with Tommy. She is a dominant figure and it seems that she is afraid of loneliness. All of these events that they experience are actually familiar to us because they are typical situations and dilemmas that we experience in real life.

Furthermore, the song that gives the novel its title, 'Never Let Me Go' symbolizes for Kathy a world of human intimacy and love. She listens to it in her six person room as often as she can and she imagines:

'And what I'd imagine was a woman who'd been told she couldn't have babies, who'd really, really wanted them all her life. Then there's a sort of miracle and she has a baby, and she holds this baby very close to her and walks around singing: 'Baby, never let me go...' partly because she's so happy, but also because she's afraid something will happen (70)

Kathy imagines that the song symbolizes "an image of a mother hold in voluntary captivity, but in danger of being cast off her baby" (Currie 92). She is a clone and they cannot have babies, so it is inevitable for her to imagine such a scene. For Madame, who is watching her with tears, it is a child "in danger of being cast off the old, kind world that she holds to her breast as if it were her baby" (92). Knowing that the world is not the old fair world anymore and these clones are going to be used like resources, Madame felt sorry for them. Above all, music has a different part in Kathy's life; it arouses her emotions and take her to other worlds. Music offers her "a unique arena for the rehearsal, and ultimately for the performance, of our humanity" (Waugh 15). Music provides us "a return to some primordial moment in which emotion and intellect, enunciation and meaning will be united" (154). Through music, Kathy somehow discovers her lost individuality. Although she is a copied person, she is a real

person in her emotions, feelings and intelligence. We cannot help but empathize with them. Kathy and her friends are not senseless automatons or machines. They are marginalized individuals inside the oppressive social system and they are not shallow characters. In other words, they have dignity that deserve readers' sympathy (Cooper 116).

Art and literature is another possibility and chance for them to construct their individuality. The students at Hailsham are continuously encouraged to be creative and to produce work of art. They are asked to produce works for Madame's Gallery and it gives them a chance of being recognized. Without knowing its real reason, they always try to be creative and hope to produce art for Madame' Gallery. As Sim states,

The art items are obviously important because they allow the clones to assert their individuality. They use them to personalize their environment and this is also a means by which they challenge subconsciously their assigned status as expendable things (88).

Although Tommy is looked down on by others for not being creative and mocked for drawing animals, his drawings are also very symbolic. He always produces works on animals. Actually, their situation is not so different from the animals that Tommy tends to draw. Unfortunately, they are also fed and cared, and when they grow, they will be harvested for humanity. Even Madame, who is said to be willing to take their arts, is afraid of them because they are different and therefore disgusting. They are not seen as human beings, they are creatures other than human beings:

And though we just kept on walking, we all felt it; it was like we'd walked from the sun into chilly shade. Ruth had been right: Madame was afraid of us. But she was afraid of us in the same way someone might be afraid of spiders.

We hadn't been ready for that. It had never occurred to us to wonder how we would feel, being seen like that, being the spiders (35).

It must be the worst feeling that one can ever feel. They are frightening and disgusting but on the other hand, they are resources to be used. What kind of world can do that? What can kind of mentality think in that way? In fact, it is not surprising in this modern, technological, scientific, capitalist and brave new world. Everything can be done for the goodness of humanity. Even a group of young clones can be sacrificed for the sake of humanity.

After graduating, the situation becomes worse because now it is time to face realities. Now, they do not have guardians or Madame but just an old man Keffer, who is also not happy to be there:

He was this grumpy old guy who turned up two or three times a week in his muddy von to look the place over. He didn't like to talk to us much, and the way he went round sighing and shaking his head disgustingly implied we weren't doing nearly enough to keep the place up. But it was never clear what more he wanted us to do (114).

Here through the other clones outside Hailsham, we learn that only Hailsham students have exchange of art programs and art for Gallery system. Hailsham is a superior institution when we compare it with others that are not mentioned much. Towards the end of the novel, the hints of the significance of the art works is explained when Tommy and Kathy visit Madame for asking deferral, which is for the ones who can prove their love:

When you were discussing this with Marie-Claude. You said it was because your art would reveal what you were like. What you were like inside. That's what you said, wasn't it? Well, you weren't far wrong about that. We took away

your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all (255).

Thus, by taking their art works, Madame and Hailsham institution would try to reveal the existence of their soul and "to protect the clones against reductive treatment by those in the outside world" (Matthews and Groes 6). Miss Emily and Madame are not going to change their fate but what they want to do is to provide them with well-developed environment and conditions. They also want to give them their childhood and to live in good circumstances. Many of the clones are brought up in low conditions, so they try to recover it. Thus, "the purpose of Hailsham was to raise clones whose behavior and sophistication would permit the outside world to view them as human" (Cooper 116). Yet, it seems that it did not work because Hailsham has been shut down and "it is clear that the novel's clone-dependent society, like Madame, has decided to dismiss Kathy's humanity" (116). Then, at this point, a question can be asked: Why are people so cruel and indifferent towards these clones? What makes them so inhuman? Other than capitalism, modernism and the age that they are in, people's attitude towards these clones are, in fact, "outweighed by their fear at the loss of their own loved ones" (230). They do not want to lose their loved ones or they want to make their lives longer, so they do not want to think about these "poor creatures" as Miss Emily puts forward:

However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends...So far a long time you were kept in the shadows, and people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us (258).

It is important to note that there are large population of clones in this society. The narrator continuously talks about the clones in the schools, cottages and hospitals. It shows that the

society needs many clones. There are hardly ever references to normal human beings. Only Miss Emily mentions the situation of people in this society. She tells Kathy and Tommy how people suffer from illnesses. There are some incurable diseases and these clones are their remedy. Then, people choose the easiest way by not thinking about these copied creatures and they prefer to leave them alone with their fate. It is the real egoistic world that in order to live, men kill others. They just think about themselves, to make their lifestyles better by taking others' lives. It is the law of the world, those who hold the power, have the rights to have autonomy over others' life. They can exploit others' lives for their own goodness because they are the powerful ones. Therefore, in order to continue with the donation programme, people disregard clones' real identity and their human side. They prefer to leave them in dark because they know that otherwise, the system will not work. It is the world of dystopia created by humanity.

What is most interesting about this novel is that although these clones have chance to escape, they neither rebel nor try to run away. Generally, in dystopian fiction, we see protagonists' rebellion or struggle to escape but here, we just see their little wish for two or three years deferral. As far as we heard from Kathy, they mostly obey the rules and they do not have a desire to escape. Therefore, Kathy, Ruth and Tommy do not run away after they have fled from Hailsham. In fact, when they were children, there were some rumors about the dangers of the forest and outside world and they were afraid but now they are adults and they have a chance to go. The students at Cottages have freedom to get drivers licenses and come and go as they wanted and only Keffer observes them. Ruth, for example, is a strong and manipulative figure and she has a dream of being an officer but even she does not try to go. In one of his interviews, Ishiguro gives its answer clearly,

I suppose the big thing about *Never Let Me Go* is that they never rebel, they don't do the thing you want them to do...I wanted a very strong image like that

for the way most of us are, in many ways we are inclined to be passive, we accept our fate. Perhaps we wouldn't accept this to that extent, but we are much more passive than we'd like to think (Matthews 124).

It seems that Ishiguro likens clones fate to our own mortality in that respect. Like human beings, who accept their mortality, clones accept their purpose in life and their inevitable death. "Within the limits of their predetermined futures, the clones therefore try to give some meaning to their lives by fulfilling what appears to be a very conception of duty" (Lochner 233). They began to see it as the purpose of their being:

'I think I was a pretty decent carer. But five years felt about enough for me. I was like you, Tommy. I was pretty much ready when I became a donor. I felt right. After all, it's what we're supposed to be doing, isn't it?' She hadn't said it in obviously leading way, and it's perfectly possible this was a statement she's come out with just out of habit- it was the sort of thing you hear donors say to other all the time (223).

Actually, the reason behind their failure to escape, or even the thought of it is the exploitation of their mind and soul from the very beginning. The environment and society that they are brought up in is so systematic and chaotic that they accept this horrible programme without protest. From their childhood, they are taught about their fate and purpose to come world, and day by day, they internalize their written fate. However, through Kathy and Ruth, we see a struggle, somehow, not escaping but questioning instead. One crucial point here is that they do not have parents and family, which is a means of forming their identity. They do not have a past or an origin to make themselves. From the very beginning, for example, we see how Ruth wishes to be different and privileged from others. Kathy' confession about Ruth's behaviors is also very meaningful:

All this effort, all this planning, just to upset my dearest friend. So what if she'd fibbed a little about her pencil case? Didn't we all dream from time to time about one guardian or other bending the rules and doing something special for us? A spontaneous hug, a secret letter, a gift? All Ruth had done was to take one of these harmless daydreams a step further (60).

There is something missing in their life, so both Ruth and Kathy try to find their 'possibles', the people from whom they are cloned, in other words, their roots, their past. They wonder where their 'possibles' are and search for them because they think that through their 'possibles' they will learn their past and present, in short, their whole life. They want to have something that make them human, as Ishiguro states,

Whilst writing *Never Let Me Go*, I hadn't linked the business of Kathy and Co. looking for who they're modelled from with memory. I wanted to express their longing for a parent...At some deep human level they need to feel they belong to some sort of genetic line. They feel belong in the tides of humanity's generations. In this strange world, they want to belong in a profound sense which mattered them emotionally (Matthews 260).

Although they know that it will not change their fate, they want to find something about their roots. When Ruth heard about her 'possible', she wants to see her because it gives a kind of hope. Kathy, on the other hand, looks for her 'possible' from pornographic magazines because of her sexual desires. She tries to find the one who Kathy is copied because she wants to know something about her past, her individuality. It also means a kind of questioning because they want to find their identities which is stolen from them. The ending of the novel is also very sarcastic:

I was thinking about the rubbish, the flapping plastic in the branches, the shoreline of odd stuff caught long the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it (282).

Kathy knows that she is also going to be a donor, and also a victim. As Waugh writes, "a kind of horror is instilled at the human uses of the human and a kind of pity for the fragility and vulnerability of a human identity so depended on the suffering body" (24). What is left behind is death, decline, meaningless and destruction for these clones. They are the victims of the egoistic society and the society is the victim of the system that turns them into senseless beings.

As seen, *Never Let Me Go* is also a dystopian novel like *Nineteen Eighty-Four*, in which characters are entrapped in a manipulative and oppressive system that shapes them, exploits them only for the sake of a privileged minority group of people. The system usurps their individuality, their lives like the system in *Nineteen Eighty-Four* which also usurps Winston and his girlfriend. Therefore, the following section is going to be about the comparison of the two novels as works of dystopian fiction.

3. 3. A Comparison of *Nineteen Eighty-Four* and *Never Let Me Go* as Novels of Dystopia

George Orwell and Kazuo Ishiguro, two prominent figures of literary canon, have made great impact in literature through their works, *Nineteen Eighty-Four* and *Never Let Me Go*. In spite of being written at different times, *Nineteen Eighty-Four* and *Never Let Me Go* have a lot of common points and themes that encourage us to compare these two great novels. At first glance, they may not seem so similar because of the differences between their plots. In *Nineteen Eighty-Four*, for instance, the main character, Winston Smith, is trapped into a system that is totalitarian and repressive. On the other hand, in *Never Let Me Go*, the protagonist Kathy H., a clone, is continuously telling us about her childhood memories and her relationship with Ruth and Tommy. For, she is trying to create a past of her own, however, she is also entrapped into an oppressive system like Winston in *Nineteen Eighty-Four*. In both works, truth is hidden under the surface realities and both *Nineteen Eighty-Four* and *Never Let Me Go* therefore have many common points from the beginning till the end as works of dystopian fiction.

In the first place, as common in dystopian fiction, what is most striking in these novels is the pressure and repression that individuals feel under a totalitarian or authoritarian system. In these novels, we see two different, imaginary communities who are unable to rebel and even unable to question the evils in their society. They are manipulated and repressed by oppressive systems. In *Nineteen Eighty-Four*, there is a totalitarian regime, and we see it in every part of the society from home to the street. The world that the state created is devoid of all kind of human emotion and pleasure (Booker *The Dystopian Impulse* 75). What is there is just the life that the Party orders you to live. They are deconstructing and emptying the world that we used to be familiar with and create a new chaotic and dystopian one in which the leaders construct their own absolute power. In *Never Let Me Go*, the situation is slightly different. Here, we again have a very harsh and evil system but we cannot hear much of the

authorities. We are informed about the system through the characters and their experiences. Yet, neither the state nor the leaders, like Big Brother, that control the population, are depicted directly. On the other hand, however, we are given the picture of the society and people who feel the oppression of the system. None of the clones, for example, are let go outside of the school, talk and communicate with normal people. They are far from the society and no one wants to see them:

The gate itself was still a fair distance off, and any vehicle would then have to take gravelled drive, going past shrubs and flowerbeds, before reaching the courtyard in front of the main house. Days could be sometimes go by without us seeing a vehicle coming down that narrow road and the one that did were usually vans or lorries bringing supplies...(34)

Even though the whole society is indifferent towards them, their health control, carer registration and all other procedures are carefully accomplished by the state. They are just like the creatures that should be brought up far from the society and when their times come, they should be sacrificed for the sake of society. What makes them important is their vital organs, no more of it.

Under the domination of these evil systems, what will people first experience is surveillance. In both *Nineteen Eighty-Four* and *Never Let Me Go*, we apparently see how characters are surveilled by these rigid systems. The environment that Kathy H. and Winston Smith live is highly closed and regimented, which is quiet similar to Michael Foucault's 'Panopticon'. Like in the theory of Panopticon, the characters in both novels never feel themselves free, they are like in a prison. In *Nineteen Eighty-Four*, this idea of being watched is achieved in such a degree that Winston never feels himself safe. This is mostly done through technology; that is to say "telescreen". At home, he is always watched and listened, so he has to confine himself, otherwise he can commit a crime:

How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in our wire whenever wanted to. You had to live - did live - from habit that became instinct-in the assumption that every sound that you made was overheard, and, except in darkness, every movement scrutinised (5).

It becomes just like a way of life that he has to live with. Just like a prisoner, he is watched but he does not know when, how, by whom. As Foucault puts it, "power should be visible and unverifiable" (*Discipline and Punish* 201). It is visible because Winston always sees this telescreen or the face of Big Brother and at the same time, it is unverifiable, because he cannot know when, how or by whom he is watched. Thus, he needs to confine himself all the time. In the same way, when he is out, he feels the same pressure because he sees the same face and slogans. As Booker also argues,

As the book's memorable slogan announces, Big Brother Is Watching You." Party members thus modify their behavior accordingly, assuming themselves to be under surveillance at all times. Among other things, this awareness of always being watched helps to suppress individuality, since Party members know that they are never truly alone (79).

Likewise, in *Never Let Me Go*, the cloned population are raised in government-controlled schools as organ donors. Their world is characterized by enclosure, strict rules, prohibitions, pressure, surveillance and various conditioning methods. Hailsham, for instance, is a perfect example for Foucault's term Panopticon. Like prisoners, the students in Hailsham have no connection with world outside. Everything is controlled and directed by their teachers and guardians as "periods of works and play, of being in and out of houses, of being silent and being allowed to speak" (Currie 101). They always have to live and act together, so they are

never free from rules and prohibitions. As Foucault claims, "the Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogenous effects of power" (*Discipline and Punish* 202). They are under constant surveillance and they internalize this repression. We constantly see their struggle to find themselves a place to talk secretly or far from the guardians and the rest because they want to have some privacy:

I suppose this might sound odd, but at Hailsham, the lunch queue was one of the better places to have a private talk. It was something to do with acoustics in the Great Hall; all the hubbub and ceilings meant that so long as you lowered your voices, stood quite close, and made sure your neighbors were deep in their own chat, you had a fair chance of not being overheard (22).

Like in the situation of prisoners, they live in a closed system. It does not have to be a visible power or pressure exercised on them. As Foucault asserts, "they did not receive directly the image of the sovereign power; they only felt its effects- in replica, as it were- on their bodies, which had become precisely legible and docile" (*Discipline and Punish* 188). They are surveilled by their friends or guardians. This is, of course, beneficial for the controller, for the one who represses them. When we think about Winston's and Kathy's situation, their world is disastrous. They have to behave like others because they have to be parts of the masses but, on the other hand, they have their own selves and their own individuality. Everybody has a different character and identity, so it is difficult to behave alike. That is why, in both novels, we see how the system tries to manipulate people's mind from the very beginning either through thought control or torture, simply to make them behave alike.

Another important element of dystopian fiction that we see in both novels is the manipulation of language and thought control through brainwashing. Knowing that language is a key factor in changing people's mind and life, the authority first alters the language. In Orwell's dystopia, the manipulation of language is more apparent than Ishiguro's. Since in

Nineteen Eighty-Four, we see totally new terms, like "Newspeak" and "Doublethink". By introducing new terms and creating a new language, the Party struggles to destroy the old language that helps people to express themselves. They produce a new language that will only provide basic communication and it will not include any word that is against state's authority such as democracy, justice, rights, etc. It is a way of creating conformity and obedience through language (Kumar 211). As Orwell narrates through Winston the aim of Newspeak,

Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten (60).

As seen, what they are mostly trying to do is to control people's mind and turn them into mindless beings. It can be associated with Foucault's ideas on discourse. According to Foucault, there is a close connection between power and knowledge. It is the power that "produces knowledge: that power and knowledge directly imply one another" (Foucault, *Discipline and Punish* 27). Therefore, discourse is also a product of this relation of power and knowledge. For Mills, "discourse is a regulated set of statements which combine with others in predictable ways. Discourse is regulated by a set of rules which lead to the distribution and circulation of certain utterances and statements" (54). It can be seen as a system that limits our perceptions and visions. It does not offer a way of seeing a reality; on the contrary, it determines our perception of reality (Mills 55). Likewise, the method in Oceania used is a kind of mental manipulation. Since knowing that human mind controls everything and it can cause rebellion, they first manipulate and deconstruct it through language. As the novel

progresses, we see how they achieve it. They are able to control people's mind and now we see how people cannot be cured of these distorted, false ideology, as in the example of Ingsoc:

Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there's no reason of excuse for committing thought crime. It's merely a question of self-discipline, reality-control. But in the end there won't be any need even for that. The Revolution will be complete when the language is perfect. Newspeak is Ingsoc and Ingsoc is Newspeak, ' he added with a sort of mystical satisfaction (61).

This new language is also a discourse that is created to hide some realities. Party's aim is to destroy every kind of truth and ideas through this false ideology. They want to exploit language that help people to find the real and to express themselves. In *Never Let Me Go*, the case is not so different. We do not see the transformation and creation of a new language in Ishiguro's dystopia, but we see euphemism and new terms which become discourse. The system in *Never Let Me Go* uses a subtle language to control the clones' mind. The obligatory organ harvesting are, for example, referred as "donations" and dying as "completing" (Sage 42). From their childhood, their teachers always try to normalize the students' case and they try to make students feel themselves distinguished by using words like "special" and "gifted":

'Unworthy of privilege' and 'misuse of opportunity': these were two regular phrases Ruth and I came up with when we were reminiscing in her room at the center in Dover. Her general drift was clear enough: we were all special, being Hailsham students, and so it was all the more disappointing when we behaved badly. Beyond that, though, things became a fog (43).

The careful choice of the words and usage of new terms, which have been turned into a kind of discourse, provide the normalization of being a clone. This is how, they accept their fate

and see this process of being a carer and then a donor as a mission. As the system and society expect from them, the clone population sacrifice themselves proudly and try to do their best as Kathy says: "My donors have always tended to do much better than expected" (3).

Moreover, love has a significant role in Orwell's and Ishiguro's dystopian works. Apart from the restrictions of human mind, the system or the state also controls emotions. The Party in *Nineteen Eighty-Four* restricts all kinds of love - family, friends, lovers - in order to break down the ties between them and leave them alone. There should be only one love and it is the love of Big Brother. Everybody should be loyal to Big Brother, so there should not be closeness, affection and sincerity. Marriage is subject to the Party's approval and sex is allowed as a means of procreation. There is not the traditional idea of family here. The Party is removing the links between individuals and preventing them to be united through love and emotion. Even the children are turned against their family while they adore the Party and the rituals of the state (Kumar 75).

What was worst of all was that by means of such organisations as the Spies they were systematically turned against into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it. The songs, the processions, the banners (29).

The Party even uses the concept of family to maintain its stability, which produces fake relationships between members of families. In *Never Let Me Go*, on the other hand, having a family and children is totally eliminated. The clones will neither have family nor children. However, they are allowed to fall in love and have relationships:

On the one hand we had, say, Miss Emily's talks, when she'd tell us how important it was not to be ashamed of our bodies, to 'respect our physical

needs', how sex was 'a very beautiful gift' as long as both people really want it. But when it came down to it, the guardians made it more and less impossible for any of us actually to do much without breaking rules (93).

There is some reasonable explanation for the tolerance of sexual relationships between students. Firstly, the sexual relationship between clones are safer than with outsiders. Secondly, these clones cannot have babies, they are sterile, so their relationships cannot disturb the stability of the system. And also, love here is a tool to keep students together. It is a way of calming them down and reconciling them as long as love appears within the walls of their school. In Orwell's dystopia, however, love is a threat to the system as in the case of Julia and Winston.

Another crucial point that both novels share is their references to nostalgic longing. In *Nineteen Eighty-Four* and *Never Let Me Go*, we always see characters' longing for the past days. For Winston Smith, remembering the past is much more difficult than that of Kathy because in his world, the past is constantly rewritten. He cannot find any document or anyone to ask questions about the past because even the Proles' minds are full of unnecessary subjects. Thus, for Winston nostalgia is half remembered but his uneasiness with the present forces him to keep a diary which is the violations of rules. He wishes to compare past and present but he has no source to do it. Because of the manipulations and propagandas that Party uses, Winston's memory is weaker than before and he hardly ever remembers past.

In the dream he had remembered his last glimpse of his mother, and within a few moments of walking the cluster of small events surrounding it had all come back. It was a memory that he must have deliberately pushed out of his consciousness over many years. He was not certain of the date, but he could not have been less than ten years old, possibly twelve, when it had happened (186)

Likewise, in *Never Let Me Go*, there are a lot references to past days. Throughout the book, Kathy recalls her childhood memories. She is continuously telling us about her past years and her experiences. We see her nostalgic yearnings about past:

Driving around the country now, I still see things that will remind me of Hailsham. I might pass the corner of a misty field, or see part of a large house in the distance as I come down the side of a valley, even a particular arrangement of a poplar trees up on a hillside, and I'll think: Maybe that's it! I've found it! This actually is Hailsham!' Then I see it's impossible and I go on driving, my thoughts drifting on elsewhere (6).

Like Winston, Kathy's memory is also not so good at remembering; that is why, she sometimes questions herself and cannot be sure of the events that she is narrating. She has led a confined life in Hailsham without any family ties, and roots. That is why, all she remembers are her school days of Hailsham. She doesn't have an identity which will make her an individual. Therefore, it is not only the past they are longing for, they also struggle to find clues about their roots. Both Winston and Kathy wish to learn about their families. Throughout the book, *Nineteen Eighty-Four*, we hear just once about Winston's family but "what Winston at first misses from this world is the sense of maternal protection. He dreams ceaselessly about his mother" (Zwerdling 76)

He would have liked to continue talking about his mother. He did not suppose, from what he what could remember of her, that she had been an unusual woman, still less an intelligent one; and yet she had possessed a kind of nobility, a kind of purity...It would not have occurred to her that an action which is ineffectual thereby becomes meaningless. If you loved someone, you loved him, and when you had nothing else to give, you still gave him love (190).

Although he has never seen his mother after then, his memories about his mother seems vivid. He misses his mother's unconditional love which is impossible to find under these circumstances. Kathy, however, has no family to yearn for. Yet, she struggles to find her "possible" in order to find out some clues about her identity. They are copied from normals so they have no identity to construct themselves. On the other hand, they have their own intelligence, emotions, and their own world, so Ruth and Kathy cannot keep themselves away from searching their possibles. It is, in fact, because of their longing for belonging to somewhere, as Ishiguro states at least; "to belong to some sort of genetic line" (Groes 260).

As a final point, it is noteworthy to mention that the ending of both novels are very similar. In dystopian fiction, generally we are given pessimistic view of life in which we do not wish to live. Endings of such novels are mostly surprising and sometimes horrific. Likewise, in these two dystopian novels, both Orwell's and Ishiguro's endings are similar: they seem pessimistic and hopeless:

'They can't get inside you,' she had said. But they could get inside you. 'What happens to you here is *for ever*,' O'Brien had said. That was a true word. There were things, your own acts, from which you could not recover. Something was killed in your breast: burnt, cauterised out (Orwell 334).

Then he said: 'I keep thinking about this river somewhere, with the water really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong. They've got to let go, drift apart (Ishiguro 277).

In both novels, there seems to be no hope because what we have at the end of these novels are, the characters' isolation, loneliness, death, grief and misery. However, at this point, *Nineteen Eighty-Four* and *Never Let Me Go* differs. In Orwell's dystopia, although the

characters fail to change the dystopian conditions in the end, their rebellion can be regarded as a sign of hope. They are the outcasts and minorities of their societies, but they think and question, which shows that there are still some people who can resist and rebel. As Foucault argues, "where there is power, there is resistance" (*History of Sexuality* 95). Power is not only repressive, it is also productive in this sense. Power is not something acquired ultimately by powerful agents because "power is everywhere not because it embraces everything, but because it comes from everywhere" (*History of Sexuality* 93). There is a close relationship between the powerful agents who exercise power and subjects who resist it. It is this struggle between the dominant agent and the subordinate agent that power relations come into existence. As Gutting puts forward,

...a conception of power as itself the outcome of outgoing struggle to sustain or undermine networks of domination. Power is not something possessed or wielded by powerful agents, because it is co-constituted by those who support and resist it. It is not a system of domination that imposes its rules upon all those it governs, because any such rule is always at issue in ongoing struggles (112).

Thus, according to Foucault's theories, power and resistance coexist. They are opposite terms but they cannot live without each other. The subordinate agents also have their own power to resist and they can exercise power at any time. Therefore, Winston and Julia also have the potential to question the ills in the system and they have their own power to resist. That is why, the state continuously controls the citizens and tries to keep them under surveillance. In George Orwell's dystopia, there is a perfect system in which everything is well-planned beforehand, but still there is a great attention and gaze on the party members. Since they know that "Power is not something that is acquired, seized, or shared, something that one holds onto or allows to slip away; power is exercised..."(Foucault, *History of Sexuality* 94), therefore, the

Party permanently tries to keep its power. The Party always exercises power by using different methods in order not to lose its power because power cannot be acquired and it is also productive as long as it is exercised:

We know that no one ever seizes power with the intention of relinquishing it. Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power (302).

In *Nineteen Eighty-Four*, the power exercised on Party members gives way to resistance. Winston and Julia rebel against the system by using their own power. Winston is a brilliant character with his ideas and questions. With his searching for truth, he directly acts against the system that he lives in. Yet, Julia's resistance is quite different. Julia's rebellion is more physical and practical. We cannot see the depth of ideas and emotion of Winston in Julia. Yet, having a relationship with Party member and acting with Winston about Brotherhood, Julia also resists. Winston, on the other hand, keeps a diary, he talks with Proles to learn every truth, he rents a room and has forbidden relations. He joins the Brotherhood and reads Emmanuel Goldstein's book. Emmanuel Goldstein is depicted as a legendary figure like Big Brother. He is only seen through telescreen. He is known as the leader of the Brotherhood which is an anti-party organization. Goldstein is portrayed as the great enemy of the state and the focus of anger for people. If something goes wrong, it will be because of Goldstein:

the sight or even the thought of Goldstein produced fear and anger automatically. He was an object of hatred more constant than either Eurasia army behind it, were too much to be borne: besides, the sight or even the thought of Goldstein produced fear and anger automatically. He was an object of hatred more constant than either Eurasia and Eastasia (16)

In fact, whether being a real or imaginary character, Goldstein is used deliberately by the Party to make Party members loyal to the state. They try to make people to internalize the situation and protect the Party. Therefore, Emmanuel Goldstein is the main figure of Two Minutes Hate programmes. By joining Brotherhood, Winston and Julia, then, act against the state. Although we know that Winston and Julia will be arrested as Winston writes in his diary, we can drive some kind of hope through their rebellion. We imagined that they will somehow survive in this chaotic society but they are trapped in the system. They are arrested, brainwashed, tortured, and emptied of everything. The reason behind their destruction is that they are the minority. Yet, even the rebellion of two characters shows that power and resistance coexist, and one day this oppressed majority will become conscious and they resist. Throughout the novel, there is also reference to Proles who are the majority of the population. They are illiterate and shallow figures, so the state does not care about them. Yet, they are the only ones who remain human, who are not brainwashed yet, so "if there is hope, wrote Winston, it lies in the Proles" (80), "until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious" (81). In fact, they have the strength to rebel and may destroy this repressive regime because they are the majority of the population and they are not brainwashed. However, the Proles have not become conscious yet because they are not given any education and they are ignorant. They seem indifferent towards the system, Party and other serious issues of their time. They just live their lives as they wish. Yet, as Winston claims if they become conscious, they will rebel.

In *Never Let Me Go*, the situation seems different. All of the clones have a written destiny and they have no word to speak. From the very beginning of their life, they are taught how to be a good carer and donor. They have only one mission in life and it is to be a donor. At the end of the novel, there is the death of Ruth, Tommy and probably will be Kathy's. The ending of the novel seems totally pessimistic. From their childhood, they are taught their

missions, so they are obedient children. Yet, in some situations they seem to try to question and it stimulates our hope. They cannot help but search for their identities, "nevertheless, we all of us, to varying degrees, believed that when you saw the person you were copied from, you'd get some insight into who you were deep down, and maybe too, you'd see something of what your life held in store" (Ishiguro 138). Kathy looks for pornographic magazines in order to find the person that she is cloned from. Ruth is extremely enthusiastic about it. The reason behind that searching is not only curiosity, they want to belong somewhere. They want their lost identities, their individualities like all human beings rather than clones. Yet, it is vain because they are already manipulated, brainwashed and defeated. They can think, question, feel and sense but they are not allowed to do any one of them because they are restricted. In fact, they have ability to escape but they do not know how to do it because they do not know any other way. For instance, when Kathy and Tommy tell Ruth about her dream to become an officer and her ability to do it, Ruth admits, " You say I should have looked into it. How? Where would I have gone? There wasn't a way to look into it" (226). They all have dreams because they are produced from human beings and it would not be wrong to think that they want to be human beings again because they carry many important human traits such as thinking, questioning, remembering, longing and finally love, which imply hope for future. However, they are manipulated and brainwashed by the system perfectly.

Furthermore, while they are in Cottages, they learn that if they can prove their love, they may have three or four years deferral:

What they were saying was that some Hailsham students in the past, in special circumstances, had managed to get a deferral. That this was something you could do if you were a Hailsham students. What they were saying was that some Hailsham students in the past, in special circumstance, had managed to get a deferral (150).

Then, they begin to search for it because it is also a way out for them. It also shows their uneasiness with their fate and their wish to live much more. On the other hand, there is an indifferent society towards clones. They seem to give more importance to their relatives and their own life than the clones. They do not want to think about clones. Therefore, clone population are left in isolation and in dark. Unlike Winston and Julia, Kathy, Ruth and Tommy do not even try to escape. Kathy, Ruth and Tommy are totally brainwashed from childhood and they seem to accept their mission in life.

In conclusion, as novels of dystopia, both works give us a dark and chaotic vision of life. Throughout both novels, we see how the system works in order to exercise its power and create a hell-like world for individuals. In both novels, the system works in a perfect harmony and the status quo is maintained. However, in George Orwell's dystopia, there are some citizens that cannot bare this pressure and resist. Although Winston and Julia are repressed characters, they still question, resist and rebel. They somehow preserve their individuality and ready to fight against this cruel Party. Even though Winston and Julia are brainwashed and tortured at the end of the novel, even their rebellion can be hope for future, or the Proles population can be a hope for future. On the other hand, in Kazuo Ishiguro's dystopia, the ending of the novel seem totally pessimistic. As Kathy, Ruth and Tommy are destroyed at the end by the powerful system, there leave almost no hope for future. A kind of fear, horror and misery is instilled at the humanity's exploitation and a kind of pity for the erosion of hopes.

4. CONCLUSION

The aim of this thesis is to compare and analyze George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro's *Never Let Me Go* as works of dystopian fiction. Within the framework of the analysis of both novels, it is observed that both Orwell and Ishiguro projected before the reader pictures of dystopian societies that cause fear and horror in the minds of the reader. In these two nightmarish imaginary worlds, there is a harsh repressive system that gives no place for freedom, individuality and happiness. There is always a clash between the collective life and the individual life, public claims and individual rights, greediness of powerful leaders and struggle of subordinated citizens. Therefore, both Orwell and Ishiguro present a perfect panorama of dystopian societies in their influential fictions.

Both *Nineteen Eighty-Four* and *Never Let Me Go* have a lot of common points and themes. First of all, what is apparent in both novels is the repression and pressure that characters feel under the rigid system they live in. In both societies, individuals are continuously controlled and repressed in order even not to think of rebellion. One of the most efficient way of controlling and provide conformity in these communities is surveillance. Both in *Nineteen Eighty-Four* and *Never Let Me Go*, these characters are under a constant surveillance. They live in a highly surveilled and regimented environment, which is quite similar to Michel Foucault's Panopticon. In this popular work, *Discipline and Punish*, Foucault introduces Panopticon as a way of disciplinary structures. Panopticon is designed in such a way that people can be observed at any time. Since the controlled can never be sure when he is watched or how, he has to confine himself all the time. It is a perfect way of control and discipline people. In the same way, in *Nineteen Eighty-Four*, this telescreens work like Panopticon because they cannot be sure when they are watched, so they behave as being watched all the time. In *Never Let Me Go*, the teachers and guardians work like Panopticon, there is always a gaze who is watching them, so they never behave as they want.

Another important point that both novels share is the manipulation of language. The system that governs the population change the language as it wants. In *Nineteen Eighty-Four*, the Party eliminates some essential terms and introduces new concepts that leaves people in ambiguity. In *Never Let Me Go*, language is used as a tool to affect students and manipulate them to normalize their clone case.

The idea of love and family is also very different in these dystopian works. In *Nineteen Eighty-Four*, there is no place for love because it is a threat for the state, so marriage should be in the approval of the state. In *Never Let Me Go*, there is love but it is infertile because clones cannot have babies and therefore, they are not a threat to the system. However, the concept of family in both novels is totally destroyed. In *Nineteen Eighty-Four*, there is family but not in real sense because they just live together and they share nothing. Their children are brought up in such a way that they can spy on their parents at any time. In *Never Let Me Go*, on the other hand, the clones do not have family bonds. They have neither a family nor children.

As a final point, both novels endings are also very similar. At the end of both novels, we are left with a sense of fear because the characters seem to be totally defeated by these powerful systems. However, in *Nineteen Eighty-Four*, the case is a bit different because unlike Kathy, Ruth and Tommy, Winston Smith cannot bare the repression and pressure that he is exposed to and he acts against them. As an individual he has his own power to rebel and he does with his girlfriend. As a result, their struggle and rebellion seem do not work because they are only a few outcasts and minorities. If there will be a unity of the majority, they can resist and win. Even these minorities can hope for a better future in this oppressive system because they prove that there will be always some people who are able to question and see realities. In *Never Let Me Go*, however, the characters generally remain passive and they seem to accept their fate. They are not taught another way and they do not know how to

rebel. Unlike Winston, Kathy, Ruth and Tommy are brainwashed from their childhood and they are forced to accept their human made fate. Winston sometimes remembers his past and memories, so his identity because he is not manipulated totally. Therefore, he questions and tries to regain his lost individuality. Winston has this power to resist but Kathy does not because she is totally repressed and silenced.

As a consequence, with their great fictions, both Orwell and Ishiguro present the reader two dystopian communities in which there is a continuous struggle between the dominant agents and the subordinated agents. Depicting communities that are full of misery and suffering, the authors leave the reader with a sense of fear. Therefore, at the end of both novels, fear and hope are blurred and the reader is left with a kind of feeling that cause him/her to think about themselves and the world they live in deeply.

BIBLIOGRAPHY

Primary Sources

Huxley, Aldous. *Brave New World*. London: Vintage, 2004. Print.

Ishiguro, Kazuo. *Never Let Me Go*. London: Faber, 2010. Print.

Orwell, George. *Nineteen Eighty-Four*. New York: Penguin, 2013. Print.

Secondary Sources

Althusser, Louis. *On Ideology*. London: Verso, 2008. Print.

Baghci, Barnita, ed. *The Politics of the (Im)Possible: Utopia and Dystopia*. New Delhi: Sage, 2012. Print.

Bhabha, Homi K. "Doublespeak and the Minority of One". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 29-37. Print.

Bradbury, Ray. *Fahrenheit 451*. New York: Simon & Schuster Paperbacks, 2012. Print.

Booker, M. Keith. *The Dystopian Impulse in Modern Literature*. London: Greenwood, 1994. Print.

Booker, M. Keith. *Dystopian Literature: A Theory and Research Guide*. London: Greenwood, 1994. Print.

Booker, Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman, 1996. Print.

Chandra, Subhash. *Convictions and Contradictions: A Study of George Orwell*. New Delhi: Janaki Prakashan. Print.

Conant, James. "Rorty and Orwell on Truth". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 86-111. Print.

Cooper, Iydia R. "Novelistic Practice and Ethical Philosophy in Kazuo Ishiguro's *The Remains of the Day* and *Never Let Me Go*". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 106-117. Print.

Crick, Bernard. "Nineteen Eighty-Four: Context and Controversy". *George Orwell*. Ed. John Rodden. New York: Cambridge University Press, 2007. 146-159. Print.

Currie, Mark. "Controlling Time: Kazuo Ishiguro's *Never Let Me Go*". *Kazuo Ishiguro*. Ed. Sean Matthews and Sebastian Groes. London: Continuum, 2009. 91-103. Print.

Dickstein, Morris. "Animal Farm". *George Orwell*. Ed. John Rodden. New York: Cambridge University Press, 2007. 133-145. Print.

Elliott, Robert C. *The Shape of Utopia*. Chicago: The University of Chicago Press, 1970. Print.

Epstein, Richard A. "Does Literature Work as Social Science? The Case of George Orwell". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 49-69. Print.

Ferns, Christopher S. *Narrating Utopia: Ideology, Gender, Form in Utopian Literature*. Glasgow: Liverpool University Press, 1999. Google Books. Web. March 2014.

Frodsham, John D. "Orwell Accused the Leftist Intelligentsia of Abuse of Power in Nineteen Eighty-Four". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 161-172. Print.

Fromm, Erich. "Nineteen Eighty-Four Warns of the Dehumanization of Industrialism". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 129-142. Print.

Foucault, Michel. *Discipline and Punish: the Birth of the Prison*. Trans. Alan Sheridan. London: Penguin, 1977. Print.

Foucault, Michel. *The Will to Knowledge: History of Sexuality Volume I*. Trans. Robert Hurley. London: Penguin, 1978. Print.

Gleason, Abbott. "Puritanism and Power Politics During the Cold War: George Orwell and Historical Objectivity". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 73-85. Print.

Gottlieb, Erika. *The Orwell Conundrum*. Canada: Carleton University Press, 1992. Google Books. Web. January 2014.

Groes, Sebastian. "The New Seriousness: Kazuo Ishiguro in Conversation with". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 247-264. Print.

Gutting, Gary, ed. *The Cambridge Companion to Foucault*. New York: Cambridge University Press, 2003. Print.

Howe, Irving. "Nineteen Eighty-Four is Terrifying because It Rings True". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 59-70. Print.

Ingle, Stephen. "Nineteen Eighty-Four Promotes the Values of the Common People". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 115-128. Print.

Kumar, Krishan. *Utopia and Anti-Utopia in Modern Times*. Oxford: Blackwell, 1987. Print.

Lochner, Liani. "This is What We're Supposed to be Doing, isn't It?". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 225-236. Print.

Matthews, Sean. "I'm sorry I Can't Say More': An Interview with Kazuo Ishiguro". *Kazuo Ishiguro*. Ed. Sean Matthews and Sebastian Groes. London: Continuum, 2009. 114-125. Print.

Meyers, Jeffrey. *Orwell: Life and Art*. Chicago: University of Illinois Press, 2010. Print.

Mills, Sara. *Michel Foucault*. London and New York: Routledge, 2003. Print.

Mohr, Dunja M. *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias*. Ed. Donald E. Palumbo. New York: McFarland, 2005. Google Books. Web. March 2014.

Patai, Daphne *The Orwell Mystique: A study in Male Ideology*. New York: Massachusetts Press, 1984. Google Books. Web. January 2014.

Posner, Richard A. "Orwell versus Huxley: Economics, Technology, Privacy, and Satire". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 181-212. Print.

Rabinow, Paul, ed. *The Foucault Reader*. New York: Vintage Books Press, 2010. Print.

Rodden, John. Introduction. *George Orwell*. Ed. John Rodden. New York: Cambridge University Press, 2007. Print.

Rose, Jonathan. "Englands His Englands". *George Orwell*. Ed. John Rodden. New York: Cambridge University Press, 2007. 28-43. Print.

Ruppert, Peter. *Reader in a Strange Land: The Activity of Reading Literary Utopias*. Georgia: University of Georgia Press, 1986. Print.

Sage, Victor. "The Pedagogics of Liminality: Rites of Passage in the Work of Kazuo Ishiguro". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 31-46. Print.

Sawyer, Andy. "Kazuo Ishiguro's *Never Let Me Go* and Outsider Science Fiction". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 236-247. Print.

Shaffer, Brian W. *Understanding Kazuo Ishiguro*. Columbia: University of South Carolina, 1998. Print.

Sim, Wai-chew. *Kazuo Ishiguro*. New York: Routledge, 2010. Print.

Sunstein, Cass R. "Sexual Freedom and Political Freedom". *On Nineteen Eighty-Four*. Eds. Abbott Gleason, Jack Goldsmith, and Martha C. Nussbaum. New Jersey: Princeton University Press, 2005. 231-241. Print.

Walsh, Chad. *From Utopia to Nightmare*. New York: Greenwood, 1975. Print.

Waugh, Patricia. "Kazuo Ishiguro's not-too-late Modernism". *Kazuo Ishiguro: New Critical Visions of the Novels*. Ed. Sebastian Groes and Barry Lewis. New York: Palgrave Macmillan, 2011. 13-31. Print.

Willems, Brian. *Facticity, Poverty and Clones: On Kazuo Ishiguro's Never Let Me Go*. New York: Atropos. Print.

Zehr, David M. "The Life of George Orwell". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 21-36. Print.

Zwerdling, Alex. "Nineteen Eighty-Four Depicts the Irrationality of Totalitarianism". *Social Issues In Literature*. Ed. Dedria Bryfonski. New York: Greenhaven Press, 2010. 71-84. Print.

ÖZET

Distopya Kavramları Olarak Güç ve Direniş: George Orwell'ın *Bin Dokuz Yüz Seksen*

***Dört* ve Kazuo Ishiguro'nun *Beni Asla Bırakma* adlı Eserlerinin bir İncelemesi**

Kıyak, Muradiye

Yüksek Lisans, İngiliz Dili ve Edebiyatı

Danışman: Assoc. Prof. Dr. Azade Lerzan Gültekin

Ankara, 2014

Bu tez, George Orwell'ın *Bin Dokuz Yüz Seksen Dört* ve Kazuo Ishiguro'nun *Beni Asla Bırakma* adlı eserlerini distopik kavramlar açısından incelemeyi amaçlamıştır. Her iki romanın distopya kavramları benzeyiş acilari bakımından incelenmiştir.

Bu tez dört bölümden oluşmaktadır; bir giriş, iki gelişme ve bir sonuç. Tezin giriş bölümünde, distopya teriminin doğuşunu bulmak amacıyla öncelikle ütopya teriminin tanımı ve ütopya ile distopya kavramlarının ilişkisi incelenmiştir. Bu tezde, ilk gelişme bölümünde, George Orwell'ın eserinde yarattığı totaliter rejimle, karmakarışık ortamla ve hapis gibi bir hayatla, nasıl bir distopik roman sergilediği vurgulanıyor. Bu tezin ikinci bölümünde, klonların ve normal insanların buldukları vahim durumdan dolayı Kazuo Ishiguro'nun eseri distopik açıdan incelenmiştir. Aynı bölümde, George Orwell'ın *Bin Dokuz Yüz Seksen Dört* ve Kazuo Ishiguro'nun *Beni Asla Bırakma* adlı eserleri incelenmiş ve karşılaştırılmıştır. Tezin sonuç bölümünde, *Beni Asla Bırakma* adlı romanın gösterdiği umutsuzlukla, *Bin Dokuz Yüz Seksen Dört* adlı romana oranla daha kötümser bit tablo çizdiği belirlenmiştir.

Key Words: Orwell, Ishiguro, Ütopya, Distopya, Güç, Direniş

ABSTRACT**Power and Resistance as Dystopian Concepts: An Analysis of George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro *Never Let Me Go*****Kıyak, Muradiye****M. A., Department of English Language and Literature****Advisor: Assoc. Prof. Dr. Azade Lerzan Gültekin****Ankara, 2014**

This thesis aims to explore the dystopian concepts in George Orwell's *Nineteen Eighty-Four* and Kazuo Ishiguro's *Never Let Me Go*. The two novels are scrutinized with regard to their similarities on the concept of dystopia.

This thesis consists of four chapters; an introduction, two main chapters and a conclusion. In the introduction, the term utopia and its relation to dystopia is explained in order to find out the roots of the term dystopia. In this thesis, the first main chapter argued that George Orwell's *Nineteen Eighty-Four* is a perfect panorama of a dystopian world with its totalitarian regime, chaotic atmosphere, and prison-like life that people live in. The second chapter, Kazuo Ishiguro's influential work is analyzed as a work of dystopia because of the desperate situation that both clones and real human beings are in. In the same chapter, Orwell's *Nineteen Eighty-Four* and Ishiguro's *Never Let Me Go* are analyzed and compared as works of dystopian fiction, and themes of power and resistance are analyzed. In the conclusion chapter of this thesis, it is determined that the ending of the novel *Never Let Me Go* is more pessimistic than *Nineteen Eighty-Four* as it leaves almost no hope for future.

Key Words: Orwell, Ishiguro, Utopia, Dystopia, Power, Resistance