ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME

AN INSIGHT INTO APOCALYPTIC NIGHTMARES: FICTIONAL REVELATIONS OF APOCALYPSE IN MARY SHELLEY'S FRANKENSTEIN, H. G. WELLS'S *THE ISLAND OF DR. MOREAU* & ALDOUS HUXLEY'S *BRAVE NEW WORLD*

Dissertation

Kaya ÖZÇELİK

Ankara-2022

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE'S PROGRAMME

AN INSIGHT INTO APOCALYPTIC NIGHTMARES: FICTIONAL REVELATIONS IN MARY SHELLEY'S *FRANKENSTEIN*, H. G. WELLS'S *THE ISLAND OF DR. MOREAU* AND ALDOUS HUXLEY'S *BRAVE NEW WORLD*

Doctorate's Thesis

Kaya ÖZÇELİK

Thesis Advisor

ASST. Prof. Dr. GÖKŞEN ARAS

Ankara-2022

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled "An Insight into Apocalyptic Nightmares: Fictional Revelations of Apocalypse in Mary Shelley's Frankenstein, H. G. Wells's The Island of Dr. Moreau & Aldous Huxley's Brave New World" and prepared by Name SURNAME meets with the committee's approval unanimously/by a majority vote as Dissertation in the field of English Culture and Literature following the successful defense conducted on 10/06/2022..

Prof. Dr. Prof. Dr. Belgin ELBİR (Chair)

Asst. Prof. Dr. Gökşen ARAS (Advisor)

Prof. Dr. Aslı Özlem TARAKÇIOĞLU (Member)

Prof. Dr. Nazan TUTAŞ (Member)

Asst. Prof. Dr. Kuğu TEKİN (Member)

Assoc. Prof. Dr. Şule TUZLUKAYA

Director

ETİK BEYAN

Atılım Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Kılavuzuna uygun olarak hazırladığım bu tez çalışmasını;

- Akademik ve etik kurallar çerçevesinde hazırladığımı,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmasında yararlandığım eserlerin tümüne atıfta bulunarak kaynak gösterdiğimi,
- Bu tezde sunduğum çalışmanın özgün olduğunu bildirir,

Aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Tarih ve İmza

Kaya ÖZÇELİK

ÖZ

ÖZÇELİK, Kaya. Kıyamet Kâbuslarına Bir Bakış: Mary Shelley'nin *Frankenstein*'ı, H. G. Wells'in *Dr. Moreau'nun Adası* ve Aldous Huxley'nin *Cesur Yeni Dünya'sı*nda Kıyametin Kurgusal Vahiyleri, Doktora Tezi, Ankara, 2022.

Bu tezin amacı, Mary Shelley'nin *Frankenstein*'ını, H. G. Wells'in *Dr. Moreau'nun Adası*'nın ve Aldous Huxley'nin *Cesur Yeni Dünya'sının* hem bilim hem de teknolojideki gelişmelerin insanlığı yakın ve içkin kıyamete ne ölçüde yaklaştırdığı konusunda İngiliz kıyamet romanlarının 1818'den 1932'ye kadar olan dönemi kapsayan öncü temsilcileri olduklarını tartışmaktır. Bu fikri başlangıç noktası alarak, bu çalışmanın amacı bilimsel ve teknolojik gelişmenin kaynağı olarak adlandırılan her bireyin doğasında var olan kibrin, en üst düzeyde mükemmellik uğruna, aslında tamamen gücün/güçlülerin gizlendiği bir bahaneden başka bir şey olmadığını göstermeyi amaçlamaktır. Seçilen romanlarda, kıyametin olası patlak vermesinin asıl nedenleri, her ikisinin de kendisini sinsi ve tam kılık değiştirmiş olarak ortaya çıkaran çılgın bilim adamı kinayesinden totaliter ideolojiye kadar atıfta bulunarak takip edilmektedir.

Kıyamet olarak çalışmanın temel fikri, kronolojik olarak insanlık tarihinde kaydedilen ve hepsi birbiriyle ilişkili olan bu tür gelişmelerin kaçınılmaz sonucu olarak izlenecektir: sanayi devriminin başlangıcı ve daha sonra modern dünyaya geçişin ilk adımı olarak ortaya çıkan sanayicilik ideolojisi; bu başlangıçla fitillenen ve sanayileşmeye cevaben ortaya çıkan bilim ve teknolojideki yükseliş; ki böylece tüm bu sebepler önce sömürgecilik ve emperyalizmin başlangıcını sonra hüküm sürmesini; kapitalizmin yükselişi ve hüküm sürmesi; ve tüm bu birbirine sıkıca kenetlenmiş gelişmelerden kaynaklanan insanların yaşamlarındaki diğer olumsuz yansımalar, kadınların durumu gibi. İlgili her romancının hem kıyameti hem de kıyamet vizyonunu ortaya çıkarmak için, bu çalışmada yeni tarihçi ve Foucault'nun bio-güç/politika yaklaşımları takip edilecektir.

Tüm bunlar göz önüne alındığında, gerek bilim gerekse teknolojideki gelişmelere duyulan bitmek bilmeyen istekle ortaya çıkan kibir ve daha fazla güce duyulan açgözlülüğün ya ceset parçalarını biraraya getirip bir canlı yaratmayla ya da hayvanları insanlaştırarak ya da insan eliyle totaliter gücü kazanmak ve sürdürmek için

birçok insan yaratarak yaklaşmakta olan kıyametin patlak vermesinin önünün açtığı bu çalışma kapsamındaki üç romanla kanıtlanmaktadır.

Anahtar Sözcükler: Kıyamet, vahiy, bilim, teknoloji, tarih

ABSTRACT

ÖZÇELİK, Kaya. An Insight into Apocalyptic Nightmares: Fictional Revelations of Apocalypse in Mary Shelley's *Frankenstein*, H. G. Wells's *The Island of Dr. Moreau* & Aldous Huxley's *Brave New World*, Doctorate Thesis, Ankara, 2022.

The aim of this dissertation is to discuss how Mary Shelley's *Frankenstein*, H. G. Wells's *The Island of Dr. Moreau* and Aldous Huxley's *Brave New World* are all pioneering representatives of the British apocalyptic novels with regard to what extent the developments in both science and technology bring humanity closer to imminent and immanent apocalypse all along the period of 1818 through 1932. Taking this very idea as a starting point, the aim of this study is to depict how hubris inherent in each individual for so-called the scientific and technological developments for the sake of utmost perfection is actually nothing rather than a pretext under which the power/ful hides fully and of showing that this reason will bring the inescapable end. In the selected novels, the mere reasons for the possible outbreak of apocalypse are traced with reference to mad-scientist trope to totalitarian ideology, both of which reveal themselves quite insidiously and in full disguise accordingly in this study.

The backbone idea of the study as apocalypse will be traced as the inescapable result of such following developments in the recorded history of humankind chronologically that are all interrelated with each other: the start of the Industrial Revolution and its ideology that is revealed as an idea of industrialism as first step of a passage to the modern world, the rise of science and technology as a response to industrialism ignited by this start, which thus followed first the advent and then the reign of colonialism/imperialism then the rise and reign of capitalism and other negative reflections in the lives of people caused by all these tightly intertwined developments, such as the condition of women. To reveal both apocalypse and the apocalyptic vision of each relevant novelist, the study will follow new historicist and Foucauldian biopower/politics approaches. Considering all these, it has been evidenced by the three novels within the scope of this study that the hubris and the greed for more power which is revealed in the ceaseless yearn for developments in both science and technology paves way for the imminent outbreak of the apocalypse through the idea of manmade creation of a living either by assembling parts of a corpse

or by transforming animals into human beings or creating many manmade human beings to maintain and sustain the totalitarian power.

Keywords: Apocalypse, revelation, science, technology, history

ACKNOWLEDGEMENTS

First of all, I would like to acknowledge and offer my warmest thanks for each academic who helped me with all my Ph.D. education and this dissertation. I especially offer my gratitude for my supervisor Asst. Prof. Dr. Gökşen Aras, who provided me exhaustive editorial and intellectual support throughout the process. It was with her endless patience, her constructive criticism, and her invaluable guidance throughout the process that contributed much to my study. It has really been an honour for me to be her Ph. D. student to the very end. This dissertation is the result of her prompt and warm responses to my endless emails, confidence in my research and careful editing.

I would also like to offer my special thanks to the members of my observation committee, namely Prof. Dr. Nüket Belgin ELBİR, Prof. Dr. Aslı Özlem TARAKCIOĞLU, Prof. Dr. Nazan TUTAŞ and Asst. Prof. Dr. Kuğu TEKİN, without whom this study will be impossible. Besides all these precious kind-hearted supporters of me, I can't neglect to thank Prof. Dr. Gülsen Canli, Prof. Dr. Oya MENTEŞE, Assoc. Prof. Dr. Lerzan GÜLTEKİN, and Assoc. Prof**.** Dr**.** Evrim Doğan ADANUR for their support and experience that all added much to my knowledge and insight throughout my M.A. & Ph.D. education in English Culture & Literature. Your helpful comments and gracious encouragement were always much needed and much appreciated.

Last but not least, I would like to thank my family from the very bottom of my heart for granting me an unfailing support and everlasting encouragement throughout the process of researching and writing this dissertation. This accomplishment would not have been possible without them, especially my wife Hilal and my beloved son Deniz Çınar.

TABLE OF CONTENTS

ÖZ ..... **i**

ABSTRACT ..... **iii**

ACKNOWLEDGEMENTS ..... **v**

TABLE OF CONTENTS ..... **vi**

INTRODUCTION **1**

CHAPTER 1: THEORETICAL FRAMEWORK OF THE RESEARCH **41**

1.1 A General Outline of New Historicist Approach **41**

1.2 Foucauldian Analysis of Power Concept **47**

1.2.1 Language, discourse and power/knowledge 49

1.2.2 Panopticism 51

1.2.3 Foucault's theory of biopower/politics 55

CHAPTER 2: A FEMALE CANON: SHELLEYAN DISCOURSE OF POWER AS A PRECURSOR OF APOCALYPTIC VISION **64**

2.1 Contextual Overview of the Novel **64**

2.2. Apocalyptic Revelation of Shelley in Frankenstein within New Historicist and Foucauldian Biopower/politics **82**

CHAPTER 3: A WARNING FROM PAST TO FUTURE: A WELLSIAN PROPHESY OF IMMINENT APOCALYPSE **111**

3.1. Contextual Overview of the Novel **112**

3.2 Apocalyptic Revelation of *The Island of Dr. Moreau* within New Historicist and Foucauldian Biopower/politics **136**

CHAPTER 4: BACK TO FUTURE: HUXLEYAN REVELATION OF APOCALYPSE FOR THE LIKELY RISE OF 'BRAVE NEW WORLD' ORDER **170**

4.1 Contextual Overview of the Novel: **172**

4.2 Apocalyptic Revelation of Brave New World within New Historicist and Foucauldian Biopower/politics **199**

CONCLUSION..... 242

WORKS CITED..... 262

TURNITIN RAPORU..... 297

RESUME..... 341

INTRODUCTION

> "Literature is the voice of the age and the state; the character, energy, and resources of the country are reflected and imaged forth in the conceptions of its great minds; they are organs of the time, they speak not their own language, they scarce think their own thoughts; but under an impulse like the prophetic enthusiasm of old, they must feel and utter the sentiments which society inspires. They do create, they obey the Spirit of the Age; the serene and beautiful spirit descended from the highest heaven of liberty". (Everett 25)

> "[T]he End is a fact of life and a fact of the imagination" (Kermode 58)

From the very beginning of history when humanity started writing onwards, literature occupies an important position in the lives of human beings as an indispensable voice of experiences and unspoken fantasies as a means of communication. It has not only entertained but also enables us to communicate through the ages even before us. Beyond all these, it has given humanity a present with some prophesies, presentiments which seems dreamlike at first glance but becomes real-life as time proceeds guiding humankind for the best, as is best put by Jan Wojcik and Raymond Jean in their discussion of poetic prophecy:

> From Langland, the Gawain poet, and the Chaucer of the great dream visions; through Spenser, the Shakespeare whose career concludes in the visionary Tempest, and Milton; and down through Smart, Gray, Blake, Wordsworth, Coleridge, Shelley, and Yeats, the English poet has been concerned with how and what man sees and has been determined to reveal or uncover-whether in dreams, vision, opium state, or psychic trance-the world beyond the one the average man sees but that actually determines the moral and spiritual significance of the quotidian. (21-22)

As is hinted, literature serves as a mirror, zeitgeist - i.e., 'Spirit of the Age', of the period it was produced that we can witness the earliest experiences. As Everett draws the outline of what literature is in general terms, the keywords that establish the framework of his definition is the 'reflection' and 'prophecy' function of literature. Within this context, the term (post)apocalypse has become one of the curiosities into which literature delves deep into to uncover the mysteries to prophesy about ominous disasters and their possible aftereffects in the world of fictions simply to quench the everlasting thirst of curiosity in humankind for the end, as Seed alludes at in the answer of the question he asks: "What does the Apocalypse matter, unless in so far as it gives us imaginative release into another vital world? After all, what meaning has the Apocalypse? For the ordinary reader, not much" (*Imagining Apocalypse* 1). In this regard, it has become a specific means of blending all social, historical and cultural

experiences by which writers foreshadow the future based on the fears and anxieties they cherish in store for humanity, as is illustrated best in the words of Clark: "[W]e wish to be part of something that will last forever. On the other, nothing is real to us that does not have an end. The contradiction is solved, it seems, by accepting the cyclical view of being that we impose on history. Every real entity must have an end - but it, or something very like it, comes again" (30-31). However, it should also be noted that the term (post)apocalypse is not merely a term that is taken reference by the literature but also a term of which scope can reach any fields of study from politics to economics that all converge under one label 'apocalypticism', as he expounds with his stress on the mere reason for this:

> It is understandable why apocalyptic rhetoric is used by so disparate a group of meaning-makers. Its images and symbols provide the kind of emotional drama we search for in trying to describe deep fear and widespread misery in the world today. For many, it is the only way to describe the horrors of the Holocaust, the destructive capacity of the U.S. bombings at Hiroshima and Nagasaki, or the devastation of bodies shrunken by famine. Apocalyptic prophecy is also the most resonant discourse … for expressions of hope and a sense of urgency about necessary changes in attitudes and behaviour, for apocalypse is about celebration as well as destruction. The "revel" of the title "Revelation," the New Testament book of Apocalypse, reminds us of its announced promise that a new order is on the horizon. (xiii)

It is with this genre that writers can create room where they can freely speak to their readers regarding their desires, fears and anxieties of the future, as Curtis elucidates: "postapocalyptic fiction describes our fears (of science and technology, of power and incompetence, of the random and uncontrollable, of extinction and, of course, death) and like the horror genre, the catharsis of seeing total destruction either relieves that fear or awakens a need to act to prevent it" (5). In her discussion of (post)apocalyptic fiction, Curtis continues by suggesting that the significance of (post)apocalyptic fiction lies in its "didactic and cathartic purpose" by providing "both the voyeuristic satisfaction of terrible violence and the Robinson Crusoe excitement of starting over again" (6). It, in a way, not only teaches its readers possible disaster scenarios that can be prevented before too late, but also makes its reader experience the possible outcomes (Curtis 6).

With an immense curiosity for the future as to what world will be like, each single individual has always imagined the bad omens and the fact of doomsday to come. Each generation, this way or that way, has held the idea that the imminent end of the world is somewhere remarkably close, and humanity has enough evidence

regarding this terrible catastrophe that will end up with massive destruction. Of these catastrophic events, such anxieties as the climatic breakdowns, floods, pandemics, nuclear holocausts, and such apprehensive curiosities of humanity as genetic experimentations, artificial intelligence that has started to take control of humanity, alien invasions and oil exhaustion take the lead as emblematic apocalypses that preoccupy the twenty-first-century humanity. As is believed, it was thousands of years ago when the humanity witnessed an apocalypse when God punished those who were evil by several devastating series of flood to flush out his people in their sinfulness; then, it was the "Book of Revelation" that forecast all possible catastrophes imminent for humanity at that time, one of which is best evidenced in Revelation 9:16-21:

> And the number of the army of the horsemen were two hundred thousand thousand: and I heard the number of them. And thus I saw the horses in the vision, and them that sat on them, having breastplates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions; and out of their mouths issued fire and smoke and brimstone. By these three was the third part of men killed, by the fire, and by the smoke, and by the brimstone, which issued out of their mouths. For their power is in their mouth, and in their tails: for their tails were like unto serpents, and had heads, and with them they do hurt. (*Authorized King James Version*)

As this is the case with actual fears of humankind, it is the essential subject matter of the genre of apocalyptic imagination which concerns the imminent end of the world waiting in store as the "the hottest mediasphere frenzy … and a truly global brand" in the world of literature (221).

Deriving from the Greek word 'Αποκαλυψις (apokaluptein)' which means 'to uncover' in Greek, apocalypse in literature designates a unique narrative in which a disaster occurs and a revelation of a new world or truth as an afterword is released. The definition of the term 'apocalypse' as a literary term derives from the last book of the New Testament 'The Book of Revelation'- also called the 'Revelation to John, Apocalypse of John, the Revelation from Jesus Christ, the Apocalypse, The Revelation, or simply Revelation'- which is generally dated to about 95 AD based on the clues in the visions pointing to the reign of the emperor Domitian. (Johnson 17). 'The Book of Revelation' is just one example of the apocalyptic tradition among many Jewish and Christian apocalypses dating from 200 B.C.E. to 200 C.E which centred on one common theme - "the moral and spiritual decline of [humankind] leading to [its] destruction" (Lumpkin 380). Other apocalypses among many following similar theme are 'Book of Daniel' (c. 167 BC), 'Book of Ezra' the first 'Book of Enoch' (c.

200 BCE), the fourth 'Book of Ezra' (c. 100 CE), and the second and third Books of Baruch (c. 100 CE) as Jewish apocalypses, and the 'Apocalypse of Peter, the Apocalypse of Paul, the Ascension of Isaiah, and the Testament of Abraham' as Christian apocalypses penned during the period between 100 CE and 400 CE. (*Apocalyptic Thought in Early Christianity* 113-114). For Berger, these actual representations of apocalypse are what underlies the secular form of apocalypse which he calls specifically "eschaton" along with those that can be "imagined by medieval millenarian movements, or today in visions of nuclear Armageddon or ecological suicide" (5). In his apocalypse, John conveys the events of great cataclysm that he sees in a vision through the help of an oracle, foretelling the destruction of the earth and its future renewal. What are revealed through this vision is the depiction of war, famine, and ultimate death as pure result of hail, fire, smoke, blood, and locusts; a depiction of a great star falling from heaven after the darkening of the sun, moon, and stars; and ceaseless plagues that first torments then kill humanity until "the mystery of God should be finished" (*Authorized King James Version*, Rev. 8.7-10.7). As it goes on, this great desolation becomes antecedent to an unveiling, namely the revelation, of God's greater work. After heaven and earth "pass away," John notices "a new heaven and a new earth . . . And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people" (*Authorized King James Version*, Rev.21.1-3). In the framework of the genre of apocalypse, it is clear that the Revelation describes an 'apokalupsis'- a revealing which is not solely the destruction of the earth; but serves as a preparatory to the actual apocalypse, which can be noted as the revelatory apocalypse. When God discloses himself, he is depicted as being with his people and who establishes a new heaven and a new earth to be governed by a higher, divinely directed order. As is all clear, one significant function of the religious apocalyptic writing is the revelation it presents to humanity, as is also hidden in its Greek word origin. The stress on the apocalyptic revelation of the God as it reads in Isaiah 28: 16-22 serves as one of the best representative examples at this juncture:

> Therefore, hear the word of the LORD, you arrogant, who rule this people in Jerusalem: Your covenant with death shall be cancelled and your pact with the nether world shall not stand. When the overwhelming scourge passes, you shall be trampled down by it. Whenever it passes, it shall take you; morning after morning it shall pass, By day and by night; terror alone shall convey the message. For the bed shall be too short to stretch out in, and the cover too narrow to wrap in. For the Lord shall rise up as on Mount Perazim, bestir

> himself as in the Valley of Gibeon, To carry out his work, his singular work, to perform his deed, his strange deed. Now, be arrogant no more lest your bonds be tightened, For I have heard from the Lord, the God of hosts, the destruction decreed for the whole earth. (*The New American Bible*)

Indeed, this is such a necessary prerequisite for a text to be evaluated as an apocalyptic that unless there arises any apocalyptic event, there can be no room for one to utter even an allusion that the text is likely to be an apocalyptic, as is strongly stressed by Berger: "The apocalyptic event, in order to be properly apocalyptic, must in its destructive moment clarify and illuminate the true nature of what has been brought to an end" (5).

In the study of 'apocalypse' and 'apocalyptic literature', the crisis lies in its versatile and enigmatic interpretations centred on several definitions which scholars could come up with one practical solution - to analyse it in two separate forms as traditional/ biblical/theological which focus on a way of thinking that speculates new beginnings after the end and secular/popular apocalyptic literature which focuses on the end of the world referring to either concrete or abstract destruction. The terminological confusion is witnessed even in the field of religious studies to greater extent that it has been up to scholars again to distinguish the term and definitions "as literary genre, apocalypticism as a social ideology, an apocalyptic eschatology as a set of ideas and motifs that may also be found in other literary genres and social settings" (Collins 2). As these different terms and definitions will be out of the scope, it will be appropriate just to mention them briefly to clarify these two preoccupying questions as to how apocalyptic ideas have been applied in fiction, and how apocalyptic fiction has evolved from its forerunner biblical apocalyptic narratives.

The traditional apocalyptic literature which is also regarded as its biblical connotation is based exactly on the "The Revelation of John", in which John the Revelator witnesses an ominous vision of a massive destruction in store for humankind as has been aforementioned. Within this understanding, apocalypse as a genre of religious writing can be highlighted as a kind of visit undertaken by a divine messenger to a terrestrial individual to convey his revelation regarding the events that bring about the end of the world the events following that end. Based on the "The Revelation of John", it can further be stated that this revelation is concerned with an ultimate end that will be a pure result of either destruction, plague or flood … , and so on, after which the hope of salvation of the chosen and the renewal or rebirth of the earth anew

will be the last outcome based on the pure fact that the genre apocalypse in religious writings offers hope of future relief for those who are in the grip of great suffer within eschatology (Daschke 470-471).

However, the generally accepted definition of 'apocalypse' in apocalyptic literature as a distinct biblical/religious genre, which was first defined by John J. Collins, is pointed up as follows:

> A genre of revelatory literature with narrative framework, in such a revelation is meditated by an otherworldly being to a human recipient disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another supernatural world. (12)

Considering 'The Book of Revelation' and what Collins suggests, it can be stated that biblical apocalyptic literature as a genre has its own specific characteristics. First of all, it is a revelatory literature that is designed to reveal certain secret information that has been concealed and it has its own narrative structure which is formed as linear conception of time and progress with a definite beginning, middle and end that adds meaning to what has happened before.

As "apocalyptic philosophy belongs to rectilinear rather than cyclical conceptions of the world" based on the fact that "[t]he events derive their significance from a unitary system, not from their correspondence with events in other cycles", the idea that endings give meaning to their previous beginnings and middles is the basic aspect of an apocalyptic literature (Kermode 5). This is the only possible way for one to understand his/her own 'middest' existence within a larger pattern as Kermode - one of the significant theorist of the apocalypse fiction whose reference book *The Sense of an Ending: Studies in the Theory of Fiction* (2000) is considered as the basic reference book on the study of apocalyptic fiction - notes in his discussion of the narrative structure of apocalyptic pattern that "[m]en in the middest make considerable imaginative investments in coherent patterns which, by the provision of an end, make possible a satisfying consonance with the origins and with the middle" (17). Kermode theorises his approach to apocalypse by centring on the 'tick-tock' metaphor that he thinks signifies the triangle relationship among life, plot and the end. In this regard, for Kermode, 'tick' refers to birth - "a humble genesis" while 'tock' – "a feeble apocalypse" stresses the end'(45), which, after all, represents "a way of speaking in temporal terms of literary form" (58), as he illustrates in full vividness:

> Let us take a very simple example, the ticking of a clock. We ask what it says: and we agree that it says tick-tock. By this fiction we humanize it, make it talk our language. Of course, it is we who provide the fictional difference between the two sounds; tick is our word for a physical beginning, tock our word for an end. We say they differ. What enables them to be different is a special kind of middle. We can perceive a duration only when it is organized. It can be shown by experiment that subjects who listen to rhythmic structures such as tick-tock, repeated identically, 'can reproduce the intervals within the structure accurately, but they cannot grasp spontaneously the interval between the rhythmic groups,' that is, between tock and tick, even when this remains constant. The first interval is organized and limited, the second not. … The clock's tick-tock I take to be a model of what we call a plot, an organization that humanizes time by giving it form; and the interval between tock and tick represents purely successive, disorganized time of the sort that we need to humanize. (44-45)

In his analysis of "recurring elements in an apocalyptic pattern", Kermode states that "[t]he terrors and Decadence" are what underlines the concept of apocalypse (9). While he gives the tyranny of the Nazis as an example of the 'terrors' that signals "predictive apocalypse" (26), he takes attention to fin-de-siècle to exemplify 'decadence' with a stress on it as "myth of transition" before the very end:

> There is an instance of the way in which apparently unrelated fin-de-siecle myths grow together. But there is one important element in this apocalyptic pattern which I have as yet hardly mentioned. This is the myth, if we can call it that, of Transition. Before the End there is a period which does not properly belong either to the End or to the saeculum preceding it. It has its own characteristics. This period of Transition seems not to have been defined until the end of the twelfth century … (12)

What Kermode seems to suggest by giving such examples within his classification of these two distinct recurring elements of apocalypse is to come to a last verdict that "the End is present at every moment" of a human being, which he also puts many times throughout his book as "the End is immanent" (6; 25; 30; 85; 101), as a result of the understanding that "an End-dominated age of transition has passed into our consciousness, and modified our attitudes to historical pattern" (26).

Another guiding term to get closer to understanding of popular apocalyptic literature is, no doubt, 'apocalypticism' which is labelled a sociological term used to refer to some set of ideologies based on principles centred on the death and resurrection of the earth which manifests itself in both secular and religious apocalypses. The crucial difference between 'apocalyptic' and 'apocalypticism' lies in their unique meaning as DiTommasa highlights "Apocalypticism is not eschatology, but it is eschatological, insofar as apocalyptic eschatology is one form of the study or doctrine of 'the last things'" (473). In this regard, apocalypticism as a social ideology tends to

create some ‘apocalyptic cultural myths’ feeding on historical events within a culture that are only eschatological aiming “to criticise ills of society, but also to comment on the elements of the myth itself” in a symbolic representation of apocalyptic ideas” that are depicted clearly in many ways, such as “personal apocalypses and communal ones, fictional apocalypses and ‘real’ ones” (Rosen 27). As Rosen highlights, ‘apocalyptic cultural myths’ as a separate entity both give meaning to and shows the way for a society to develop itself with deeper insight to notice where they are and how to tackle with what to come, all of which are within the scope of popular apocalyptic fiction.

When all these are gathered to perceive what ‘popular apocalyptic literature’ is, all merges into one working concept. Getting rid of its religious chains with the help of cultural myths inspired by the interpretation of ‘apocalypticism’ as a sociological term, it becomes clear that the term ‘popular apocalyptic fiction’ tends to refer to any catastrophe or radical change which are all put into use in literary works, films, science, or any other study areas to describe future events regarding the lives of all human beings. DiTommosa exposes this in his essay “Apocalypticism and Popular Culture” noting that “‘apocalyptic’ has increasingly come to refer to any planetary catastrophe or its anticipated effects, and a code word for any kind of impending disaster or radical change, real or perceived. The conflation spills into every aspect of everyday life” (478). Here the key phrase hidden in DiTommosa’s clarification that highlights the understanding of popular apocalyptic literature is hidden in his focus on “modern conflation” of the term ‘apocalypse’ with the notion ‘the end of the world’, that’s ‘eschatology’ - a particular branch of theology concerned with the final events in the history of the world or of humankind. In other words, popular interpretation of ‘apocalyptic’ has nothing to do with its biblical connotation as all popular apocalyptic fictions “are, strictly speaking, not apocalyptic” in the biblical sense (478). However, the stress on destruction in a secular apocalyptic fiction cannot necessarily be the literal physical destruction of the world as the defining feature of the apocalyptic fiction is the end of humanity in all aspects. For Herman, a functional approach to secular apocalyptic fiction is “to categorise the end of the world through violent destruction in abstract terms as the social breakdown of (an) order resulting from a threat the whole humankind” in versatile ways. The chaos and anarchy because of social breakdown in the anticipation of a coming cataclysm is what defines secular apocalyptic fiction as Wagar notes:

> What most [apocalyptic novels] do have in common is a thorough awareness of the vulnerability of civilization, and the ease with which its structures disintegrate in the face of disaster. In nearly every scenario of the end of the world […] attention centres less on the catastrophe itself […] than on the way it succeeds in unravelling the threads of the social order. (qtd. in Rabkin 170)

Then, it can be easily noted that the birth and development of popular/secular apocalyptic literature is followed through its forerunner traditional/religious apocalyptic literature and the sociological understanding of the term 'apocalypticism' concerning its narrative structure and the freedom in choice of a wide range of themes, plots or any literary features excluding religious interpretation of the eschatology. While it feeds on the traditional narrative structure of its forerunner by following challenging incident - rising action - climax - falling action and denouement in the very end of which the reader is offered a revelatory message conveyed in a sequence of events to give meaning to the events preceding it, it gains the freedom of choice with the sociological understanding of 'apocalypticism' to hold its own as a distinct genre as a popular/secular apocalyptic literature. This correlation shows exact similarity one can easily notice in the development of 'morality plays' during the fifteenth and sixteenth century European literature. As is the case with the 'morality plays' that gained freedom over 'mystery plays' by getting rid of the chains of religious influence on its shoulders, popular/secular apocalyptic fiction also wins its freedom of themes it will cover, the message it aims to give and so on.

As has been hinted, apocalypse as a distinct narrative structure makes sense of ongoing struggles, crises, uncertainties, and anxieties about the ominous and forthcoming ending in store for humanity with a glimpse of hope through the revelation. That is the way as to how "the paradigms of apocalypse continue to lie under our ways of making sense of the world" (Kermode 26). It is this viewpoint that apocalyptic thought develops and continues to influence many secular aspects of society where apocalypticism interferes in shaping how history is apprehended, why change and developments are looked for and how all these are analysed in literature. This is also what can be traced back to prototypal and quintessential work 'The Book of Revelation' in the genre of apocalypse as its father, as Kirsch states that "[t]he conquest of Jerusalem by medieval crusaders, the Bonfire of the vanities in Florence during the Renaissance, the naming of the newly discovered Americas as the New World, and thousand-year Reich promised by Hitler are all examples of the unlikely and unsettling ways that the book of Revelation has resonated through history" (3). In

a way, Kirsch seems to give these historical examples to make his reader understand the way how "the idea that the world will end (and soon) - and the phantasmagoria of words, numbers, colours, images and incidents in which the end-times are described in the book of Revelation – are deeply woven into fabric of Western civilisation, both in high culture and popular culture, starting in distant biblical antiquity and continuing into our own age" (2). It is 'The Book of Revelation' that has been indispensable element in shaping the history together with apocalypticism, which set humanity in motion, to initiate historical events as an attempt to create a new world order.

When this relationship is reconsidered, literature with all its power takes the stage as a right means of a distinct discipline that presents multiple layers of interpretations and analyses to make sense of all the historical events in its own place, such as replacement of old regimes with the new ones, the ways how power is gained and maintained as is in the similar case with religious apocalyptic writings, which focus on "the power unleashed by the wrath of God that gives way to the cleansing of the earth as all evil is destroyed and the divine order is re-established" (Lumpkin 380).

Within his discussion of apocalypse, Kermode also suggests that 'apocalypse' aims to depict different visions of what is and what might be in that apocalypse aims to express specific anxieties from specific moments in time considering "nothing at all distinguishing about eschatological anxiety" (95). Kermode also claims that human beings order history, disseminate and make proclamations and explore the specific catastrophes of the present moment simply through apocalypse just like Heffernan who supports this view in her statement asserting that "[t]he modern narratives History, the Nation [and] Man us came to satisfy the desire for continuity, truth, transcendence, and a sense of purpose, longings traditionally satisfied by the 'Genesis to Revelation story, and they rely on the positive understanding of the end and apocalypse as culmination and resolution"(5). For Manjikian, what Kermode focuses on with reference to 'apocalypse is, in fact, quite related to his worries regarding the calamity future societies are likely to face:

> He argued that worrying about the apocalypse is actually a feature of societies undergoing significant technological and social transitions. The shift in life as we know it – in the current case, occasioned by increased globalisation and reliance on technology – leads the individual to feel that life is precarious and that they are dependent on events which they do not understand. (5)

Therefore, it can be stated that popular apocalyptic fiction differs from religious apocalyptic fiction in the way they present a revelation. While religious apocalyptic fiction aims to suggest a good beginning for the humanity that can be put as a shift from catastrophe to utopian revelation, popular apocalyptic fiction reflects a shift from catastrophe to dystopian revelation that centres on "a story which was once grounded in hope about the future has become instead a reflection of fears and disillusionment about the present" (Rosen 14). With the modern understanding of the term 'apocalypse', its revelatory function has also changed its "shift from a religious to a secular understanding of apocalypse" (De Cristofaro 14). In both categories, what underlines the theory of 'apocalypse' is, no doubt, the imaginative power it harbours, and it is this power embodied by the writer that enables humankind to trace the footsteps of the imminent and immanent end, as is highlighted by Kermode to the very core:

> Apocalypse depends on a concord of imaginatively recorded past and imaginatively predicted future, achieved on behalf of us, who remain 'in the middest.' Its predictions, though figurative, can be taken literally, and as the future moves in on us we may expect it to conform with the figures. Many difficulties arise from this expectation. We ask such questions as, who is the Beast from the Land? the Woman Clothed with the Sun? What is meant by this number, and to what events do the Seven Seals refer? Where, on the body of history, shall we look for the scars of that three-and-a-half years' reign? What is Babylon, who is the Knight Faithful and True? (8)

Similar to what Rosen stresses, one essential prerequisite for the apocalypse is the concept of 'crisis' that functions as a bridge between imagination and the past experiences recorded in history. There should be a crisis so that there can be an appropriate basis for first the rise of apocalypse then its revelation. In fact - when considered apart from its relation to apocalypse - it is quite suitable to suggest that humankind make sense of the world when the events that lead to a specific crisis is taken into consideration. This was also the very case with Kermode's idea of apocalypse that is revealed just after the "painful transitional situations" that were all reflections of specific crises, as he depicts in full detail:

> I take it that I should begin by saying something about the modern sense of crisis. When you read, as you must almost every passing day, that ours is the great age of crisis—technological, military, cultural— you may well simply nod and proceed calmly to your business; for this assertion, upon which a multitude of important books is founded, is nowadays no more surprising than the opinion that the earth is round. There seems to me to be some danger in this situation, if only because such a myth, uncritically accepted, tends like prophecy to shape a future to confirm it. Nevertheless crisis, however facile the

> conception, is inescapably a central element in our endeavours towards making sense of our world. (93-94)

One who wonders the sub-categories of the genre apocalypse is illuminated specifically by Quinby in his book *Anti-Apocalypse: Exercises in Genealogical Criticism* (1994). He subcategorises secular apocalypse into three, as follows: (1) divine apocalypse, of which the essential mode is depict "the discourse of religious fundamentalists who see divine design and judgment as that which will bring on the end of the world and provide a heavenly home for an elect group" (xv); (2) technological apocalypse, which focus on "the technological devastation" by drawing attention to "such threats as nuclear crisis, environmental degradation, and mechanized dehumanization" that can also reveal "the warnings of a harmonious but totalitarian world, yet holding out hope that from it will spring a new order" (xvi); and (3) ironic apocalypse, which especially focuses on "absurdist or nihilistic descriptions of existence", in which "there is an end to time, but no rebirth will follow" and "[t]ime moves toward entropic inertia" (xiv).

Another enigmatic problem lying in the term 'apocalyptic' except for its being religious or secular apocalypse manifests itself in its use with the prefix 'post' - 'post-apocalyptic'. Analysis of the new term 'post-apocalyptic fiction' as a sub-genre of science fiction is what many scholars often claim, except for Claire P. Curtis. On top of that, it is usually considered as subgenre of popular apocalyptic fiction, which is also considered the subgenre of science fiction. The difficulty between these two concepts from studies of popular culture, literature and films lies in the lack of consensus on the unique dissimilarities between both definitions and the borders they are both limited to. This is best exemplified in *Wastelands: Stories of the Apocalypse* (2008) which was edited by John Joseph Adams. Although the title implies that the collected works are all "stories of the apocalypse", Adam's introduction puts forward the idea that his work focuses more in 'the wasteland of post apocalypse' (2). It is still this difficulty that signals the continuing difficulty caused by the indistinctiveness of both terms. It is also depicted by Hermann in his example of Marc Donner's article where Donner uses apocalyptic and post-apocalyptic interchangeably: "In his article "Post-apocalypse Now", Marc Donner first says that he 'will look at an example of the post-apocalyptic genre, David Brin's 1985 novel *The Postman* […]' only to point out later that the same novel stands out '[a]mong apocalyptic fiction'" (23). This difficulty of indistinctiveness is also what the classification system of Library of Congress faces.

While classifying post-apocalyptic films as "film set in a world or civilisation after a catastrophic event (e.g., nuclear war, an alien invasion), sometimes also including the period immediately preceding the event", the system uses the term 'apocalyptic films' primarily before classifying them as post-apocalyptic ("Apocalyptic Films"). However, including all these, the paradoxical relationship between apocalypse and post-apocalypse is best explained by Berger in his claim that "[t]he end is never the end", as he expounds:

> The apocalypse, then, is The End, or resembles the end, or explains the end. But nearly every apocalyptic text presents the same paradox. The end is never the end. The apocalyptic text announces and describes the end of the world, but then the text does not end, nor does the world represented in the text, and neither does the world itself. In nearly every apocalyptic presentation, something remains *after the end*. In the New Testament Revelation, the new heaven and the earth and New Jerusalem descend. In modern science fiction accounts, a world urban dystopia or desert wasteland survives. … Something is left over, and that world after the world, the post-apocalypse, is usually the true object of the apocalyptic writing (6).

So begins Echart Voigts-Virchow in his analysis of the terms 'dystopia', 'science fiction' and '(post-)apocalypse' by noting: "Inextricably linked to the various subgenres of science fiction(sf), dystopian and (post)apocalyptic narratives are enjoying a remarkable popularity" to draw reader's attention to an outstanding popularity each shares (1). One essential genre popular/secular apocalyptic fiction, post-apocalyptic and dystopian fiction feed on to the greatest degree is, no doubt, the genre 'Science Fiction' with a never-ending popularity of all times that takes reader to a journey full of curiosity through "an extraordinarily wide range of different subgenres, styles, emphases, tropes, and motifs" (Brian 2). With its themes and function as "a revelatory discovery" to mystery to envision future by revealing mostly the ominous impacts of actual or imagined science and technology upon society or individuals with a keen interest to depict what waits humanity in the/near future (Page 7). With its roots in the history of the world as a source, science fiction becomes a mouthpiece of countless themes out of many as one of the well-known science-fiction authors Jack Williamson notes that "[t]he history of science fiction can begin anywhere" with such themes as "utopian and dystopian societies, alien invasions and encounters, wars involving mass destruction, the evolution of humanity" (Foreword xi). This is how science fiction becomes a juncture point where popular apocalyptic, post-apocalyptic, dystopian and science fiction genres meet and become cross-genders among themselves. As a future-oriented genre, which is a narrative that depicts future

in ruins, popular apocalyptic and post-apocalyptic fictions are most often included under the umbrella term of science fiction by some scholars, such as Jerry Määttä in his article "Apocalypse Now and Again" (148) and Milhorn Howard in his book *Writing Genre Fiction: A Guide to the Craft* (31). This interrelationship is put clearly by Hollinger as follows:

> These days science fiction is everywhere, as a discourse of choice through which to describe present, which perceives itself as both technological and apocalyptic. In fact, this is a resent which perceives itself as already existing into future. The implication here is that, when faced with the immediacy of millennial/apocalyptic events, science fiction's orientation becomes blocked and science fiction becomes a present tense kind of literature. (217-218)

Popular apocalyptic, post-apocalyptic, dystopian and science fictions are quite interdependent on each other very closely in respect to the themes and function as warnings considering the common sociological representation of the future society, as Bradbury highlights: "Science fiction is really sociological studies of the future, things that the writer believes are going to happen by putting two and two together" (qtd. in Kreuziger 85). That is how and why a new sub-genre as '(popular) apocalyptic and post-apocalyptic science fiction" has emerged and held their own as an established distinct genre within the literary history as time went by. It was after Shelley's *Frankenstein* (1823) to be followed by *The Last Man* (1826), H.G. Wells with *War of the Worlds* (1898), E. M. Forster's *The Machine Stops* (1909) provided sheer inspiration for the next generation science fiction writers, such as Arthur Clarke, Ray Bradbury, J.G. Ballard, and Doris Lessing (*A Companion to Science Fiction* 464). Introduced by Shelley and cemented by H.G. Wells and E.M. Forster, science fiction shows a development through (post-)apocalyptic imagination that would start distinctly in twentieth century as a post-apocalyptic science fiction (e.g., D. James's 1992 novel *The Children of Men)* that would be a distinct genre in the twenty first century that "this trend has reached important dimensions, so much so that Heather J. Hicks speaks of an 'unprecedented outpouring of fully developed post-apocalyptic narratives by major, critically acclaimed Anglophone writers'" (De Cristofaro 5). Yet, it is noticed that it was just after the second half of the twenty-first century that science fiction obviously became an umbrella term which not only embraces dystopian elements but also blends them with (post-)apocalyptic fiction.

As aforementioned, popular apocalyptic, post-apocalyptic and dystopian fictions are all blended with each other under the umbrella of 'Science Fiction' and

‘Speculative Fiction’ genres to the very core by sharing a common interest - a catastrophic event. Meaning a ‘bad place’ in its origin, Abrams ad Harpham states that dystopian fiction is generally applied to a “works of fiction, including science fiction, which represent very unpleasant imaginary world in which ominous tendencies of our present social, political and technological order are projected into a disastrous future culmination” (417). Beyond its own boundaries, dystopian and apocalyptic imagination are terms difficult to separate from each other in their origin as an idea as De Cristofaro draws attention in his essay “Station Eleven and twenty-First Century Writing” to the fact that “[w]e tend to think about the apocalypse as a catastrophe of enormous proportions and overwhelming consequences, something which, then brings about a dystopian (post-) apocalyptic scenarios” (3). Here, the key phrases to get closer to the trace of the relationship between dystopian and popular apocalyptic and post-apocalyptic imagination lie in their focus on the “disastrous future culmination” and the (post-)apocalyptic scenarios that each is connected to one another in one way or another. As is depicted, the difference between each term is such a knotty contradiction that Voigts-Virchow calls it an irresolvable internal contradiction that is on a knife edge as he suggests that “precise demarcation between narratives along these terms remain tricky and any attempt to find clear cut boundaries must inevitably end in aporia, all of the genres mentioned are determined by two key features shared by the narratives … : speculation and extrapolation” (3). This is because both ‘secular apocalyptic’ and its derivation ‘post-apocalyptic’ imagination are deep rooted in two effects as “the multiplication of the etiologies of disaster” and “the development of other conceptions of a transcendent reality and alternate notions of salvation and deliverance” as DiTommaso sheds light on:

> One effect was the multiplication of the etiologies of disaster: with humanity’s new powers came new ways to destroy itself, from the biologic to the bomb. Another was the development of other conceptions of a transcendent reality and alternate notions of salvation and deliverance, which were shaped by visions of secular utopias (and later dystopias), the gradual decoupling of church and state, and twentieth-century politics, economics, and social issues such as the environment and secularization (DiTommaso 496-497).

However, Horan’s approach to differentiate dystopian fiction from the science fiction shows one to follow right path that leads to this quest although Voigts-Virchow puts forwards the idea that “science fiction and dystopia have not only converged, but also merged” based on Chris Ferns’ notion (4). He notes that dystopian fiction diverges from science fiction with its strong emphasis on politics and social issues as “political

and social satire" (Horan 5). In a similar vein, Claeys asserts in their discussing of the term 'dystopia' that "[t]he term is here in broad sense of portraying feasible negative visions of social and political development, cast principally in fictional form" (109). Although the difference between dystopian and science fiction is clear to some extent, it is not that easy to suggest the same for the (post-)apocalyptic fictions in the sense that apocalyptic imagination also applies to catastrophic scenarios just like dystopian imagination except for one characteristic of it that is hidden in the prefix 'post' - 'after the catastrophe'. This is especially noticed during the latter half of the twentieth century when "the flourishing of a rich SF dystopian apocalyptic tradition fuelled by historical events" that showed one to "see in a strange perspective what the end would actually look like: it would look like a Nazi death camp, or an atomic explosion, or an ecological or urban wasteland" (De Cristofaro 9; Berger 13). Considering all these terms, one way or another, they are interconnected with each other as Voigts-Virchow clarifies. Focusing on post-apocalyptic fiction as rooted from popular/secular apocalyptic fiction, Curtis puts the very last point considering the interrelationship among dystopia and (post-) apocalyptic fiction stressing that "[d]ystopian post-apocalyptic accounts can be dystopian because there is no opportunity for starting over (as in *On the Beach* and *The Road*) or dystopian because the apocalyptic event is largely insoluble and the life that emerges from it illustrates a critical dystopia that warns us where we might be heading" (Curtis 7). That's why the idea that (post) apocalyptic novels need not be dystopian, but dystopian novels can be (post) apocalyptic as "writers and filmmakers have often combined the elements of the apocalyptic with the dystopian, creating a new and continuingly popular literary genre" based on the essentially synonymous meaning of both terms on the condition that "we think about a dystopia strictly as a degraded society" (Holte 83; Hicks 7). It is this basic idea that opens new opportunities for one to reconsider dystopian fictions as to how and to what extent they can be received as secular apocalyptic works in the very sense that:

> [W]hile all dystopian post-apocalyptic narratives implicitly question the utopian revelations of the traditional apocalyptic paradigm, the contemporary post-apocalyptic novel's interrogation of the apocalyptic temporality that underwrites today's power structures and risks makes it the ideal body of writings to frame the shift in the apocalyptic imagination from apocalypse as utopian revelation to apocalypse as dystopian catastrophe as a shift that challenges traditional apocalyptic logic. (De Cristofaro 6)

Based on this, such exemplary works that fit best in this category are as follows: H. G. Wells's *Shapes of Things to Come* (1933), Arthur C. Clark's Childhood's End (1953), John Ballard's four apocalyptic environmental dystopian novels between 1961 and 1966: *The Wind from Nowhere*, *The Drowned World*, *The Burning World*, *The Crystal World*; John Brunner's *Stand on Zanzibar* (1968).

The themes popular apocalyptic fictions cover show both similarities and differences compared to its ancestor biblical 'apocalyptic' literature and science fiction that embraces it utterly. While traditional apocalyptic literature covers themes, such as "a cosmic catastrophe, a movement from an old to a new age, a struggle between forces of good and evil (sometimes personified in angels and demons), a desire for an ultimate paradise (often parallel to an original paradise), the transitional help of God or a messiah, and a final judgment and manifestation of the ultimate", popular apocalyptic fiction tends to follow its own range of themes, which are also common in post-apocalyptic fiction. However, among such similar traits followed in biblical apocalyptic literature like "visions or dreams by seers or guides, characters in spiritual turmoil, mythic imagery, a composite text, a crisis situation, a sense of ultimate hope, and signs of an end-time", some, if not all, are what can still be noticed in both apocalyptic and post-apocalyptic fiction (David 5) In literature, apocalyptic and post-apocalyptic imagination manifests itself in various themes rising from an unceasing curiosity like space travel, artificial intelligence, supercomputing, internet issues, nanotechnology, biotechnology and imaginary new forms of war in close connection with (post-)apocalyptic understanding, all of which will continue to develop with a relentless quest for the unknown and mystic dreams of humanity all the time. In the narrowest sense, they can be reduced to climate change, medical pandemic, fear of possible nuclear holocaust, threats and hopes nurtured by science and technology, "colonialism and its legacies, the many potential faces of human and posthuman slavery, the historical continuities and changes catastrophe might bring to the destruction, the seeming omnipresence of war in human experience through time, the seeming omnipresence of war in human experience through time" (Hicks 165-166).The diversity of these themes within the scope of apocalypse and post-apocalypse tends to be serving as a concrete evidence of the power of capaciousness they show in the world of literature. These chameleon-like themes of apocalyptic and post-apocalyptic fiction out of many highlight the fact that each fictions' scope of themes

is limitless as they both have capacity to cover any themes related to 'the imminent end' in response to any need in any particular period.

Popular apocalyptic and post-apocalyptic fictions take the stage as a warning in times when some impending crises (e.g., disease, famine, civil strife, and natural disasters) show rise within the cycles of history. Their role in this appearance tends to both concern for the origins of the causes of a particular crisis and cast doubt on the survival of humankind out of this crisis in numerous ways. Popular apocalyptic and post-apocalyptic fictions are purely by-product of ongoing processes blending with many aspects, such as social, political and economic developments together with scientific accomplishments, and movements in popular culture that are manifested as new narrative experimentations.

Based on the difficulty in separating popular apocalyptic and post-apocalyptic fictions in very distinct sense, the difference between two literary terms suggested by Claire P. Curtis as a fiction focuses on 'catastrophic event itself' concept for popular apocalyptic fiction and 'starting over again' for post-apocalyptic will be applied to depict some examples of apocalyptic and post-apocalyptic fictions. In this regard, such an approach to present examples within the literary history of popular apocalyptic fiction seems to fit best with an all-inclusive interpretation that post-apocalyptic fictions also serve as apocalyptic fictions.

The very first apocalyptic literary work in the history of popular apocalyptic fiction in English Literature is noticed in the form of a poem by Lord Byron in his "Darkness" (1818) as a precursor in which he "records the end of humanity, the moon gone, and the world on the point of dissolution" (Clarke 36). After the poem "Darkness", the apocalyptic imagination comes to prominence first by Daniel Defoe with his work *A Journal of the Plague Year* (1722) as a novel depicting the plague 'apocalypse' starkly with its stress more on the account of 'aftermath event' in a secular way before Mary Shelley (Warren 4). After all, it is Mary Shelley's *The Last Man* written in 1826 when romantic movement was at its peak holds its own as a significant milestone in the history of (post-) apocalyptic fiction. While Page calls the novel as "an apocalyptic novel" that "stands as one of the most devastating visions of human ecological catastrophe as ever been written" (80), Banerjee refers to it as a post-apocalyptic novel "woven around the experiences and memories of one last man stranded amid loneliness and desolation in a post-apocalyptic world" (83).

Concentrating on the notion of the term 'apocalypse' as designation of both negative (i.e., destruction) and positive (i.e., glimpse of hope) connotations, Shelley's *The Last Man* is more likely to be called as 'popular apocalyptic fiction' based on what Ketterer states. He emphasises that *The Last Man* has a kind of revelation "prophesied in the Apocalypse" that signifies transformation which was to be after the French Revolution as he further clarifies by quoting what W.B. Lewis asserts: "For the English imagination of the [1790s], in short, the word 'apocalypse' meant not a vision of horror but of dazzling splendour, not of catastrophe but of the epochal and triumphant social transformation that catastrophe led to" (Ketterer 42). First and foremost, Shelley's apocalyptic imagination sets the pace for the future popular apocalyptic and post-apocalyptic imaginations to be woven in the world of literature from her time onwards.

In the 19th century after the publication of *The Last Man*, especially through the end of the period, the apocalyptic imagination shows itself vividly through the works written in science fiction genre based on the rapid technological advancement as what Mousoutznanis calls 'Second Industrial Revolution' that changed the life drastically concerning the "assumptions about nature, humanity, and the universe itself" (Mousoutznanis 5). As a result, the term 'fin de siècle' became a representative term of the spirit to designate the period as a period of degeneration, which added much more to the development of apocalyptic imagination regarding "aestheticism, decadence, ennui and apocalyptic gloom" in the world of literature (Mousoutznanis 19). The first popular apocalyptic fiction in this period is noticed in George Tomkyns Chesney's 1871 novel *The Battle of Dorking*. Focusing on the imminent German conquest of the United Kingdom with a super-weapon that would be resonated in a time of Franco-German war of 1870, the novel centres on the apocalyptic imagination with its emphasis on war, violence and disaster that destructs humanity (Clarke 40). It was Chesney that initiated themes, such as imagined wars and invasions that would be recurring in H.G. Wells in that period. George Tomkyns Chesney is followed by Richard Jefferies with his *After London* in 1885 that focuses on an unknown calamity destroying modern civilisation and the struggle of the survivors in post-plague circumstance. In its focus on the 'after the end', *After London* is also regarded as one of the precursors of post-apocalyptic fiction that sets the norms for the genre (Batchelor 147). Other apocalyptic fictions written in that period are as follows: *News from Nowhere* by William Morris (1891); H.G. Wells's *The Island of Dr. Moreau, The*

Time Machine (1895), (1896), *War of the Worlds* (1898) that serves as an exemplar representation for post-apocalyptic fiction, *When the Sleeper Wakes* (1899). Although some of these novels are considered dystopian novels, it should be stressed strongly that it was these novels that "were to greatly influence the apocalyptic visions in the twentieth century" seeding the idea of apocalyptic imagination with their focus on the imminent future calamity that is in store for the world for the writers (Page 96).

The turn of the twentieth century witnessed more interest in the apocalyptic imagination in the world of letters in various themes concerning pre-/post- World War I compared to previous centuries. The representation of apocalyptic imagination starts with the publication of M.P. Shield's *The Purple Cloud* (1901) which is centred on a global disaster resulted from cyanide cloud spewed from a volcanic eruption killing many people. Another influential apocalyptic novel at that time was William Hope Hodgson's *The Night Land* (1912), which deals with a revelation a 17th century gentleman receives concerning a distant future where the protagonist and his beloved one's souls will be re-united and a vision of future incarnation. In America, Jack London's novella *The Scarlett Plague* (1912) was what was following the apocalyptic imagination in line with the spirit of the time, in which he depicts a plague that destroyed the previous civilisation and the technology, lifestyle, and all social classes that came tumbling down. This novel is followed by H.G. Wells's *The World Set Free (*1914), in which he stresses the extent to which ominous calamity can reach with the depiction of destructive and uncontrollable sort of weapons that the world has yet seen. Joseph Conrad's *Heart of Darkness* (1902) also serves as a popular apocalyptic fiction that depicts the ongoing gradual decay and decomposition of Western society "that seems to be closest to a possible apocalypse" (Heady 128).

However, the apocalyptic imagination mostly focused on and was inspired from the severe consequences of two great wars - the World War I & II, both of which resulted in the abolition of established norms and structures without providing a viable alternative to be substituted. This resulted in a devastating effect on modern man plunging him/her into the utter grip of dislocation; a loss of faith; a life that is chaotic, meaningless and a total disorder, with all of which he was left to struggle for survival in full despair (Heffernan 29). One literary movement that guided the century along is modernism that stands for "a breaking away from established rules traditions, and conventions" searching for "fresh ways of looking at man's position and function in

the universe and many experiments in form and style" (Cuddon 516). With its stress on disillusionment, alienation, meaninglessness, loss of faith in both God and man as an aftereffect of war, literary works in this period are far closer to apocalyptic imagination than ever with "notions of cultural apocalypse and disaster (Childs and Fowler 145). That is also why Middleton suggests that the modernist mind had to wait until 1914 – the outbreak of a war which functioned not only as holocaust and an image of apocalypse, but as an end of a phase in western civilisation, so making a sharp break between past and present" (81). In this context, D. H. Lawrence's *The Rainbow* (1915) and Virginia Woolf's *Mrs Dalloway* (1925) take the lead as examples of "long tradition of apocalyptic discourse" on its way to following century (James 15). Except for the modernist representations, a British writer Olaf Stapledon's novel *Last and First Man* (1930), which describes "world wars fought with the doomsday weapons of modern science" like what H.G. Wells mentions in his novel *The World Set Free* that would be followed by *The Shape of Things to Come* (1936), in which he depicts a devastating war together with plague a that threatens the world.

With the outbreak of World War II and its afterwards, popular apocalyptic fiction together with post-apocalyptic imagination was shaped by historical events, such as "dictatorships, such as Hitler's Third Reich and Mussolini's fascist Italy, the Japanese attack on Pearl Harbour, the Kokoda Trail campaign, invasions and occupations, the genocidal implications of the Holocaust, and the detonation of nuclear bombs on the Japanese cities Hiroshima and Nagasaki" (Weaver 55). To crown it all, the American -Russian Cold war add much to the sense of crisis underlying threat of total annihilation as supreme apocalyptic fears. Among the most influential of those novels with their post-apocalyptic settlement in American and English literature that serve as significant milestone of the period are as follows: John Wyndam's *The Day of the Triffids* (1951), Arthur C. Clark's *Childhood's End* (1953), Neville Schute's *On the Beach* (1957), Pat Frank's *Alas, Babylon* (1959), Walter Miller's *A Canticle for Leibowitz* (1959), , Kurt Vonnegut's *Cat's Cradle* (1963), Brian Aldiss' *Greybeard* (1964), Philip K. Dicks *Do androids Dream of Electric Sheep* (1968), and Robert C. O'Brian's *Z for Zachariah* (1974).

Born out of modernism and starting from 1960s to the present, postmodernism became an essential train in apocalyptic imagination which has manifested itself in post-apocalyptic settings. As a movement emerged from socio-historical events of the

period, postmodernism influenced the development of apocalyptic imagination regarding themes and narrative styles. Postmodern authors tend to depict the world as a destroyed universe bearing the basic idea that it has already undergone countless disasters. For Percy, the subject of post-modern novel reveals itself as a series of several attempts to depict the case of an individual as representative of all humankind who has "very nearly come to the end of the line", that has been "conditioned by historical catastrophes and the 'awesome new weapons' of the twentieth century" together with the decay in of values in cultures (qtd. in Zamora 120). Prominent exemplary postmodern and post-apocalyptic novels out of many in both English and American literature that followed "poetics of postmodern" are as follows: *Memoirs of Survivor* (1974) by Doris Lessing, Riddey Walker (1980), *Fiskadoro* (1985*), In the Country of Last Things* by Paul Auster (1987), *Wittgenstein's Mistress* by David Markson (1988) (Hicks 5).

Serious environmental ecological apocalyptic and postapocalyptic fictions were also on the rise during the mid-twentieth century based on the" the impact of human activity on the earth's ecological balance and the impact of climate change on people" (Holte 19). In this understating such writers are among others that stand for the representation of this worldview as follows: John Christopher *The World in Winter* (1962) and *A Wrinkle in the Skin* (1965), Brian Aldiss' *Earthworks* (1965). However, J.G. Ballard takes a special attention in this category with his focus on different catastrophic threats in the form *Four Elements Quartet* formed by his meticulous interest in each of the four classical elements of air, water, fire and earth as follows: *The Wind from Nowhere* (1961); *The Drowned World* (1963); *The Burning World* (1964); *The Drought* (1965) and *the Crystal World* (1966) (Gomel 137).

The recent trend in apocalyptic fiction reveals itself in the widespread themes in response to twenty-first-century historical events that "led to myriad manifestations in popular culture", such as the events of 9/11 that represents "the opening trauma of twenty-first century" (Brodman and Doan 118), as Hicks also highlights more comprehensively:

> These books reflect a set of historical and epistemological transformations—the globalized economy intensified by the end of the Cold War; the international recognition of the menace of anthropogenic global warming; the attacks of 9/11 and the subsequent War on Terror; the growing disavowal within intellectual circles of postmodernity as a category of periodization; and the international resurgence of the concept of "modernity." (2)

As this is the case, apocalyptic imagination in contemporary sense is manifested in English literature covering different rage of themes set in a post-apocalyptic environment, such as climatic disasters as in Maggie Gee's *The Ice People* (1998); disastrous effects of genetic manipulation as in Margaret Atwood's *Oryx and Crake* (2003) and in Alex Scarrow's *Last Light* (2007), transmission of souls through reincarnation as is in *Cloud Atlas* (2004) by David Mitchell; a post-apocalyptic love story focusing on corporate control of government, the harshness of war, and the dehumanization portended by technology, among climatic change and many other as is in *The Stone Gods* (2007) by Jeanette Winterson; natural disasters as is in *Flood* (2008) by Stephen Baxter and in Margaret Atwood's *The Year of the Flood* (2009), outbreak of zombie fictions as in the novels *The Enemy by Charlie Higson* (2009), *The Girl With All the Gifts* (2014) by *M.R.* Carey; the post-pandemic world as in Emily St. John Mandel's *Station Eleven* (2014).

In the light cast by these profound and precise summation, this study will cast light into fictional apocalyptic vision and the revelation of each relevant novelist by depending on what was recorded in the past to anticipate what humanity is likely to witness in the future by especially concentrating the three novels as 'technological apocalypses'. Hence, to label the relevant novels within the scope of this study as representative of (post)apocalyptic fictions as messengers of the bad omens in store for humanity stemming from the scientific hubris to gain more power, this dissertation takes scientific context on which all novels are influenced one way or another as the core basis for the effects of three interrelated concepts – Industrialism, Capitalism and Colonialism/Imperialism under the guidance of new historicist approach in an attempt to prove the claim that advanced scientific progress has paid the groundwork for the different scenarios for the revelation of apocalypse in the eyes of selected writers and the period they represent by taking Foucault's approach to apocalypse that he signalled through his idea 'Death of Man' and the 'End of Men' and his theory of biopower/politics.

Of these bases, first comes the idea of evolution as essential guide to depict different scenarios of apocalypse in the light of Foucauldian biopower/politics to reveal the apocalypse that evolved within each period. Thus, the analysis of apocalypse in close relationship with the idea of evolution chronologically as is influential in each fiction will be clarified on the context of the periods they were written. Therefore, to

draw brief outline for the development of the idea of evolution embracing four distinct literary periods, considering *Frankenstein* as representative of eighteenth century, *The Island of Dr. Moreau* as late nineteenth century and *The Brave New World* as twentieth century will be to the point in depicting both the evolution of 'the idea of evolution' and the portrait of apocalypse together with its extent to which it can possibly reach.

Although it dates back to very ancient times - especially ancient Greece, the roots of idea of evolution are first recorded by eighteenth century Erasmus Darwin, as Harrison highlights that "[e]very historian of evolutionary ideas dutifully acknowledges Erasmus Darwin's distinguished right to be included in the roll of those who anticipated *The Origin of Species* in some way; even his grandson includes him in a footnote to his prefatory Historical Sketch" (247). Acclaimed as the father of revolutionary ideas of both evolutionary biology and the theory of evolution by natural selection, he keeps his own even today as an essential and crucial naturalist that still sheds light on understanding of evolution, as is clearly stressed by Bynum in his depiction of Darwin:

> A handful of scientific works have changed the way we think about the world and ourselves. In the sixteenth and seventeenth centuries, Copernicus and Galileo placed the sun, rather than the earth, at the centre of the solar system. Isaac Newton consolidated the basic laws of physics; Antoine Lavoisier put the element at the heart of chemistry. Albert Einstein rewrote classical physics and argued for the relationship between mass and energy, in a relativistic universe where the speed of light is the single constant. Max Planck elaborated a constant which binds much of the world of quantum physics together. The earth and life sciences have also had their turning points, including Charles Lyell's work in geology, Gregor Mendel's labours in his monastery on inheritance patterns in peas, and Francis Crick and James Watson's proposal for the molecular structure of the stuff of heredity, DNA. None of these publications has had a greater vibrancy than the book reproduced here: Charles Darwin's *On the Origin of Species*. (Bynum 11)

Born in 1882, Darwin had the clue for his studies in biology due to his close kinship with one of the renowned leading intellectuals of the Long Eighteenth Century, namely Erasmus Darwin – his grandfather, who added much to the development of the idea of evolution and inspired those who came just after himself as a naturalist, physician, an established poet, a philosopher, a botanist and a naturalist (Schelling 234), as is clarified further by Venter:

> Charles Darwin's grandfather, Erasmus Darwin (1731–1802), a formidable intellectual force in eighteenth-century England, formulated one of the first formal theories of evolution in the first volume of *Zoonomia; or the Laws of Organic Life* (1794–1796), in which he stated that "all living animals have arisen from one living filament." Classical genetics, as we understand it, has

> its origin in the 1850s and 1860s, when the Silesian friar Gregor Mendel (1822–1884) attempted to draw up the rules of inheritance governing plant hybridization. (Venter 23)

As is clearly emphasised, it was first his grandfather who inspired Charles Darwin in his quest for evolution to delve deep into his grandfather's theory of evolution that puts forward the idea that evolution takes place first from primitive sub-microscopic forms of life to the highest form, human beings, as he depicts in two verses of his poem *The Temple of Nature* (1803), as it reads:

> Organic Life beneath the shoreless waves
>
> Was born and nurs'd on Ocean's pearly caves;
>
> First forms minute, unseen by spheric glass;
>
> Move on the mud, or pierce the watery mass;
>
> These, as successive generations bloom,
>
> New powers acquire, and larger limbs assume;
>
> Whence countless groups of vegetation spring,
>
> And breathing realms of fin, and feet, and wing. (Canto I. 295-314)

This very idea would later be what Charles Darwin put forward as an idea that "probably all the organic beings which have ever lived on this earth have descended from someone primordial form, into which life was first breathed by the Creator" (*On the Origin of Species* 356). Sharing the same characteristics with his grandfather – "a powerful speculative intellect", regarding the "natural world, human disease and human mentality", Darwin is one of the influential biologists who shaped and still shapes the science of biology with his ideas that are now known as bioengineering, biotechnology and biosystems that twenty-first century scientists are engaged in (Smith 187). It was especially his grandfather's keen interest in species that arouse Charles Darwin's curiosity for delving deep into question of species that was waiting for a satisfactory answer. Although "the idea of mutability of organic species" was first put forward by his grandfather in his discussion of animal breeding – which he changes as 'natural selection' of traits by breeders in accordance with full adaptation to nature, Charles Darwin's genuineness lies in his new interpretation and approaches towards the idea of evolution, as is evidenced by Drogosz in his assertion that "[w]e believe that Darwin's originality was not in inventing new concepts, but in connecting existing ideas, empirical observations and conceptual patterns into new integration

network that yielded new logical inferences" (253).

Although Darwin clarifies his ideas based on the evolution first in his book *On the Origin of Species* (1859), his survey and study on the theory of evolution actually dates back to his voyage on HMS Beagle from South America to Australia and to the Southern Africa in 1831, which he considers a chance given him to work as an unpaid naturalist when he was a student at the Cambridge University, for which he would refers later as "my real birthday" (Moore 390). It was first with this expedition that Darwin had chance to search for and collect some specimens of animals and plants, searched for fossils and studied geography and geology in the many countries during the expedition and laid the foundation for his later studies (Ari 2200).

Inspired by his observations and findings as the basis of his ideas regarding the evolution, Darwin published his book *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* (1859), which is today accepted as a work of scientific literature laying the necessary ground for the evolutionary biology (Desmond and Moore 477), of which the main and essential core is based on mutation, as he himself asserts in the very beginning of his study:

> I am fully convinced that species are not immutable; but that those belonging to what are called the same genera are lineal descendants of some other and generally extinct species, in the same manner as the acknowledged varieties of any one species are the descendants of that species. Furthermore, I am convinced that 'Natural Selection' has been the main but not exclusive means of modification (*On the Origin of Species* 8)

On the basis of his study lies the scientific theory that is centred on the idea that it is especially natural selection that drives the evolution of populations over time, and this is what fits well into his argument of "the struggle for existence" which he uses as a term to show "dependence of one being on another, and including (which is more important) not only the life of the individual, but success in leaving progeny", as Darwin clarifies further:

> A struggle for existence inevitably follows from the high rate at which all organic beings tend to increase. Every being, which during its natural lifetime produces several eggs or seeds, must suffer destruction during some period of its life, and during some season or occasional year, otherwise, on the principle of geometrical increase, its numbers would quickly become so inordinately great that no country could support the product. Hence, as more individuals are produced than can possibly survive, there must in every case be a struggle for

> existence, either one individual with another of the same species, or with the individuals of distinct species, or with the physical conditions of life. (*On the Origin of Species* 51)

Based on this very theory, the heart of Darwin's theory is based on his two very basic claims that Darwin supported ardently throughout his life: (1) 'the Theory of Universal Common Descent', and (2) 'Natural Selection', both of which are also the main concerns in his work *On the Origin of Species*. In his first claim, Darwin advocates that species are always liable to change over the time, and these new species are always interrelated with pre-existing species in that they all have a common ancestor. In such a relationship, the genetic differences that are peculiar to each species accumulate step by step over the time in the distant past and form a new species to exist later, which he also calls "Descent with Modification" holding the mere idea that "two or more genera are produced by descent with modification, from two or more species of the same genus. And the two or more parent-species are supposed to have descended from some one species of an earlier genus." (*On the Origin of Species* 95). To depict this clearly, he likens one-celled organism to the trunk of the 'Tree of Life' and the news forms that derives from this trunk to the branches that are different and peculiar. It is within such process and with this theory that Darwin believes the picture of the history of the life on earth can be drawn, as he writes that "so by generation I believe it has been with the great 'Tree of Life', which fills with its dead and broken branches the crust of the earth and covers the surface with its ever branching and beautiful ramifications" (*On the Origin of Species* 100). With such approach, Darwin conceptualises the "Tree of Life" as the beginning of one simple gene of organism and its process through which it develops, mutates, and diverges over a long time to take its new and complex living forms on earth to continue to pass down from one generation to another.

His second main idea he delves deep into in his quest for evolution is the 'natural selection' in close relationship with his idea 'struggle for existence', which he conceptualises as a theory that has much to do with the biological process concerned directly with the branching pattern of his 'Tree of Life' example that he suggests in his first claim. For Darwin, this is a kind of mechanism that arranges any living organism to mutate and lay the ground for it to live and trigger new living forms to arise, of which the main purpose is "the principle of preservation" that causes character

divergence and the elimination of the less improved and intermediating forms of life to produce new forms of life on earth, as he expounds:

> This principle of preservation, I have called, for the sake of brevity, Natural Selection; and it leads to the improvement of each creature in relation to its organic and inorganic conditions of life. …Natural selection leads to divergence of character; for the more living beings can be supported on the same area the more they diverge in structure, habits, and constitution, of which we see proof by looking to the inhabitants of any small spot or to naturalised productions. Therefore during the modification of the descendants of any one species, and during the incessant struggle of all species to increase in numbers, the more diversified these descendants become, the better will be their chance of succeeding in the battle for life. Thus the small differences distinguishing varieties of the same species, steadily tend to increase till they come to equal the greater differences between species of the same genus, or even of distinct genera. (*On the Origin of Species* 98-99)

Written his book in such a "courteous and conciliatory tone" towards his readers among whom even non-specialist can still read and understand his ideas easily ("Selected Letters on Evolution and Origin of Species" 106), Darwin keeps his own even today as one of the most significant men of science and letters in the world of intelligentsia who provides the essential idea for the development of modern life science (Christian and McNeill 104). However, the best depiction of Darwin who is equal to Nicolaus Copernicus as a man of science who opened new doors to the development of science as is highlighted by Ayala:

> Darwin's greatest contribution to science is that he completed the Copernican Revolution by drawing out for biology the notion of nature as a system of matter in motion governed by natural laws. With Darwin's discovery of natural selection, the origin and adaptations of organisms were brought into the realm of science. The adaptive features of organisms could now be explained, like the phenomena of the inanimate world, as the result of natural processes, without recourse to an Intelligent Designer. The Copernican and the Darwinian Revolutions may be seen as the two stages of the one Scientific Revolution. (103)

With his theories regarding the evolution, Darwin was such an influential figure not only for England but also Europe during the nineteenth century that his ideas and theories on evolution would not only change the socio-cultural context of the time but also would give necessary inspiration for some men of science for many more issues that is still the concern for many scientists of twenty-first century. After Darwin's theories, some questions that were in search for a right answer regarding the human morality and ethics were what would influence some men of science, such as British biologist, sociologist and philosopher Thomas Henry Huxley (1825-1895) and British sociologist Benjamin Kidd (1858-1916), who searched for satisfactory answers

for such questions as follows: What are the human moral standards and how they fit into evolution theories? What are the differences between natural world and 'higher' human civilisation? Is it possible to suggest or claim if ethics is a natural development any species can also evolve, or if it is something specifically peculiar to human race? Among those comes first Thomas Henry Huxley (1820-1903) with his ideas regarding the human ethics, morality, and their close relationship with idea of evolution within a society that he studied on for a long time and later published in his book *Evolution and Ethics* (1894). As a man of science, he supported and assumed Darwin's theory of evolution so much so that he became known as 'Darwin's Bulldog', as Barash points out: "By the end of the 19th century, Thomas Huxley was perhaps the most famous living biologist, renowned in the English-speaking world as 'Darwin's Bulldog' for his fierce and determined defence of natural selection" (427). What differentiated Huxley from others in Darwinian idea of evolution is his familiarity and keen interest in Darwin's theory of descent by natural selection, to which he brought a new dimension by claiming that the idea of evolution must be inspired by the evolution seen in animals and plants to carry the humankind towards perfection. In a nutshell, Huxley is best known for his ideas that he puts evolutionary principles to men and society into effect under 'evolutionary ethics' as 'ethics of evolution' that would later be called and addressed as 'Social Darwinism'. In a broader sense, he held the idea that society in a narrower sense and civilisation in a broader sense are both subjected to the very same laws within which an individual evolves and develops with a never-ending attempt of competition, fitness and progress by means of the 'struggle for existence' to reach the higher forms as is all the very same with a living organism in nature that evolve from very basic form to complex, from lower to higher, as he clarifies his notion of "ethics of evolution" as follows:

> It is the notion that because, on the whole, animals and plants have advanced in perfection of organization by means of the struggle for existence and the consequent 'survival of the fittest'; therefore, men in society, men as ethical beings, must look to the same process to help them towards perfection. I suspect that this fallacy has arisen out of the unfortunate ambiguity of the phrase 'survival of the fittest.' 'Fittest' has a connotation of 'best'; and about 'best' there hangs a moral flavour. (Huxley 32)

Under the heavy influence of Darwin, another important figure who added much to scientific thought in the Victorian age with his term 'Survival of the Fittest' (Hofstadter 39), which was also used by Huxley in his discussion of evolution and ethics, was an English philosopher Herbert Spencer (1820-1903). As an ardent

supporter of Darwin's theories of evolution like Huxley, Spencer formed his own theory of evolution just five years after the publication of the *On the Origin of Species* in his book *The Principles of* Spencer in 1864 (Paul 413) focusing on both the society and its organisational structure to apply Darwinian evolutionary principles to human social theory. Although the term 'Social Darwinism' is possibly applied to many fields from social theories, political systems, economics to other fields of human social life (Dickens 1), it became a dangerous ideology which is followed for some studies and cases associated especially with twentieth century political ideologies aiming to improve the human race in the way needed, as Rudman and Glick suggest:

> Social Darwinism is an especially harmful ideology that views human life as ruthless struggle for the survival where 'the fittest' group emerge on top. Therefore, people 'deserve' their station in life. Further social Darwinist view this struggle as improving the human species by rewarding the strong and weeding out the weak. (267)

While, in its most general sense, 'Social Darwinism" refers to "enterprise or ideology, founded in the nineteenth century, which holds social evolution to depend upon the operation of the natural selection of favourable heritable variants" (Halliday 389), the essence of the term is highlighted in two basic ways as adaptation of social laws for society and production of evolutionary progress by Abercrombie, Hill and Turner, as is expounded:

> This doctrine took various forms but most versions had two central assumptions. (1) There are under-forces that operate in animal and plant communities. One can therefore formulate social laws similar to natural ones. (2) These social forces are of such a kind as to produce evolutionary progress through the natural conflicts between social groups. The best-adapted and most successful social groups survive these conflicts, raising the evolutionary level of society generally. (355)

However, Banister discusses that 'Social Darwinism' gradually came to be understood as a way both to detect and create "a variety of evils" (4) based on what Floyd N. House's stress on the term "Survival of the Fittest" in his book *Development of Sociology* (1936), as it reads:

> Not every sociological writer has attached precisely the same meaning to this phrase, but it will be understood here as the type of theory that attempts to describe and explain social phenomena chiefly in terms of competition and conflict, especially the competition of group with group and the equilibrium and adjustment that ensue upon such struggles. (158)

As is clear, Banister even embraces the term "Survival of the Fittest" in his discussion of 'Social Darwinism' holding the basic idea that is centred on "the specifically

Darwinian concepts of struggles for existence, natural selection, ant the survival of the fittest - the latter Spencer's contribution, which Darwin accepted" (40), which would also be "advocated by many writers, politician and captains of industry towards the end of the nineteenth century" (Mautner 578). Just like Banister and House, the very last word concerning 'Social Darwinism' and its implication is strongly stated by Hofstadter with his reference to 'struggle for existence' and 'survival of the fittest', as it reads:

> Darwinism was used to buttress conservative outlook in two ways. The most popular catchwords of Darwinism 'struggle for existence' and 'survival of the fittest', when applied to the life of man in society, suggested that the nature would provide that the best competitors in a competitive situation would win, and that this process would lead to continuing improvement. (6)

Banister, House and Hofstadter's direct reference or allusion to "a variety of evils" or some infamous associations that was triggered during the twentieth century are revealed in such political ideologies as 'racism' (Barondess 893), 'imperialism' (Rieder 2), and a variety of political ideologies (Hawkins 16). All these ideas that fed on 'Social Darwinism' would later be the influences that would lay the groundwork for one simple idea, which was held especially by Hitler during his reign to improve the human race, - 'eugenics as further step of evolution in the context of biopower/politics.

Despite its deep-rooted history that traces back to ancient times, the study of 'eugenics' emerged as a modern and distinct study in the science of heredity during twentieth century as a new dimension of Darwinian theory of evolution, as is clearly illustrated in the following quotation:

> Inheritance and transmission of physical and social human characteristics is an old question which is often reformulated in accordance with the scientific and social beliefs of the time. The modern eugenics movement was originally inspired by Darwin's theories and the emerging science of Mendelian genetic principles, applied to human populations, although the manipulation of human reproduction may be traced back to ancient Greek aristocratic ideas exemplified in Plato's Republic. ("Eugenics Between Darwin's Era and the Holocaust" 173)

First implied in his book *Hereditary Genius* (1869) where he puts forward the idea that mental and physical abilities were inborn and can be dealt with, Darwin's cousin Sir Charles Galton is the originator of the term 'eugenics' in modern sense in his later book *Inquiries into Human Faculty and its Development* (1883) to introduce his reader to a kind of program to develop the human race (Lang 64). Influenced

greatly by his interest in Darwin's theory of natural selection and artificial selection, Galton thought that it is possible to control and manipulate human hereditary as is the very case with "how humans could manipulate animal and plant reproduction to produce modified genetic types or varieties", as Zander clarifies:

> Galton was among those scientists who were convinced by the theory of natural selection and who quickly began to apply its principles to their study of human development. He was especially interested in Darwin's investigation of how humans could manipulate animal and plant reproduction to produce modified genetic types or varieties. These techniques of animal breeding are sometimes referred to as artificial selection. Galton became convinced that human personality traits were determined primarily by heredity rather than environmental factors, and thus the focus of his studies shifted to examining how human heredity could be manipulated to produce superior offspring. (120)

Outlining the scope of the term 'eugenics' in his book *Essays in Eugenics* (1909), Galton points out that it is "the study of agencies under social control that may improve or repair the racial qualities of future generations, either physically or mentally" (17). He later redefines the term as "the science which deals with all influences that improve the inborn qualities of a race, also with those that develop them to the utmost advantage" (35), as he clarifies the reason as to why he redefined and why he formed the term from Greek:

> That is, with questions bearing on what is termed in Greek, eugenes namely, good in stock, hereditarily endowed with noble qualities. This, and the allied words, eugeneia, etc., are equally applicable to men, brutes, and plants. We greatly want a brief word to express the science of improving stock, which is by no means confined to questions of judicious mating, but which, especially in the case of man, takes cognisance of all influences that tend in however remote a degree to give to the more suitable races or strains of blood a better chance of prevailing speedily over the less suitable than they otherwise would have had. The word eugenics would sufficiently express the idea; it is at least a neater word and a more generalised one …. (17)

Throughout his life, Galton studied on 'eugenics' from different angles in a series of books and articles, and that's why he always made amendments to the term changing "from his first essay of 1865 until the year of his death, 1911", the reason of which lied simply in his quest for the best to contribute to the development, as it reads:

> He discussed the characteristics that eugenics would seek to improve, the genetic determination of these characteristics, the genetic deterioration taking place in modern populations that eugenics would seek to reverse, and the policies that might be implemented to promote eugenics. It is with Galton's ideas on these issues that an assessment of the concept of eugenics has to start. (Lynn 4)

As Lynn accentuates above, ‘eugenics’ like that of ‘Social Darwinism’ has changed its expected route and become a term that embraced strict control and attempts to maintain this control through changes applied to genes due simply to its intense application in the way the Nazi regime in Germany wanted (Dyck 9) to serve for “the selective breeding programs, horrifying concentration camps, medical experiments, and mass exterminations promoted by Germany's Nazi regime in World War II” (Sara “Eugenics”). Based on this new definition during the twentieth century, there appeared its two very basic components: (1) the strong advocation of the idea that a variety of mental and physical disabilities, such as deafness, blindness and many other mental disabilities, are merely resulted from hereditary handicaps, and (2) the shared assumption of the idea based on the former component that it lays the regular basis for “social engineering” ranging from planning of family to policies of education and immigration (Hansen and King 240). In essence, it was actually this base that eugenics had a dominant influence on its close relationship with racism and imperialism simply for its strong hypothesis put forward by eugenicists that those who have mental or physical defectives should not produce children so that a nation do not become inferior to others during the twentieth century (Condit 47).

As a scientific and social science, eugenics was one of the significant development that started in nineteenth century, as another interpretation of evolution put into practice to reach its peak point in the twentieth century especially with the studies and ideas of John Burdon Sanderson Haldane and Sir Julian Sorell Huxley, and still keeps its significance in the field of genetics and bioengineering to delve deep into human hereditary to develop it, as George Bernard Shaw also stresses by uttering that “[t]here is now no reasonable excuse for refusing to face the fact that nothing but a eugenic religion can save our civilization from the fate that has overtaken all previous civilizations” (qtd. in Cot 793).

Another crucial basis to depict apocalyptic vision in each novel becomes clear on the context of industrialism, capitalism and colonialism/imperialism and their inseparable interrelationship with each other each novel is influenced to some extent due simply to scientific and technological hubris of which the main impetus is revealed as a deep yearning for advanced scientific progress in the name of power.

This yearning for advanced scientific progress comes to fruition first as the idea of Industrialism after the Industrial Revolution, then continues with the capitalism and

colonialism/imperialism hand in hand in a domino-effect relationship as aftereffects of Industrialism. Industrial revolution marks the period from 1760 to 1840 as process of rapid change from an agrarian or handicraft production to mass production by machine power that was ignited by the invention of steam engine in eighteenth century, as is best put by Swisher:

> The invention of the coal-powered steam engine in the late eighteenth century gave rise to factories that produced everything from textiles to iron, and the network of railroads rapidly built to connect all parts of the island allowed factory owners to transport raw materials to their factories and manufactured goods to market. … The need for workers to operate the factories drew thousands from rural areas to industrial cities. There, men, children toiled long hours for low wages returning from work each night to the slums that arose throughout factory towns. (Swisher 12)

Shown its footprints first in the Long Eighteenth Century, the Nineteenth Century or the Victorian Age was the period that witnessed the peak point of industrialism with unprecedented developments coming one after another in a chainlike relationship. The starting point of this chainlike relationships can be put as either a cause or an effect of each other in close relationship with the rise of industrialism that was never witnessed not only in the history of its inventor England but also of humankind at that time.

It was with the ascend of Queen Victoria that the lives of people in England and Ireland both at home and abroad are seen completely transformed with the invention of railway, steamship, telephone, telegraph, electric light, sewing machine, camera, typewriter, and many more changing an agricultural society to urban one, as is marked starkly by King:

> The Industrial Revolution transformed the world. Britain's proud naval fleet of sailing ships was replaced with the vessels of iron powered by steam; horses and carriages gave way to railways and even burgeoning motorcars; and telegrams and telephones linked a world powered by the new electricity. Everything was new and promising: the new photographs gave way to moving pictures, crude lavatories were replaced with indoor plumping; refrigeration kept food cold and free from bacteria … . (4).

One significant issue faced during and after all these inventions in direct relationship with the progress was certainly the rise of population, which was especially witnessed in London on its road to becoming the world's trade centre, as is expounded by Ronald Carter and John McRae:

> A history of the Victorian age records a period of economic expansion and rapid change. If change can be measured by change to the capital city of a country, then the history of the growth of London during this century is

> revealing. When Queen Victoria came to the throne, the population of London was about two million inhabitants; at her death in 1901, the population had increased to 6.5 million. The growth of London and of other major cities in Great Britain marked a final stage in the change from a way of life based on the land to a modern urban economy based on manufacturing, international trade and financial institutions. (238)

The Industrial Revolution started just 18 years before the birth of the queen and 77 years before her coronation. However, it was within the years of her reign that it gathered such an unprecedented pace. It reached its zenith in a short time offering with all her pace in an unprecedented power England had ever seized all around the world to such a degree that "by 1750, indeed, there was not much doubt that if any state was to win the race to be the first industrial power, it would be Britain" (Hobsbawm 29). It was also the Industrial Revolution that would introduce England the role as "central entrepôt clearing house of the world's trading system" that would end up with an everlasting title "the workshop of the world" - with an economy "preceded and outlasted though the twentieth century" (Arrighi 82). However, it should be regarded that Industrial Revolution within its reach did not only offer a series of development in a good light as had been celebrated in its heyday. As it proceeded, one crucial omen of that progress revealed itself as the rise of Capitalism, which fed on Industrialism and gave impetus to Imperialism as its aftereffect that still foster each other illimitably. During that time, Capitalism seems to have served as a cornerstone for an ultimate change considering not only Britain but also the West in two distinct ways - economic and thus social structure of the society, and the traditional understanding of means of production, as is referred by Heller clearly:

> The Industrial Revolution marked the climax of the long transition from feudalism to capitalism. Capital entered the productive process and transformed the means of production. Its arrival opened up the possibility of ending natural scarcity for the first time in human history. It also led to a vast extension of the West's global power. (176)

As Heller states, it has changed the social life to such an extent that it led to the change of system in the lives of all individuals. Beyond this, what's also striking in Heller's note is the allusion of 'imperialism' with his use of the phrase "a vast extension of the West's global power" that takes full attention in its broadest aspect. This is, no doubt, is the stress of 'imperialism' based on the interrelationship between industrial revolution, capitalism and imperialism, as Parvanoma sheds light:

> The industrial revolution created the need for Europe to take over colonies around the world. An empire always wants to add colonies as a measure of

> national greatness, but now there was an additional push to conquer new territories. Because the Industrial Revolution increased the production capacity of Western states astronomically, there was an enormous hunger for raw materials to satisfy demands. Thus, the Western powers sought colonies where raw materials were abundant and where they could be appropriated at little to no cost. Of course, their eyes were on Africa, which was rich in oil, ivory, rubber, wood, cotton, cocoa beans, copper, gold, iron, cobalt, diamonds, etc. (96)

In its narrowest sense, 'imperialism' can be referred as a phenomenon that was/has been triggered directly by capitalism, as is clearly revealed through its pure correlation with imperialism in their common search for expansion:

> The expansion of capitalism constantly expands the demand for natural resources (minerals, land, etc.); this is one motive behind the geographical expansion of capitalism. Even with a static demand, development of transport and the search for cheaper sources of goods will tend to draw new areas into the capitalist orbit. The search for cheap labour is yet another motive for geographical expansion. (Brewer 17)

Based on Brewer's approach to expansion through capitalism, it can be highlighted that both capitalism and imperialism share one common point. While capitalism demands more sources, imperialism serves as a medium for reaching more territories simply to exert ultimate power in any targeted ways an imperial power is after. Then, this viewpoint signals one single discussion that the second trace of these omens resulted from Industrialism as one after another is, no doubt, 'imperialism', which is also in close relationship with the idea proposed by Hobson in his discussion of the finance and its impact on 'imperialism':

> It is true that the motor-power of Imperialism is not chiefly financial: finance is rather the governor of the imperial engine, directing the energy and determining its work; it does not constitute the fuel of the engine, nor does it directly generate the power. Finance manipulates the patriotic forces which politicians, soldiers, philanthropists, and traders generate; the enthusiasm for expansion which issues from these sources, though strong and genuine, is irregular and blind; the financial interest has those qualities of concentration and clear-sighted calculation which are needed to set Imperialism to work. (59)

This approach lays the foundation for all attempts to become a strong imperial power that eventually brought about the spread of 'Imperialism' all along the West, especially in Britain. Emerged in the second half of the nineteenth century and used first by the British Prime Minister Benjamin Disraeli in his speech at the Crystal Palace to illustrate the expansionist foreign policy in 1872 (Münckler 66), the term 'Imperialism' has come to be used to mean different ways of expansion in different concepts all the time. However, Rogov's approach to imperialism seems to be the starting point to understand its scope, for whom it is nothing rather than a predatory

policy dictated by aggressive, expansionist instincts so that an empire can "expand its territorial (colonial) possessions, mainly in other parts of the world, [and] strengthen its connection with them, and at the same time to strengthen its political influence in international relations" (Rogov 261).

Considering all these for Britain as an imperial power during the Victorian Age, it will be necessary to point out the phases she went through just after the Industrial Revolution. From 18th century onwards, the Industrial Revolution paved way for the rise of capitalism gradually, which had already been available for centuries, with its strong stress on the sequence of needs to control global economy - to become the world power. In pursuit of this, the only way for the England of Queen Victoria to become the world power was (1) to search for the ways to become the economic centre of the world, (2) to search for more material, and (3) to find the means of enormous power to produce products for the world (Hobsbawm 7). In this discussion, colonialism is another term that should be shed light briefly to depict imperialism with reference to the Industrial Revolution and the rise of Capitalism, which would first be covered by William Morris "who shared with Marx a conviction that utopia could only be achieved only after the working classes had, by revolution, taken control of government and industry" before Karl Marx in hid Das Kapital (1867) and Friedrich Engels together with Marx analysed it in full detail in their book *Communist Manifesto* (1847) (Christ and Robson 989). Based on this context, Wolfe's discussion of imperialism has much to do to depict the interrelationship between imperialism and colonialism taking full attention to his stress that both terms have slight difference, as he delineates:

> In its stricter Marxist-Leninist applications, the word "imperialism" dates from the end of the nineteenth century and minimally connotes the use of state power to secure (or, at least, to attempt to secure) economic monopolies for national companies. On this basis, imperialism is not necessarily an extranational project, which would appear to distinguish it from colonialism. (388)

If centred on the terms considering their economic aspects , to pay attention to Edward Said's stress on the difference between both terms will be to the point, as it reads that "'[I]mperialism' means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; 'colonialism', which is almost always a consequence of imperialism, is the implanting of settlements on distant territory" (Said 8). As Said states, it is clear that the distinction between these two interrelated terms lies in their application. While colonialism refers to practices

applied for power, imperialism embracing colonialism simply signals the idea or ways to drive this practice to have and exert power. Last but not least, Hobson's idea regarding imperialism as an "unsound theory" clarifies the essential basis on which the term is based:

> The practice of Imperialism, as illustrated in a great variety of cases, exhibits the very defects which correspond with the unsound theory. The exclusive interest of an expanding nation, interpreted by its rulers at some given moment, and not the good of the whole world, is seen to be the dominant motive in each new assumption of control over the tropics and lower peoples; that national interest itself commonly signifies the direct material self-interest of some small class of traders, mine-owners, farmers, or investors who wish to dispose of the land and labour of the lower peoples for their private gain. (Hobson 285)

In the light of all this background information, this dissertation aims to depict a critical understanding of what power is in the light of Foucauldian biopower/politics considering how it is formed and governed to the extent that it results in an apocalyptic discourse through close readings of these selected novels in the light of New Historicism: Shelley's *Frankenstein* (1817), H. G. Wells's *The Island of Dr. Moreau* (1896), Aldus Huxley's *Brave New World* (1932).

In Chapter I, theoretical framework of the dissertation based on Foucault's concept of power, biopower and biopolitics will be illustrated within the framework of New Historicism. In accordance with Foucault's analysis of the power relations, which give rise to the exercise of biopower and the creation of the biopolitics. In accordance with Foucault, Giorgio Agamben's focus on the role of the body within biopolitical mechanisms will also be the focus of the chapter. In separate subchapters, Edward Said's depiction of postcolonial, imperialism under the argument of Foucault's 'power concept', and Eco-criticism and its scope, will be discussed to be able to refer back to novels when possible.

In Chapter II entitled 'Shelleyan Discourse of Power: A Precursor of Apocalyptic Vision', the apocalyptic revelation and vision of Mary Shelley in her masterpiece *Frankenstein* will be focused through the mad-scientist character Victor Frankenstein and his creature Frankenstein in the light of Michel Foucault's biopolitical theories and biopower to examine the power dynamics as reflection of major historical, social and cultural context to depict biopolitical relations between the human and the nonhuman as causes for the outbreak of possible apocalypse scenarios of human-nonhuman biopolitical relations: primarily positing and confirming the

human against diverse nonhuman threats. As a precursor to Shelley's post-apocalyptic novel *The Last Man* (1826), *Frankenstein* is analysed as the very first apocalyptic fiction of Mary Shelley with the apocalyptic vision and revelation of Shelley that she reveals through the death of the people around its/his creator Victor Frankenstein by the creature Frankenstein. In the very same vein, it also shows the reader that Frankenstein is also one of the earliest apocalyptic scenarios in the world of apocalyptic fiction with its crucial warning for the humanity against the possible outbreak of the apocalypse that will/may result directly from the hubris and greed for more power that is gained through advancements in both and science and technology.

In Chapter III entitled 'A Wellsian Prophesy of Apocalypse: A Warning from the Past': Wells's *The Island of Dr. Moreau* will be analysed considering Foucault's biopower/politics theory together with new historicist approach. Based on Foucault's biopower/politics and the new historicist approach, this chapter concentrates on the possible outbreak of apocalypse that results directly from the 'madness' of Dr. Moreau similar to Victor Frankenstein as a man of science who is depicted as being in the grip of scientific hubris. In the same manner but in different aspects, the apocalyptic revelation and vision of Wells are analysed as one stage further depiction of apocalypse that feeds on ever-lasting interest in evolution and its derivations as vivisection and eugenics that results in nothing but the creation of monsters as concrete reflection of the technological and scientific advancements with a focus to what degree the hubris and greed for more power through advancements in science and technology can reach, which is specifically evidenced in this novel with the idea of creating human-animal creatures in the hope of carrying animals into human perfection. In addition to this, it also aims to depict colonialism/imperialism and capitalism as interrelated concepts that feed each other in the context of evolution that paves way for the outbreak of imminent apocalypse that Wells anticipates and reveals by filtering through his apocalyptic vision as a warning for the sake of humanity.

In Chapter IV entitled 'Back to Future: Huxleyan Revelation of Fear for the Apocalyptic 'Brave New World', Huxley's *Brave New World* will be analysed as one of the outstanding examples of apocalyptic dystopian fiction with its focus on both the idea of manmade creation that will end the human race as is figuratively the case with both *Frankenstein* and *The Island of Dr. Moreau* as an apocalyptic element and the idea of totalitarianism as a political system that feeds on the idea of that of creation as

a dystopian element, under which all brave new world citizens are mass-produced and are made to serve for the production and consumption simply for the benefit of totalitarian power bereft of all individual rights through all possible means, such as the manipulation of minds and bodies through special processes and techniques, eugenic engineering, biological conditioning, hypnopaedia, sexual satisfaction, and use of chemical drug. To depict all these, the novel will also be analysed in the light of both new historicism; Foucauldian biopower/politics; his idea of the 'Death of Man' and the 'End of Men' together with his theory of panopticism. In a different manner than those of both *Frankenstein* and *Brave New World*, the apocalypse revealed by Huxley will be approached bearing the very idea of the very last stage of the factors that may/will fasten the ominous outbreak of apocalypse. Throughout the chapter, the close relationship between colonialism and capitalism as a strong cause for the gradual outbreak of the apocalypse, which will be hinted in the first two chapters, will be focused as both apocalyptic revelation and the vision of Huxley in the strongest manner to prove to what extent humanity is closer to this ultimate end.

CHAPTER 1: THEORETICAL FRAMEWORK OF THE RESEARCH

> "Self-fashioning is in effect the Renaissance version of these control mechanisms, the cultural system of meanings that creates specific individuals by governing the passage from abstract potential to concrete historical embodiment. Literature functions within this system in three interlocking ways: as a manifestation of the concrete behaviour of its particular author, as itself the expression of the codes by which behaviour is shaped, and as a reflection upon those codes". ("Self-Fashioning: from More to Shakespeare" 4)

1.1 A General Outline of New Historicist Approach

As Greenblatt puts stress above, any piece in the world of literature of any cannot be considered with the lack of its writer, the background it is shaped by and its response to all these 'interlocking ways' to encode what's hidden within. This takes one to the significance of a writer who is the sole representative and producer of literature. Therefore, it will be quite misleading to assume even a bit of possibility that a text by a writer can exclude the social, cultural and historical context of the time. As Wordsworth and Coleridge also provides enough evidence, this, no doubt, lies in in the very fact that no writer who is endowed with "more than usual organic sensibility" can be indifferent to such forces as attitudes, morale and values of the society, and socio-cultural events that surround him (Wordsworth and Coleridge 175). Roland Barthes defends this idea strongly in his essay "The Death of an author" by stating that an author is always a product of his/her time as he/she "can only imitate a gesture that is always anterior, never original" (122). Therefore, it is with this understanding that literature functions as a medium for sharing experiences and depicting the context of time through the eyes of its producer to encode his/her time and to guide humanity for the best in the future. Then, here comes a working and all-inclusive definition of literature that is in full agreement with the concept of literature as is put by Ryken: "Literature is an interpretive presentation of experience in an artistic form" (17). As is clear, Ryken defines literature as not only representation of human experience but also interpretation of this experience through its writer's power of imagination and use of artistry in a certain wielded way. At this point, it is where philosophy, history, sociology and some other disciplines in social sciences come together and add much to the world of literature.

Then, any historical, social and cultural context behind a text cannot be overlooked in the study of literature if one aims to grasp the deepest layers of meanings

hidden in the heart of a text. This is quite what underlies the basic principle of literature to suggest that it serves as a collection of social documents that reflects any particular time with its social and cultural history from the day of a text's publication onwards. Albrecht calls this 'reflection theory' which is generally used interchangeably with such phrases as "expression of society" or "mirror of life" as he clarifies:

> At one time or another literature has been thought to reflect the economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, religion, and many more detailed aspects of environment and social life. … Literature is a record of social experience, an embodiment of social myths and ideals and aims, and an organisation of social beliefs. (426)

However, this 'reflection theory' of literature should not be misinterpreted as it does never mean that writer must write a text based on the socio-cultural and the historical context of his time as Aristotle states strongly in his *Poetics (c. 335 BC)*, which is regarded as one of the earliest surviving works of dramatic theory and the earliest philosophical argument on literary theory. In his book, Aristotle explains this relationship underlining the crucial distinction between a man of letters and a historian as follows:

> It is not the function of the poet to relate what has happened, but what may happen - what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. … The World of poetry, it is said, presents not facts but fiction: such things have never happened; such things have never lived. … Not real but a higher reality, what ought to be not what is. (41)

Based on Aristotle's comment on the relationship between history and literature, it can be interpreted that both history and literature reflect what happened in the past to the extent they differ from each other. While history writes historical events as it is being limited to 'particular' reality, literature writes fiction in its unique forms only referring to historical facts blended with unlimited imagination that converts reality to 'higher reality' as 'universal'.

The close relationship between history and literature is revealed in the fact that literature itself adds much to history, as is posited by both Greenlaw and Albrecht in their discussion of the relationship between literature, history and culture. While Greenlaw puts forward the idea that literature has a decisive influence on shaping history of culture by stating that "[n]othing related to history of civilisation is beyond

our province; we are not inclined to belleslettres or even to printed or manuscript records in our effort to understand a period or civilisation, and we must see our work in the light of its possible contribution to the history of culture" (174).

All in all, it is a text as representative of any literature that enables human beings to get in touch with each other sharing social, cultural, historical and philosophical ideas, ideals and facts. It allows one to understand and interpret the political, cultural, and philosophical developments and ideas that dominated particular cultures at a particular time. Hence, it does not only enable humanity to be in contact with the present but also with the past. Beyond entertaining and representing aesthetic qualities, it also serves as a social document of its time by feeding itself on such other social and even scientific disciplines as sociology, history, psychology, geography, and even biology … and so on. It is with the help of socio-cultural context that one can easily delve into the mysteries a text hides in its depths to learn and guide himself/herself in the best way possible.

Here is the point where New Historicism emerges as a literary theory to scrutinise a text to shed light on the relationship between a text and any types of history behind a text. Put another way, it is this interest and concern of a new historicist to shed light on the representation of a hidden historical background within a text through textual analysis.

New historicism strives to explain intellectual history via literature and literature through the socio-culture framework surrounding an account of historical events through its thorough investigation of social and cultural events. In this respect, new historicism points out the analysis of a literary text by taking a keen interest in the socio-cultural and historical events based on the assumption that every work of literature is a product of social, cultural and historical reflection of the period it was produced.

Influenced by its forerunner theories, such as formalism; structuralism and post structuralism, New Historicism emerged in 1980s in the field of Renaissance studies and developed as one of the influential literary theories with a view to "reposition[ing] the text in the original discursive reality of the age in which it was produced". (Ryan 128). As a new interpretive strategy of texts referring to "a general reaction against unhistorical approaches" and being celebrated as "fresh in the specific interest in the

specific social and political contexts of literary works", New Historicism keeps its own as a distinct literary theory (Baldick 187). Holding the idea that history all alone is not enough to provide the truth, it utterly rejects the autonomous view of history supported by Old Historicism, and this is, for Bressler, why and how New Historicism has come into being:

> New Historicism declares that history is one of many discourses or ways of seeing and thinking about the world. By highlighting and viewing history as a one of many equally important discourses, such as sociology and politics, and by closely examining how all discourses (including that of textual analysis) affect a text's interpretation, New Historicism proclaims that it provides its adherent with a practice of literary analysis that highlights interrelatedness of all human activities, admits its own prejudices, and gives a more complete understanding of a text than does the old historicism and other interpretative approaches. (129)

Although it is deep rooted in history going back to earlier ages, New Historicism has developed and centred itself as one of literary theories on various attempts to find meaning in a text by regarding the text within the context of the predominating ideas and social assumptions of the period it was produced. In its very basic definition, New Historicism as a literary theory is a single all-inclusive way of depicting a culture by delving deep into meaning of a text, as is expounded clearly:

> 'New Historicism' designates a variety of heterogeneous writing practices shared among its proponents: opposition to the compartmentalization of disciplines; attention to the economic and historical contexts of culture; self-reflexiveness about the critic's implication in the act of writing about culture; and concern with the intertextuality of texts and discourses. (Makaryk 124)

Despite being relatively a recent scholarly critical approach, Joel Fineman traces New Historicism back to Thucydides' epic chronicle *History of the Peloponnesian War* by considering it an "exemplary text with which to illustrate the operation of the history of the anecdote" (50). In addition to what Fineman states, Brannigan notes that new historicism is not new as its title refers to, but is deep rooted in the history of literary theory that can be followed even in the works by Herodotus - a Greek historian in the fifth century B.C., who "can be usefully traced as an ancestor of new" based on the "differences which in the broadest view may seem no more notable than the differences between new historicist critics themselves - the affinities which we found problematise the sense that new historicism is 'new'" (60).

Setting aside the earlier ancient traces, it will be apt to take what Porter notes in her essay "Are we Being Historical Yet?". She comments that New Historicism has

made its appearance feeding on some various established set of practices that were not in themselves new but have been version of practices that evolved into new thanks to such various figures in the first phase as Louis Althusser, Michel Foucault, Frederick Jameson, Raymond Williams, Mikhail Bakhtin, Terry Eagleton, and Hayden White to the core (743-49). Although it is always attributed to American critic Stephen Greenblatt who coined the word "New Historicism" first in 1982 in his "Introduction to a special issue of Genre, volume 15" as "a shift from a criticism centred on 'verbal icon' towards a criticism centred on cultural artifacts" (Greenblatt 3). Rooting deep in the earlier history, the origin of its emergence as contemporary theoretical practice goes back to Raymond William's *Marxism and Literature* (1977), which focuses on new historicism as "the rehistoricization of literary studies" in England and America", and to Edward Said's *Orientalism* (1978), which gave a new breath to the discourse of Eurocentric culture to question the predominant Western culture (Cox and Reynolds 4; Makaryk 124-128). First defined by Greenblatt as a distinct literary theory, many scholars added much to the concept and scopes of New Historicism as it proceeds to develop. Of these significant scholars, Louis Montrose can only be the second to Greenblatt, who calls New Historicism a return to "the historicity of the texts and textuality of the texts" rather than to a history from the post-structuralist view that focuses primarily on language, as he clarifies in his essay "Professing the Renaissance: The Poetics and Politics of Culture":

> The post-structuralist orientation to history now emerging in literary studies may be characterized chiastically, as a reciprocal concern with the historicity of texts and the textuality of history. By the historicity of texts, I mean to suggest the cultural specificity, the social embedment, of all modes of writing - not only the texts that critics study but also the texts in which we study them. (588)

On the development of New Historicist approach, Clifford Geertz's influence with his interpretive or analytical practices of power to analyse a culture through observation and recording can never be denied. In his discussion on the role of an ethnographer, Geertz establishes a point of contact with New Historicism through a set of practices that he calls 'thick descriptions' which refers to "an analysis by way of minutely observed social and cultural practices that are recorded in great detail" in his essay "Thick Description: Toward an Interpretative Theory of Culture" (Bertens, 160). With some alterations, this way is also how New Historicists seeks ways to understand

the ways how power serves within and through human culture by analysing a text they focus, this is best put by Colebrook as follows:

> Rather than seeking the meaning of a text in the intention or mental content of either the author or the work, we could focus on the effect of the text in a network of practices. We could see the text as an effective symbol: a social fact which makes action meaningful and is part of a culture's way of performing its action in an ordered and understandable way. Description of texts would be 'thick' if they are referred to the social and cultural form in which the text operated. (75)

Considering a text an aesthetic work that serves as a social production, New Historicist not only reflects the past in myriad ways, such as "historical and cultural conditions of its production, its meaning, its effects", but also forecasts potential future assumptions based on present events by making use of "its later critical interpretations and evaluations" (Abrams 182-183). To achieve his aim, a New Historicist tends to centre his method of analysis and argument on these three interrelated segments of discourses as follows: its author, the text, and its reader, as Bressler illustrates in detail:

> To unlock textual meaning, the New Historicist investigates three areas of concern: (1) the life of the author; (2) the social rules and dictates found within the text and (3) the reflection of a work's historical situation as evidenced in the text. … To begin to understand a text's significance and to realise the complex social structure of which it is a part, New Historicists declare that all three areas of concern must be investigated. If one is ignored, the risk of returning to the old historicism, with its lack of understanding concerning a text as a social production, is great. (134)

When all is considered, one can notice that New Historicists with their mere attempt to encode the nature of a text's relation to the meaning outside and inside the text itself, its scope of topics and concerns become homogeneous, thus rendering it a literary theory which either embraces or make use of other literary theories with no limit. This idea is best put by Colebrook in his discussion of the author; his/her influence on the text, and its reception by the reader, as follows:

> New Historicism has, by and large, rejected the notion of any theoretically-defined relation in any general sense. The text is seen, rather, as having no pre-determined relation to an outside world; its position within the world is historically contingent and shifting. The text produces, rather than relates to, its context. A texts reception occurs differently in different historical moments. The reading or performance of a text is not extrinsic to its meaning; the text is nothing other than its various concrete and particular activations. (112)

All in all, New Historicist aims to breathe new life into literary texts in an attempt to reconceive history and its reflection on a literary work considering the period it was written with a worthy aim - to shed light on the present. By redirecting

attention to a series of philosophical, social, political and economic concerns in its approach, it achieves to find a link to reconnect a work with the time period in which it was produced (Bressler 133). For a new historicist, this is the only way to shed light on complex interrelatedness of all human activities. With their unique approach to a text, New Historicists also try to find the most suitable basis for the interpretation of the present-time events based on the analysis of the text within its own time period it was written. Thus, it finds opportunity to reveal the layers of up-to-date messages hidden in the text related to contemporary events taking place, as Bressler clarifies:

> Through the New Historicist analysis, New Historicists believe that we will discover not only the social world of the text but also the present-day social forces working upon us as we negotiate meaning with printed material. Like history itself, however, our interaction with any text is a dynamic, ongoing process that will always be somewhat incomplete. (133)

New Historicism has been followed and has continued to develop putting much to those regarded as first phase practitioners and scholars after Greenblatt and Montrose, some of whom are Jonathan Goldberg; Lisa Jardine, Catherine Gallagher, Arthur Marotti; Stephan Orgel Alan Liu in the United States. However, it was especially French philosopher Michel Foucault and American cultural anthropologist Clifford who added much and influenced the development of this new school to a greater degree (Barry 172).

1.2 Foucauldian Analysis of Power Concept

> Along with Sartre and Merleau-Ponty, Georges Canguihelm, Jean-Pierre Vernant, Lucien Goldmann, Althusser, Derrida, Lévi-Strauss, Roland Barthes, Gilles Deleuze, and Bourdieu himself, Foucault emerged out of a strange revolutionary concatenation of Parisian aesthetic and political currents, which for about thirty years produced such a concentration of brilliant work as we are not likely to see again for generations. (Said, 261)

Standing as neither simply a historian, a philosopher, nor a literary critic, but having more in addition to all of these qualifications, Michel Foucault, in full Paul-Michel Foucault, keeps his own as one of the leading scholars of the post-World War II period - a historian of ideas. As is appreciated fully above, Said also stresses that Foucault was beyond what he seemed to be when the layers of his mind is delved into by defining him as “a hybrid writer, dependent on, but in his writing beyond, the genre of fiction, history, sociology, political science or philosophy” (Said 262).

Due to an unceasing desire for absolute power by the powerful at all costs, humanity has always been left helpless to come over the calamities throughout the

history. It was in the twentieth century that Foucault showed his presence in New Historicism with the publication of his book *Discipline and Punish* (1975), in which he started his journey to dealt with the complicated ways and layers of power and its structure to hold and govern. However, he clarifies and defines power first in his book *The History of Sexuality, Volume I, Volume I*, as follows:

> It seems to me that power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain or a system, or on the contrary, the disjunctions and contradictions which isolate them from one another; and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies. (92-93)

Even today, his approach to power maintains its full significance that is celebrated by all academia with his stress on "both the manner in which regimes of power and knowledge target the body and how the deployment of such power rests on modern disciplinary technologies" (Palladino 149). In the same way, Foucault as the creator of these ideas holds his own as an outstanding new historicist with his full analysis of power and control mechanism in each detail to depict how power develops, as Moss suggests that "[a]lthough Foucault died over a decade ago, he still continues to influence our ongoing theoretical debates" (18).

Foucault was deeply immersed in the analysis and interpretation of power and its multiple structures by considering its relationship with institutions, groups, society and the individuals in his studies. For Barry Smart, what Foucault was after is his deep analysis of power by asking first "how is it exercised; by what means? and second, what are the effects of the exercise of power?" (77). It can be pointed out that power is within an organised strategies and tactics that necessitates a close investigation centred on mechanisms, the technology and the consequence of all change. That's because power cannot be analysed within an institution or a group, but throughout all the relations as he clarifies:

> When I speak of power relations, of the forms of rationality which can rule and regulate them, I am not referring to Power with a capital P, dominating and imposing its rationality upon the totality of the social body. In fact, there are power relations. They are multiple; they have different forms, they can be in a play in family relations, or within an institution, or an administration. (Foucault and Kritzman 38).

Among New Historicists, it was Michel Foucault who greatly influenced the school of New Historicism by shifting focus to the "intricately structured power relations in a given culture at a given time to demonstrate how the society controls its members through constructing and defining what appears to be universal" (Murry 806-809). It is this idea that takes reader's attention to the power of state and politics with which citizens are made subjects and controlled strictly. With his deep insight into power structures that are formed through full interaction among language, discourse and power/knowledge, Foucault adds much to New Historicism with his highlight of paramount need to understand past and comment on the present, as he clarifies:

> [One of the] most destructive habits of modern thought … is that the moment of the present is considered in history as the break, the climax, the fulfilment, the return of youth, etc… One must probably find the humility to admit that the time of one's own life is not the one-time, basic, revolutionary moment of history, from which everything begins and is completed. At the same time, humility is needed to say without solemnity that the present time is rather exciting and demands an analysis. We must ask ourselves the question, what is today? ("How much does it cost for reason to tell the truth?" 348-362)

However, he also states strongly that his concern with history is not simply because of an interest in the past but an essential part of a critical deal aiming at the present, as is also shared by the new historicist approach:

> I would like to write the history of this prison, with all the political investments of the body that it gathers together in its closed architecture. Why? Simply because I am interested in the past? No, if one means by that writing a history of the past in terms of the present. Yes, if one means writing the history of the present. ("*Disciple and Punish: The Birth of Prison*" 30).

As is clear in what he remarks, Foucault by no means proves himself as one of the most important New Historicist critics with his explicit strategy in his approach to history with his historical investigations with an understanding that should be undertaken in order better to comprehend the present.

1.2.1 Language, discourse and power/knowledge

In all his works, Foucault was just after how power is exercised in everyday relationships, rather than suggesting that power is the direct physical oppression of the powerless impacted on the powerful. For this web of power structure, what he proposes is more like a strategy rather than a direct domination of one to another. Another layer of this power structure that Foucault was interested in is how these weblike power relations are internalised and how one can develop control over those who are powerless through as multiple ways as can be applied.

Foucault's concept of power revolves around three essential concepts and the interrelationship with each other: language, discourse and power/knowledge. Within Foucauldian understanding, language is what "develops and generates meaning under specific material and historical conditions" that, as a result, enables one to search for specific and fixed historical conditions under each of which statements are brought together and conducted (Barker 90). Therefore, it is with language that a 'discourse' is generated as "a form of power that circulates in the social field and can attach to strategies of domination as well as those of resistance" to perpetuate (Sawicki 43). Then, all these regulations come to form and define a distinct field of knowledge set by a particular set of concepts that shapes discourses within one episteme – to describe "different configurations of knowledge at different periods" (O'Farrell 54), as is illustrated by Weedon further:

> Discourses, in Foucault's work, are ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledges and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern (Weedon 108).

As is crystal clear, it can be asserted that power for Foucault refers simply to complete control by the powerful ones who necessarily fed on the lack of control between discourses and the human beings who are powerless, as is stated again by Weedon clearly as "a dynamic of control and lack of control between discourses and the subjects, constituted by discourses, who are their agents. Power is exercised within discourses in the ways in which they constitute and govern individual subjects" (Weedon 113). The language, for Foucault, plays a vital role in the 'archaeology' of knowledge through discursive formations to give meaning to any material objects or social practices that are out of language, too, as Barker stresses that "[d]iscourses provide ways of talking about a particular topic with repeated motifs or cluster of ideas, practices, and forms of knowledge across a range of sites of activity. They are regulated maps of meaning or ways of speaking through which objects and practices acquire meaning" (Barker 91).

Based on all these, it can be interpreted that Foucauldian power is based on the interaction between all these concepts and can be summarised in the simplest way as follows: language creates discourses; discourses produce both knowledge and power in full interaction. His conception of the relationship between knowledge and power

is, in fact, the idea that power is to be found everywhere throughout the society in a complex network of micro-powers, with its corresponding micro-resistances. It is in this formulation and conception that power becomes distributed, built into the miniature of human relations, the assumptions of our discourses, the development of our bodies that simply and necessarily designates "relations, a more or less organised, hierarchical, co-ordinated cluster of relations" (Foucault and Colin 1989). In Foucault's view, this is both how and why knowledge is inextricably connected to power to such an extent that they are often mentioned as power/knowledge for the reason that each feeds on the continuities and discontinuities between different epistemes and the social contexts in which certain knowledge and practices are produced, as is clearly stated by Foucault himself:

> We should admit rather that power produces knowledge (and not simply by encouraging it because it serves power or by applying it because it is useful); that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. ("*Disciple and Punish: The Birth of Prison*" 27).

1.2.2 Panopticism

In his quest for 'biopower' and 'biopolitics'- which is not mentioned then, what Foucault's second phase - to his analysis of knowledge-power/truth interrelationship - to depict all power structures and its interrelations starts with his idea of panopticism, which he adopts and develops of Bentham's, of whom "the essential idea was to create a prison design that would enable the maximum number of prisoners to be confined and monitored by the smallest number of observers" (Oliver 69). It was first in his book *Discipline and Punish* (1975) Foucault gave a profound insight into analysis of power with his focus on the changes in disciplinary mechanism of power in the prison environment making full use of Jeremy Bentham's[1] idea, an all-seeing eye, "to produce an organic individuality by exerting control over bodily activities" (Hoffman 29).

Inspired by Bentham's panopticon, Foucault conceptualised it by taking it a step further as 'panopticism' in his book *Discipline and Punish: The Birth of the Prison* (1975) to elucidate how constant observation can develop discipline and efficiency in twofold effective results: (1) it serves, in its architectural form, to confine and subject

[1] Jeremy Bentham (1748-1832) was an English philosopher and social reformist, who "drew the blueprint for a new architectural design for a prison called the panopticon" (Fendler 80).

to surveillance, and (2) it is the practice of disciplinary power which is subtle, coercive, and based completely on the establishment of norms to exert power on the social scale based on a pyramidal process as (1) assessment, (2) control, and (3) the moulding of individuals/bottom by the ruler/top "as an efficient form of power , the most totalitarian and the hardest to resist" (Fiske 242).

For Foucault, panopticism is what reveals complete visibility of people making them well aware of the higher power that they must obey as Foucault stresses the considerable effect of the panopticon simply as a power mechanism "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" the reason for which is, for Foucault, simply as follows:

> He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in Panopticism which he simultaneously lays both roles; he becomes the principle of his own subjection. ("*Discipline and Punish: The Birth of the Prison*" 201-202).

The Panopticon that Foucault discusses is, in essence, a building comprised of a circular building which sets the control mechanism in prisons that is maintained by a guard who is positioned in a central tower so that he/she can observe the inmates, who are imprisoned in cells around the tower with windows that faces in towards the tower. These inmates are imprisoned in such a system that they cannot be aware of the fact that they are watched although the result is the exact opposite to what they assume, which he depicts in its full visibility as follows:

> We know the principle on which it was based: at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed, then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy. By the effect of backlighting, one can observe from the tower, standing out precisely against the light, the small captive shadows in the cells of the periphery. They are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized, and constantly visible. ("*Discipline and Punish: The Birth of the Prison*" 200)

As it reads, the panoptic structure offers no place for freedom, but it feels like a cage guarded by a supervisor for those who are imprisoned. However, this material structure is just the physical appearance of Panopticon, under which what merely lies to crown it all is the insidious intention just to create a psychological atmosphere in

which the prisoners are rendered powerless and unaware with absolute fear in full despair who are plunged into same type of environment in the internal society that the state aimed to create in the external society - that of citizens being watched at all times and thus complying to society's norms and values, as Foucault himself foreshadows:

> Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at any one moment; but he must be sure that he may always be so. … The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen. ("*Discipline and Punish: The Birth of the Prison*" 201)

Foucault's Panopticon does not only make its prisoners visible, but it also prevents them from seeing what the supposed viewer can do. It is this never-ending uncertainty that makes the Panopticon as source of anxiety, terror and discomfort, all of which serve for one single purpose - to maintaining power keeping inmates in discipline, as Appelrouth and Desfor Edles state that "it was simply the threat of surveillance that provided the basis for the self-sanctioning of behaviour, where inmates would develop a psychology of self-discipline motivated by the fear of being under constant observation" (394). Following all these, these are the possible questions waiting to be answered by one who is imprisoned in the Panopticon: Who is there? Why are they watching? What will they do? ... etc. The question as to who will use this system or why he will use does not matter, it can even be used by "the perversity of those who take pleasure in spying and punishment" ("*Discipline and Punish: The Birth of the Prison*" 201). It can be used for any purpose to have a uniform effect of power. What is considered important is the anonymous and temporary observers as many as possible.

After all, panopticon becomes a metaphor of disciplinary punishment for Foucault that enables him to delve into the relationship between control systems in multiple ways and people in such a disciplinary situation within the interrelationship among knowledge, discourse, and power-knowledge. In this analysis of Foucault, power and knowledge is gained by observing the others as "[p]anopticon functions as a laboratory of power", which Foucault explains clearly: "Thanks to its mechanism of observation, it gains in efficiency and in the ability to penetrate into men's behaviour knowledge follows the advances of power, discovering new objects of knowledge over all the surfaces on which power is exercised" ("*Discipline and Punish: The Birth of*

the Prison" 204).

It does not only enable the powerful to keep his sentences under complete surveillance but also make his sentences do what the powerful wishes them to do. It is with this special mechanism that individuals are exposed to maximum visibility that brings up a new form of internalised disciplinary practices. Within this structure, individuals are forced to behave as if being watched all the time although that cannot be the case. The individuals in the panopticon have no chance of escaping but internalising the disciplinary gaze. Here lies a new form of power as the individual himself plays both rules instead of the power being enforced directly upon the body of the victim by the owner of the authority, and it is not that much important if the oppressor is there or not. The prisoner internalises the imposed behavioural code in such a way that he behaves as if the oppressor were always present as is stated by Foucault himself:

> He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in Panopticism which he simultaneously plays both roles; he becomes the principle of his own subjection. (202-203)

In his employment of Bentham's notion of the Panopticon as a regulatory modes of power/knowledge within a disciplinary mechanism, Foucault offers a complete gaze upon those powerless by the one(s) to exercise full control and maintain everlasting power. As a powerful and sophisticated coercion that is successfully rendered as being internalised by the inmates, which was attained through nonstop inspection of prisoners each of whom is separated from one another thus having allowed no interaction, Foucault's panopticism sheds light on the regular and strict inspection acted as a control mechanism through which a consciousness of constant surveillance is internalized. Thus, one can come to a precise conclusion that Foucault is quite right in his claim that knowledge produces power and power produces knowledge in a circular process "by being combined and generalized, they attained a level at which the formation of knowledge and the increase in power regularly reinforce one another" ("*Discipline and Punish: The Birth of Prison*" 224), as an answer to what he suggests:

> A society without power relations can only be an abstraction. Which, be it said in passing, makes all the more politically necessary the analysis of power relations in a given society, their historical formation, the source of their

> strength or fragility, the conditions which are necessary to transform some or to abolish others. For to say that there cannot be a society without power relations is not to say either that those which are established are necessary or, in any case, that power constitutes a fatality at the heart of societies, such that it cannot be undermined. ("*The Subject and Power*" 16)

1.2.3 Foucault's theory of biopower/politics

> THIS YEAR I WOULD like to begin studying something that I have called, somewhat vaguely, bio-power. By this I mean a number of phenomena that seem to me to be quite significant, namely, the set of mechanisms through which the basic biological features of the human species became the object of a political strategy, of a general strategy of power, or, in other words, how, starting from the eighteenth century, modern Western societies took on board the fundamental biological fact that human beings are a species. This is roughly what I have called bio-power. (*Security, Territory, Population* 1)

> For the first time in history, no doubt, biological existence was reflected in political existence; the fact of living was no longer an inaccessible substrate that only emerged from time to time, amid the randomness of death and its fatality; part of it passed into knowledge's field of control and power's sphere of intervention. Power would no longer be dealing simply with legal subjects over whom the ultimate dominion was death, but with living beings, and the mastery it would be able to exercise over them would have to be applied at the level of life itself; it was the taking charge of life, more than the threat of death, which gave power its access even to the body. (*History of Sexuality, Volume I* 142-143)

So starts his last chapter of the first volume of *History of Sexuality, Volume I* (1976) where Foucault brings a new dimension to his criticism of power structures for the first time with two distinct terms - 'biopower' and 'biopolitics'. Believing the idea that there emerged a new form of power on threshold of modernity, Foucault contrasts ancient understanding of 'biopower', which encapsulates the idea that authority has right "to take life or let live", with the contemporary understanding of it that reveals itself as a new understanding of power merely "to foster life or disallow it", as he elaborates further:

> One might say that the ancient right to take life or let live was replaced by a power to foster life or disallow it to the point of death. This is perhaps what explains that disqualification of death which marks the recent wane of the ritual that accompanied it. That death is so carefully evaded is linked less to a new anxiety which makes death unbearable for our societies than to the fact that the procedures of power have not ceased to turn away from death. (*The History of Sexuality, Volume I, Volume I* 138)

For Foucault, 'biopower' came to its full meaning after he had paid full attention to a particular historical context, namely after the Enlightenment in the eighteenth century that culminated and gained its full meaning in the nineteenth century with the Industrial Revolution, where "power is situated and exercised at the level of life, the species, and the large-scale phenomena of population" as a modern practice of

governmentality (*History of Sexuality* 137). Foucault argues that leaders had the right to kill, meaning that had power to kill their subjects if they decide so, which is how they controlled their population; however, the modern nation-states took a step further and changed their concept 'the right of death' to 'the right of life', now aiming to use power to control individual bodies. Daggett states that industrialism played a significant role in the emergence of biopower as Foucault's genealogy of biopower reveals it as one distinct and deep-rooted power form among multiple power structures, which is based on a series of "new techniques for assuring the ordering of human multiplicities" (125; *Discipline and Punish* 218). He clarifies this further as follows:

> Rather than the older model of sovereignty, wherein the sovereign exercises a negative power over life, deciding who must die and who can be allowed to live, biopower takes life itself as its site of action, "exert[ing] a positive influence on life, that endeavours to administer, optimize, and multiply it, subjecting it to precise controls and comprehensive regulations." While it seeks to work productively on life, biopower simultaneously must protect life by constructing norms, and by marginalizing those deemed outside of them, sometimes to the point of death. (125)

From the advent of this idea in twentieth century onwards, these two ideas still hold their significance on modern forms of governance and modes of subjectification of humankind even in twenty-first century. For Foucault, 'biopower' was defined for the first time as a political power that "had assigned itself the task of administering life" to bring "life and its mechanisms into the realm of calculations and made knowledge-power an agent of transformation of human life" (*History of Sexuality Vol. I* 139, 143). However, he always developed the term throughout the last portion of his life, which took its final form that he illustrated in his 1975-6 lectures published in *Society Must be Defended* (1976). There**,** Foucault redefines 'biopower' as an entity that is necessary for governance of "man in so far as he is a living man" (*History of Sexuality Vol. I* 250), which later became to be known as 'biopolitics'. For Foucault, this new kind of power structure does not exclude the disciplinary power but adds much to carry it a step further as a "technology of power" which "does not exclude the former, does not exclude disciplinary technology, but it does dovetail into it, integrate it, modify it to some extent, and above all, use it by sort of infiltrating it, embedding itself in existing disciplinary techniques" so that it "makes use of very different instruments" as far as possible (*Society Must be Defended* 242). As it reads, Foucault extends his interpretation of biopower as one of multiple layers of power structures from the disciplinary regulations of bodies in time and space of the institution - as is

in his theory of panopticism, to what he comes to call 'bio-politics' of the population, as he clarifies:

> To be more specific, I would say that discipline tries to rule a multiplicity of men to the extent that their multiplicity can and must be dissolved into individual bodies that can be kept under surveillance, trained, used, and, if need be, punished. And that the new technology that is being established is addressed to a multiplicity of men, not to the extent that they are nothing more than their individual bodies, but to the extent that they form, on the contrary, a global mass that is affected by overall processes characteristic of birth, death, production, illness, and so on. (*Society Must be Defended* 242-243)

In this context, biopolitics serves as "means and techniques of securing power" guided by knowledge that governs the administration of life and population simply aimed "to ensure, sustain, and multiply life, to put this life in order" while 'biopower' signals the way the biopolitics serves as "theoretical control of people's bodies" which is put to work in societies by the powerful to exercise more power, which cannot be thought separate from what Foucault thinks as "a very profound transformation of [the] mechanisms of power" (Klages 209; *The History of Sexuality, Volume I* Volume I 138). For Foucault, 'biopolitics' is a search for power through "mode of organising, managing, and above all regulating the population", in which a range of techniques, gestures, habits, and movements are made use of in such social institutions as the prison, the hospital, the military, the school, all of which collectively act on the individual and individualised body of the subject (Thacker 22). It can be suggested that population becomes a kind of medium for "an articulation of individualising and collectivising tendencies" for the powerful to gain more power and control it (Thacker 24).

From 17th century onwards, Foucault claims that the mechanics of power over life has evolved into two basic forms which he classifies as "Disciplines: an anatomo-politics of the human body" and "Regulatory controls: a biopolitics of the population". For the former, he states that it appears as mechanics of power that "centred on the body as a machine: its disciplining, the optimization of its capabilities…the parallel increases of its usefulness and its docility, its integration into systems of efficient and economic control" (*The History of Sexuality, Volume I Volume I* 139). As for the latter one, he puts forward the idea that it focuses on "the species body, the body imbued with the mechanics of life and serving as the basis of the biological processes: propagation, births and mortality…life expectancy and longevity" (*The History of Sexuality, Volume I Volume I* 139). In essence, Foucault suggests that the ancient

mechanics of power witnessed an extensive transformation, and has been built up by a new form of power that is centred on the main idea - to administer, secure, develop, and foster life since then:

> Since the classical age, the West has undergone a profound transformation of these mechanism of power. "Deduction" has tended to be no longer the major form of power but merely one element among others, working to incite, reinforce, control, monitor, optimize, and organize the forces under it: a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them. (*The History of Sexuality, Volume I Volume I* 136)

It is hidden in this mechanics of power that the owner of the power can mobilise the power "to discipline the human body and regulate populations", thus giving rise to a "great bipolar technology—anatomic and biological" that eventually results in endless investment of life "through and through" to serve for the very purpose of the powerful (*The History of Sexuality, Volume I Volume I* 95).

In his book *Foucault beyond Foucault* (2007), Nealon argues that what Foucault is after with his analysis of 'bio-power' is quite interrelated with ardent attempt(s) of control by the powerful, which is simply a build-up of both discipline and biopower into a whole new form of power as he notes that "following the Foucauldian logic of power we've been developing here, as societies of control extend and intensify the tactics of discipline and biopower (by linking training and surveillance to evermore-minute realms of everyday life), they also give birth to a whole new form" (68).

It is within this context that Foucault also takes attention to how 'bio-power' becomes a kind of instrument for the rise and expansion of capitalism seeing that capitalism "demands growth - the creation of new markets, the production of more goods and capital, etc. - ultimately relies on a power capable of fostering, optimizing, and regulating life rather than death" (*The History of Sexuality, Volume I Volume I* 141). It is also with this analysis of power that the success of capitalist economic system can never be possible without the biopower and its appropriate use as he clarifies:

> This bio-power was without question and indispensable element in the development of capitalism; the latter would not have been possible without the controlled insertion of bodies into the machinery of production and the adjustment of the phenomena of population to economic processes. … It also needs the growth of both these factors, their reinforcement as well as their

> availability and docility; it had to have methods of power capable of optimising forces, aptitudes, and life in general without at the same time making them more difficult to govern" (*The History of Sexuality, Volume I Volume I* 141).

Within his discussion of biopower/politics in his quest for the ways as to how the power to kill - or more correctly, its function of murder, and the power to let live operate in the proceeding new technology, another essential concern Foucault touches upon is the concept of racism and its relationship with biopower/politics by considering it as an essential instrument to both gain and maintain power, as he clarifies in full detail:

> What in fact is racism? It is primarily a way of introducing a break into the domain of life that is under power's control: the break between what must live and what must die. The appearance within the biological continuum of the human race of races, the distinction among races, the hierarchy of races, the fact that certain races are described as good and that others, in contrast, are described as inferior: all this is a way of fragmenting the field of the biological that power controls. It is a way of separating out the groups that exist within a population. It is, in short, a way of establishing a biological-type caesura within a population that appears to be a biological domain. This will allow power to treat that population as a mixture of races, or to be more accurate, to treat the species, to subdivide the species it controls, into the subspecies known, precisely, as races. That is the first function of racism: to fragment, to create caesuras within the biological continuum addressed by biopower. Racism also has a second function. Its role is, if you like, to allow the establishment of a positive relation of this type: "The more you kill, the more deaths you will cause" or "The very fact that you let more die will allow you to live more." (*Society Must Be Defended* 254-255)

Being well aware of the fact that racism dates back to very ancient times, Foucault holds the very idea that racism functioned very differently by centring on 'genocide' as "the dream of modern power" with a belief hidden in it that it is "not because of a recent return of the ancient right to kill; it is because power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population" in the modern times when compared to ancient times simply with the idea of biopower/politics (*The History of Sexuality, Volume I Volume I* 137). Based on this evaluation, he puts forward the idea that racism was rendered as a new system of power by the modern states as "state racism operating at a macro-level and combining a notion of war with the sovereign power over life and death" (Kelly, 59-60), as he sheds light on further:

> I am certainly not saying that racism was invented at this time. It had already been in existence for a very long time. But I think it functioned elsewhere. It is indeed the emergence of this biopower that inscribes it in the mechanisms of the State. It is at this moment that racism is inscribed as the basic mechanism of power, as it is exercised in modern States. As a result, the modern State can scarcely function without becoming involved with racism at some point, within

certain limits and subject to certain conditions. (*Society Must Be Defended* 254)

As is all clear, racism has much to do with Foucauldian biopower/politics at the service of power considering what Foucault stresses that "[o]nce the State functions in the biopower mode, racism alone can justify the murderous function of the State", thus laying the groundwork for the necessary "precondition for exercising right to kill" (*Society Must Be Defended* 254). With its two basic functions as (1) fragmenting the whole population and having the power treat it as mixture of all races and (2) taking an action almost similar to what social Darwinists claim that if you want to live, you must take lives or you must be able to kill to survive, racism turns out to be biopolitics as one of the practices of biopower. Thus, this very understanding also opens a new door into a concept of 'eugenics' based on what Foucault signals: "The more inferior species die out, the more abnormal individuals are eliminated, the fewer degenerates there will be in the species as a whole, and the more I – as species rather than individual – can live, the stronger I will be, the more vigorous I will be. I will be able to proliferate" (*Society Must Be Defended* 255).

In the light of all these, one can clearly come to a point where Foucault's cautionary analysis of all power structures are clearly relevant to the idea of apocalypse in its mere essence. With his explicit discussion of the 'End of Man', he takes attention directly to science which is again directly related to his idea of 'biopower' and 'biopolitics', thus referring back to all of his power theories in general:

> When natural history becomes biology, when the analysis of wealth becomes economics, when, above all, reflection upon language becomes philology, and Classical discourse, in which being and representation found their common locus, is eclipsed, then, in the profound upheaval of such an archaeological mutation, man appears in his ambiguous position as an object of knowledge and as a subject that knows: enslaved sovereign, observed spectator, he appears in the place belonging to the king. (340)

In his discussion of biopower and biopolitics, Foucault also highlights the idea that biology and modern philosophy in depicting the case of humankind is undeniably significant and will lead to 'End of Men'. As Masterson illustrates Foucault's concern with this idea in great detail in his essay "The Demise of Men", it can be concluded that the scientific and technological development recorded in the history of humankind paves way for the imminent apocalypse in the eyes of Foucault, as clearly reads:

> The elimination of God which it was hoped would enable the reality of man to become more effectively visible has been superseded by a more radical consideration whose consequences profoundly affect our theory and practice

> today. It is the consideration that a true idea of man far from emerging into assured and concrete realization is rather breaking up and disappearing into an impersonal anonymous ground. The evidence suggests that the achievement of our age is the death of man at his own hand, at least speculatively if not yet in effect. (4)

In other words, Foucault believes that the apocalypse will be resulted directly from the break with 'the order of things', and this will lead first to 'Death of Men' and second to ultimate 'End of Men' (*The Order of Things* 422). Considering all these, Foucault proves himself with his apocalyptic revelation that man is coming closer to the end at his own hand, as Masterson also supports. Based on one of his much-quoted passages in *The History of Sexuality, Volume I , Volume I* (1974), where he states that "For millennia, man remained what he was for Aristotle: a living animal with the additional capacity for a political existence; modern man is an animal whose politics places his existence as a living being in question" (139), it can be commented that modern man himself creates his own apocalypse with his frequent intervention to the human biology for the sake of more power through detrimental politics, thus putting his existence in question :

> As the archaeology of our thought easily shows, man is an invention of recent date. And one perhaps nearing its end. If those arrangements were to disappear as they appeared, if some event of which we can at the moment do no more than sense the possibility – without knowing either what its form will be or what it promises – were to cause them to crumble, as the ground of Classical thought did, at the end of the eighteenth century, then one can certainly wager that man would be erased, like a face drawn in sand at the edge of the sea. (*The Order of Things* 422)

As is clear, it is simply with the man-made scientific developments that are all treated by Foucault as factors that changes the order of things. As a result of this, what man has experienced since nineteenth century is, no doubt, his complete reversal of role from being a subject who controls to an object that is controlled:

> In one sense, man is governed by labour, life, and language: his concrete existence finds its determinations in them; it is possible to have access to him only through his words, his organism, the objects he makes – as though it is they who possess the truth in the first place (and they alone perhaps); and he, as soon as he thinks, merely unveils himself to his own eyes in the form of a being who is already, in a necessarily subjacent density, in an irreducible anteriority, a living being, an instrument of production, a vehicle for words which exist before him. (*The Order of Things* 341)

For Foucault, man himself paves way for his unavoidable end through science and technology which lays the ground for biopower, then the related politics, namely biopolitics, simply because he is after more power being unaware of his apocalypse.

He puts this with a striking change of the concept of man in Renaissance, in which man is at the very centre of the universe, into modern concept of man who is exposed to meet his finitude on the way to his total erosion, as he explains:

> All these contents that his knowledge reveals to him as exterior to himself, and older than his own birth, anticipate him, overhang him with all their solidity, and traverse him as though he were merely an object of man and his doubles nature, a face doomed to be erased in the course of history. Man's finitude is heralded – and imperiously so – in the positivity of knowledge; we know that man is finite, as we know the anatomy of the brain, the mechanics of production costs, or the system of Indo-European conjugation; or rather, like a watermark running through all these solid, positive, and full forms, we perceive the finitude and limits they impose, we sense, as though on their blank reverse sides, all that they make impossible. (341-342)

As is the case with New Historicism, Foucault's theory of biopolitics includes a diverse range of topics transgressing other disciplines within its grasp. Serving as an "entry of phenomena peculiar to the life of the human species into the order of knowledge and power, into the sphere of political technique", the scope of biopolitics exceeds its grasp by reaching such a range of topics ranging from monstrosity, nonhuman, eugenics to animal studies within "the contested boundaries between the human and the Others" (The History of Sexuality, Volume I Volume I 141-142; Lippe 8). Suggesting that the understanding of biopolitics has recently turned out to be a "buzzword", Lemke also states that "there is a range of diverse and often conflicting views about both the empirical object and the normative evaluation of biopolitics", as "biopolitics constitutes a theoretical and empirical field that crosses conventional disciplinary boundaries and undermines the traditional academic and intellectual division of labour" (Lemke 1-2).

With his studies regarding power and its relations which he elaborates within panopticism and biopower/ biopolitics, Foucault enables one to delve into layers of power structure and its formation referring to the many possible strategies designed by the state or a diverse range of institutions and agencies "to constitute and govern the population, made possible by forms of specialised knowledge and self-governing participants" (Sujatha and Tutton 715). It is with the help of his theories one can analyse power and the ways how it is applied to humanity beyond the limits for the sake of more power within the discourse of (post)apocalyptic understanding. This also serves for one to grasp the footprints of ominous 'End of Man' through apocalypse he himself creates.

As Foucault stresses the power relations are similar to that of intricate web of relations in his discussion of language, discourse and power/knowledge interrelationship, and New Historicism requests analysing a text in consideration of socio-cultural discourses a work of letters is produced as Bressler's illustrations has shed light on, this study aims to analyse relevant text from new historicist viewpoint by first depicting the necessary historical, socio-cultural and biographical context of the each relevant period the selected novels were written, then will depict the each scenario of apocalypse presented by each writer in full account by taking biopower/politics into centre.

CHAPTER 2: A FEMALE CANON: SHELLEYAN DISCOURSE OF POWER AS A PRECURSOR OF APOCALYPTIC VISION

"Hermes has a point:
that you should give up your stubbornness, follow
the trail of good sound advice.
Listen to him.
It's shameful for one so wise to be so wrong".
(*Prometheus Unbound*, Lines 1588-1592)

As the quotation signals in the play *Prometheus Unbound* by Aeschylus, the novel *Frankenstein* is concerned with the very same idea that a scientist deceived by his scientific hubris in the name of the advanced scientific exploration that has ever been experimented in the same vein with *Prometheus Unbound*. Serving the purpose of a warning humankind against the potential dangers of scientific and technological progress stemmed from the power of philosophical ideas, one single message that the novel gives is, no doubt, the fact that humankind should know the limits s/he is given within the borders of science and technology.

Serving as a precursor to by Mary Shelley's third novel *The Last Man* (1826), *Frankenstein - Frankenstein; or the Modern Prometheus* in full title - as a first science fiction and a leading gothic novel can be regarded as one of the first representative work of the secular apocalyptic fiction in the world of English literature with the advent of (post) apocalyptic studies (Ketterer 82, Zimbaro 113, Page 95). With its focus on bio-creation that can be evaluated within Foucault's theory of 'biopower/politics" and Shelleyan apocalyptic vision that signals the possibility of the end of the world unless her message is taken heed of, the novel enables one to notice the apocalyptic revelation Mary Shelley presents - the obvious and possible danger waiting in store for humanity. In addition to all these, delving deep into this novel will enable one to compare the results of yearning for power regardless of humanity in other three novels that will be analysed.

2.1 Contextual Overview of the Novel

It has been claimed that that *Frankenstein* (1818) serves as a precursor to secular apocalyptic fiction in English literature, which is only followed by her third

novel *The Last Man* (1826), thus enabling one to suggest further that it is the very first secular depiction of apocalypse with its stress on the possible future calamities resulted from yearning for godly power - to create a living creature with his own hands. In this chapter, new historicist methods and Michel Foucault's ideas will be put into practise so that the depiction of apocalypse becomes clear.

As is evidenced by her novel *Frankenstein*, Mary Shelley epitomises the spirit of both eighteenth century, and the nineteenth century - the age of rapid progress which, for Shelley, signals ominous and unforeseen a change that was supposed to plunge humanity into full distress under the influence of Industrialism just after the Industrial Revolution.

The Long Eighteenth Century, as the name suggests, covers such a long period from the restoration of the King Charles II (r.1660-1685) to accession of Mary II (r. 1689-1694) together with William of Orange or William III (r.1689-1702) after the abdication of James II (r.1685-1688) in the Glorious Revolution (1688), without any bloodshed, and the rule of House of Hannover with the accession of the King George I (r. 1714-1727) in English history. In a nutshell, the eighteenth century marked a significant phase in the history of England that brought "political stability and unprecedented commercial vigour" after such a long civil and religious conflict witnessed in the seventeenth century (Greenblatt and Noggle 2177). It was such an age of hope for development based on reason that it is most often called early "modern" period which was "decisive in the making of modernity" (Porter 3) woven together with different strands of religious, political, economic and social issues that it, in a way, shows the approaching footsteps of Industrial Revolution at full tilt together with her "complete pre-eminence" of colonial power that would reach its peak afterwards in the nineteenth century (Lecky 19), as is also claimed by Pritchard:

> Already apparent, in the last stages of our eighteenth century, are some of the social and economic developments that enable further profound cultural changes to be wrought by England's Industrial Revolution from early in nineteenth century. Such developments include much improved social status of the mercantile and middle classes and the huge growth of urban centres of population. (3)

However, what marks the eighteenth century in English history and literature is, no doubt, the development of democracy into a far higher level after such a long time since the declaration of Magna Carta in 1215 that balanced the political system in England as can clearly be evidenced in 'The Glorious Revolution' or 'Bloodless

Revolution', a revolution that really established England a country having limited and constitutional monarchy celebrating the supremacy of Parliament over the monarchy as "the most entire system of liberty, that ever was known amongst mankind", what would later set road to development of English democracy to how she is being governed today (Hume 336):

> From that point forward, England was ruled as a constitutional monarchy, avoiding the monarchical absolutism present on the European continent. Over time, the monarch's power was limited and those of parliament increased. The Glorious Revolution, therefore, marks the beginning greater political democracy in England. (Kroenig 115).

The momentous definition of the political system as "the most entire system of liberty" by the significant philosopher of the eighteenth-century David Hume (1711-1776) as an eyewitness has much to do with the focus of Enlightenment on reason in England that would come to full fruition in philosophical, political and scientific discourses from the late 17th to the early 19th century onwards.

As an aftereffect of political and economic discourses, philosophical and scientific discourses are exactly what are encapsulated in 'The Enlightenment' or the great 'Age of Reason', to which Immanuel Kant responds in his article, "An Answer to the Question: What is Enlightenment?" by uttering that "Enlightenment is man's emergence from his self-imposed immaturity. Immaturity is the inability to use one's understanding without guidance from another" (54). However, this advanced process of thought for Adorno and Horkheimer were not that all enchanting as was perceived by some in that it enabled people free to exceed the limit that "aimed at liberating human beings from fear and installing them as masters" (1), which, as a result, caused "the oblivious instrumentalization of science" in the development of modern society (xv). It was such a breathtaking age that England found herself within to witness a great change in both thought and reason in her own right together with other Western countries, both of which revealed itself in full rejection of customs and traditions for the sake of exploration, scientific endeavour, religious tolerance to such an extent that had never been witnessed, as Love encapsulates it vividly:

> It [Age of Reason/Enlightenment] was, however, the idea of progress, meaning hope for a better future in a secular (as opposed to a spiritual) sense, which was the real turning point. This concept was derived from, and depended upon, the ancient Greek emphasis on man as a thinking being and the Christian idea of God as active in history and the ethical life. For without the concept of an ethical, rational human being, there could be no concept of progress for the better. (7-8)

In the front of scientific revolution stood Isaac Newton with his achievements in mathematics and physics, keeping his own with his principate, as is clarified by Porter that "Newton's principate proved momentous for enlightened thinking. It bolstered confidence that Nature had finally been fathomed [understood], and created a model a material reality, amenable to observation and experiment, which squared perfectly with Locke's empiricism." (Solomon and Higgins 142).

Having been enlightened and inspired by the great philosophers of ancient Greek and Roman civilisations, the philosophers of Enlightenment or Neo-classical period held the single stimulating idea that those ancient civilisations were the right model to be taken to organise a modern society, which showed a clean break from long-lasting political tyranny into individual freedom centred on individualism (porter 34). Chief among those was the great philosopher - John Locke (1632-1704), who was known for his empiricist approach. He simply considered the idea that the confidence should be put in experience, in ability to learn and come to know about the world through senses as "all knowledge comes from the senses", which would also germinate in later philosophers, such as Irish Bishop George Berkeley (1685-1753) and David Hume (1711-1176) (Solomon and Higgins 81). Locke was at the forefront with his ideas regarding " liberalism" so much so that he became the first to have been granted the title "founder of liberalism" (Rosenblatt 272) especially after the publication of his book *Two Treatises of Government* (1689), in which he discussed and supported the idea that church and state should be separated, the governments should recognise the innate rights of each citizen under the contractual obligation by the government, more religious toleration should be provided, as he himself emphasises: "I esteem it above all things necessary to distinguish exactly the business of civil government from that of religion and to settle the just bounds that lie between the one and the other" (Locke 147; Grayling 2014).

As was in England, there were also philosophers abroad who adopted and developed the essences of The Age of Enlightenment, such as French philosophers Jean Jacques Rousseau and Voltaire whose contribution to the development of political thought cannot be denied. Voltaire, as one of the most celebrated philosophers of Enlightenment is quite equal to his British predecessor Locke with his severe criticism of traditional religion and his strong devotion to the ideal religious toleration, as Spielvogel narrates:

> In 1763, he penned his *Treatise on Toleration* (1763), he argued that religious toleration had created no problems for England and Holland and reminded governments that ‘‘all men are brothers under God.’’ As he grew older, Voltaire became ever more strident in his denunciations. ‘‘Crush the infamous thing,’’ he thundered repeatedly---the infamous thing being religious fanaticism, intolerance, and superstition. (Spielvogel 323).

With a striking opening “MAN was born free, and everywhere he is in chains” in his book *Social Contract* (1762), which is regarded as the Bible of the French Revolution”, Rousseau still holds his own with his political philosophy that marked a significant turning point for the democracy that still shed lights on today. He was among many who considered the necessity for political revolutions in Europe of his time with his stance against the deep-rooted medieval idea that monarchs have the divine right to legislate and govern a country, which was eventually realised in his France. (Aveling 26; Rousseau 156). He had one simple idea that only the people are sovereign; and they have therefore that all-powerful right. This was strengthened with his theory ‘general will’ as it “is always right and tends towards the public advantage” (Rousseau 172). To cut a long story short, Rousseau’s ideas with his interpretation of the ‘Sovereign’ in *The Social Contract* is directly centred on the need for a democracy within a ‘State’ through the “exercise of the general will” as he believed that it is the ‘Sovereign’ that constitutes the body of people and the body of people who actively participate in decisions that affect the whole society (Rousseau 170).

All these philosophical thoughts in the West and the political events in England that Shelley experienced during that long era resulted in the epoch-making the French Revolution that erupted in 1789 and ended in the late 1789 with the ascent of Napoleon Bonaparte. With an everlasting motto that has still been celebrated all around the world - liberty, equality and fraternity, it served as a victory for those who long wished and admired the constitutional basis, representative institutions, the separation of power dynamics within a state, concept of loyalty to the nation rather than the monarch, equal tolerance for individual rights and freedoms by changing the relationship between the rulers and those they governed simply to redefine the nature of political power (Spielvogel 354-355).

Along with the socio-historical context Shelley was under heavy influence in the scope of new historicist viewpoint, the scientific context of that period has also much to do with *Frankenstein* regarding the first footsteps of evolution in the context of Foucauldian biopower/politics. Therefore, three very important scientists are of

paramount importance on the road to analysing Mary Shelley's *Frankenstein* in the context of pre-Darwinian evolution within scientific context. These scientists include Sir Humphry Davy – the first President of Royal Society of Science; Erasmus Darwin – the author of *The Botanic Garden, or Loves of the Plants* (1789-1791); and Luigi Galvani together with his nephew/assistant – an Italian physician, physicist, biologist and philosopher, who discovered animal electricity. These were the scientists of cutting-edge science of her day whose influence is felt strongly by the reader in *Frankenstein*. It was first Sir Humphry Davy who ignited the light of inspiration for Shelley with his pamphlet *A Discourse, Introductory to a Course of Lectures on Chemistry* (1802), which she is believed to have "read in October 1816" ("*Making a 'monster'*" 17-18), and the textbook *Elements of Chemical Philosophy* (1816), from both of which Shelley learned and used some chemical terms and, most importantly, she created her character Professor Waldman having him hold the basic idea that:

> Science has given to [man] an acquaintance with the different relations of the parts of the external world; and more than that, it has bestowed upon him powers which may be almost called creative; which have enabled him to modify and change the beings surrounding him, and by his experiments to interrogate nature with power, not simply as a scholar, passive and seeking only to understand her operations, but rather as a master, active with his own instruments. (319)

Second only to Sir Humphry Davy who gave Shelley inspiration stands Erasmus Darwin who is considered the first father of Darwinian evolution of his grandson Charles Darwin with his belief in "spontaneous generations" that has much to do with Shelley's idea of creation/ giving life to a corpse in her novel. It was during one of the intellectual conversations between Lord Byron and Percy Bysshe Shelley that Mary Shelley had chance to meet with Darwin's experiments, as she refers to in her "Introduction to Frankenstein, Third Edition (1831)"

> Many and long were the conversations between Lord Byron and Shelley, to which I was a devout but nearly silent listener. During one of these, various philosophical doctrines were discussed, and among others the nature of the principle of life, and whether there was any probability of its ever being discovered and communicated. They talked of the experiments of Dr. Darwin, (I speak not of what the Doctor really did, or said that he did, but, as more to my purpose, of what was then spoken of as having been done by him,) who preserved a piece of vermicelli in a glass case, till by some extraordinary means it began to move with voluntary motion. Not thus, after all, would life be given. Perhaps a corpse would be re-animated; galvanism had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endured with vital warmth. (168)

As is clear in the excerpt, she does not delve into accurate details of Darwin's

experiments but her description of 'vermicelli', a piece of pasta, that was stated to have come to life seems to be significant point to which she is quite attracted. In his book *The Temple of Nature; or, the Origin of Society A Poem* (1803), Darwin puts forward the idea that "the organic particles of dead animals may, when exposed to a due degree of warmth and moisture, regain some degree of vitality" (145). Holding the idea of Darwin that spontaneous vitality for generation is "only to be looked for in the simplest organic beings, as in the smallest microscopic animalcules" and not in" the larger or more complicated animals", King-Hele notes in her book "Erasmus Darwin and The Romantic Poetry" that it is this idea that "rules out the vermicelli – and indeed Frankenstein's monster too" (260). As is clear, this seems to be one of the strong impetuses for Mary Shelley to reanimate a corpse and create a monster based on the idea of life-giving to something inanimate.

Last but not least, another important scientist who influenced Mary Shelly to the core in her novel is Luigi Galvani, an Italian scientist, whose name was later given to call the phenomenon of the chemical generation of electricity 'galvanism' by Alessandro Volta (DeLong 61). As is clear in the excerpt below, galvanism bears the idea that electricity is one of the life forces that can be conducted to reanimate dead bodies, which is vividly mirrored in the experiment of Victor in the novel as "spark of being", a phrase which signals Galvani (*Frankenstein* 58). Influenced by his uncle Giovanni Aldini (1762-1834), Galvani continued his uncle's ideas to justify that "application of electricity to frogs' legs, bulls' heads and recently executed criminals could induce reflexes that appeared to restore mobility to the dead" (Smith 72). Yearning to theorise that hypothesis of his uncle that he bore in his mind, Giovanni Aldini gets to work on his experiment on one of the recently hanged criminal Thomas Forster in December 1802, on whom he witnessed and stated that "the convulsions appeared to be much increased … and extended from the muscles of the head, face and neck as far as the deltoid. The effect in this case surpassed our most sanguine expectations" (Mellor 18). Although Shelley clearly stresses in her "Introduction" that she heard about it during the conversations between Lord Byron and Percy Bysshe Shelley, it can also be presumed - by considering the fact that Shelley followed daily newspapers as an intellectual - that she may have read that sensational news that received widespread media coverage all around the world.

As the Long Eighteenth-Century was such a turbulent age that witnessed many

changes in thought from philosophy to science, one can easily suggest these were also the necessary stimulation for the technological advancements that would influence Shelley to the core and would be mirrored in her novel. Although she was just two-year-old girl when the French Revolution was over - about which she was well aware thanks to her intellectual circle, Mary Shelley witnessed the advent and full progress of Industrial Revolution within her life span.

Written Frankenstein when Industrial revolution had started and was on its march, Mary Shelley could not remain indifferent to what was happening during her own time, which was marked by the wake of Industrial Revolution, as Parini highlights:

> Mary Shelley wrote Frankenstein in the wake of the Industrial Revolution in Britain, a time of rapid development spurred by the introduction of machines. This was a chaotic time in the West: governments had been overthrown and remained unsettled, cities were growing, and productivity was accelerating. The will of the individual was becoming increasingly obscured by the machinations of industrial society. Frankenstein issued from this new environment; the novel expressed the vitality of the human will amid such industrial progress. (Parini 116)

As far as the revolutionary shift in changing material conditions introduced by the Industrial Revolution revealed itself as life-changing and destructive enough, it was also the same in spiritual aspect that defined the individual's place in society and the possible forthcoming series of dangerous outcomes that Shelley was well aware of, thus covering in her novel. The French Revolution and the Industrial Revolution manifested themselves as not only a drastic domino effect on the birth of Romanticism on the literary side, but they also foreshadowed the possible dangers waiting in store for humanity. While the former one fed Romanticism with its revelation of freedom, the latter led Romantics to celebrate the supremacy of nature over the industry, holding the simple idea that Industrial Revolution was on its way to destroying the beauties hidden in nature, which can also be put as the starting point of imminent apocalypse to the detriment of humanity that was first noticed by the Romantics.

As is significant to know the full title of *Frankenstein* - *Frankenstein, or Modern Prometheus* to understand the novel better, Shelley's full title - Mary Wollstonecraft Godwin Shelley is that significant to understand *Frankenstein* to the core. On this basis, it will be to the point to touch briefly upon Shelley's family, her literary circle and background which paved the way for her to become the writer of *Frankenstein*.

Born as a daughter to Mary Wollstonecraft - one of the first recognisable a radical feminist activist who had her name written in gold letters with her *Vindication of the Rights of Woman with Strictures on Political and Moral Subjects* (1792) in history, and to William Godwin - an equally radical philosopher, intellectual, a journalist and a novelist who was involved in radical politics; became a wife to Percy Bysshe Shelley - primarily known as one of the greatest romantic poet, essayist, dramatist, translator and a pamphleteer. When all these are taken into consideration, it is not sheer a luck that struck Mary Shelley, but her family, who are celebrated as "great idealists" as Bloom remarks in his *Mary Shelley's Frankenstein* clearly:

> William Godwin; and her husband, the revolutionary lyrical poet Percy Bysshe Shelley. These three great idealists all had envisioned a new humanity in a newly structured society, and all had hoped that human nature could be redesigned, so as to eliminate exploitation, timidity, remorse, and conventional morality. (7)

Even today, it is this background behind her that Mary Shelley still keeps her own as one of the acclaimed female writers of all times with her masterpiece *Frankenstein*, as Varner clearly points out:

> For most of the 19th and 20th centuries, which was the extent of Mary Shelley's reputation. By the early 21st century, however, the reputation of Mary Shelley had improved such that one can easily make an argument that she is the dominant female writer of the Romantic movement. Certainly, Mary Shelley's Frankenstein is the most important of all Romantic novels. (376)

Mary Shelley was fortunate enough to have been surrounded by very respectable literary figures and intellectuals beyond her family, such as William Wordsworth, Charles Lamb, Samuel Taylor Coleridge, William Hazlitt and George Gordon – Lord Byron, all of whom, this way or that way, added much to her development as a celebrated writer (Krueger 310). In her *Introduction to the 1831 edition of Frankenstein*, she herself clarifies this influence as follows:

> It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing .... My husband ... was, from the first, very anxious that I should prove myself worthy of my parentage and enrol myself on the page of fame. He was for ever inciting me to obtain literary reputation, which even on my own part I cared for then, though since I have become infinitely indifferent to it. (5-7)

Mary Shelley's literary success lies first in her family and second in the literary circle that both fed her imagination and empowered her creativity to be an acclaimed writer, as she herself states clearly by noting that "[i]t is not singular that, as the

daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing. As a child, I scribbled, and my favourite past time during the hours given me for recreation was to 'write stories'" ("Author's Introduction" 3). Likewise, Bloom also stresses her creative power and success as a writer she deserves to such an extent that he can't help even writing that she would be one of the famous females in the world if she had not written anything due simply to his family and literary circle she was surrounded with: "Had she written nothing, Mary Shelley would be remembered today. She is remembered in her own right as the author of a novel valuable in itself but also prophetic of an intellectual world to come, a novel depicting a Prometheanism that is with us still" (*Mary Shelley's Frankenstein: Modern Critical Interpretations* 2). However, she wrote her masterpiece at such an early age that "she was just eighteen" when she put the first words into the mouth of Victor Frankenstein, which seems to be enough as evidence to her undeniable success (Clair 357). Shelley's intellectual creativity takes its deep root in both his father's political views and her mother's stance as an activist who claimed and supported the women's rights centuries earlier. However, it was mostly his father, William Godwin, who influenced her to the core simply because her mother "died of puerperal fever eleven days after giving birth to her daughter" (Macdonald and Mcwhir 1403).

Although she died at an earlier time than her husband, Mary Wollstonecraft's influence on her daughter's intellectual growth cannot be denied. It was first her mother who imbued Shelley with ardent feminist views on women rights to such an extent that Shelly would also be the supporter of her mother's feminist views holding the idea that "state-supported education for females as well as males would render women better fitted to serve as sensible mothers, more interesting companions to men, and more useful citizens of the nation" (Mellor 3). Endowed with the spirit as a revolutionary intellectual and an influential political theorist, who was completely against status quo, William Godwin's intellectual influence on her daughter is also quite noteworthy. With his work *An Inquiry Concerning Political Justice* (1793) where he advocates a republican and minimal form of government and his fictional novel *Caleb Williams* (1794), where he attacks on current social values, are both stated to have influenced Mary Shelley to a greater extent that she decides to dedicate her novel "*Frankenstein*" to his father (Joshua 20). Being one of the first anarchists who wrote novels centred on both socio-political tyranny and his opposition against the

government at that time, William Godwin influenced Mary Shelley greatly with his such concepts as optimism, idealism, and revolution, all of which would also serve as prominent characteristics to define Mary Shelley as a writer, whose "novels revealed a respectable philosophical intent and an intellectual ingenuity" (Blumberg 37). Mary Shelley did not attend any school in her lifetime, so it was her father who nurtured a lifelong ambition for her daughter Mary to educate in his own library at home (Uden 195). It is assumed that it was with her father that Mary Godwin had chance to meet history, literature, Latin and Greek classics as well as Shakespeare, Milton, added much to her imagination with the character Satan in *Paradise Lost* whose ultimate desire was to revenge, and "other first-rate poets of every language" at such a young age with no school life (*Mary Shelley's Frankenstein* 11). Her husband, Percy Bysshe Shelley, also stresses the influence of her father, William Godwin on Mary Shelley in one of his posthumously published reviews in *The Athenaeum* in 1832, as follows:

> The encounter and the argument between Frankenstein and Being on the sea of ice, almost approaches, in effect, to expostulations of Caleb William with Falkland. It [*Frankenstein*] reminds us indeed, somewhat of the style and the character of that admirable writer, to whom the writer has dedicated his book, and to whose productions she seems to have studied. (qtd. in Wordsworth 220)

As a daughter of well-respected and social father, whose visitors were all renowned ranging from intellectuals, medical men, artists, actors, scientists, philosophers to great poets, such as Samuel Taylor Coleridge and William Wordsworth, who would sometimes stop by for supper. All these added much to Mary Shelley' s "originality creativity, and dreaming" throughout her career, as Wright expounds:

> Exposed from a young age to the intellectual sociability that characterised her father's household in London's Skinner Street, Mary encountered, among other writers, and intellectuals, Samuel Taylor Coleridge, Henry Crabb Robinson and William Wordsworth, a few of many authors who came to a genuflect at the feet of Godwin. Her childhood was characterised by an intellectual excitement, where she attended the theatre, visited art exhibitions, and listened to extraordinary philosophical, literary, and political conversations. (Wright 7)

Among all, Mary Shelley was influenced much by Coleridge, who served her as both a philosopher, a poet involved in metaphysics and a literary critic. As a frequent visitor to William Godwin, Coleridge was simply a "spellbinding storyteller" for Mary Shelley, who was even "forbidden" for Shelley to see on one occasion (Gordon 8-9). However, she would find a way out of her predicament to listen to Coleridge "recite *The Rime of Ancient Mariner*" by hiding under the sofa (Mellor 11). It has been assumed that it was that memory fed Mary Shelley to take inspiration to write

Frankenstein in such similarities that "the two writers were profoundly akin in their temperament and outlooks" (Lau 77). Influenced by Coleridge's poem with which she had chance to delve into an exploration of the dark grottoes of Coleridge's mind, Mary Shelley would come to feel and reflect how creations can control their creators in *Frankenstein*, to which she refers to the poem in several times (Baumann 41).

What shaped Mary Shelley's life was not simply the above-mentioned experiences shining above her like a full moon in darkness or a life endowed with full of luck or chance for her immense enthusiasm to become the writer of *Frankenstein*, but her dreams which were "more fantastic and agreeable than [her] writings" in her literary career (Marshall 37). However, on the other side of this coin was a life that plunged her into a desperate but silent cry that continued all her life – losing three of her children: Clara, for whom she kept dreaming the day she would come back to life as she noted in her diary: "Dream that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lived. Awake and find no baby. I think about the little thing all day. Not in good spirits" who would be followed by William first, then Allegra (Feldman and Scott-Kilvert 15). That was the dark side of her emotions from which she seemed to have found some cathartic release of grief and anguish that ate her heart out by simply writing *Frankenstein*. Although it was an unbearable sorrow that she was to live with, it also seems to be what motivated Shelley to greater extent to produce her masterpiece, in which she herself creates a living being for the sake of her lost children, as she reveals:

> When I placed my head on my pillow, I did not sleep, nor could I be said to think. My imagination, unbidden, possessed and guided me, gifting the successive images that arose in my mind with a vividness far beyond the usual bound of reverie. I saw - with shut eyes, but acute mental vision - I saw the pale student of unhallowed arts kneeling beside the thing he had put together; I saw the hideous phantasm of a man stretched out; and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half-vital motion. ("Introduction to Frankenstein, Third Edition (1831) 168)"

The subsequent and restless nightmares she had added much to her creative power in that they all seem to have served young Shelley as revelations for her future masterwork *Frankenstein*, as is revealed in one of her letters of March 19, 1815: "Dream that my little baby came to life again – that it had only been cold and that we rubbed it before the fire, and it lived. Awake and find no baby. I think about the little thing all day. Not in good spirits." (*The Journals of Mary Shelley* 70).

The full account of the story as to how Mary Shelley came to think of such a

story “to dilate upon” a story of “so very hideous an idea” is depicted in full detail in her *Introduction to Frankenstein (1831)* (3), which would, on the contrary, be proved later to be one of the most acclaimed a novel, as Bloom praises: “It [*Frankenstein*] was a vision so intense that it produced one of the most powerful horror stories in Western literature, a story that assumed mythic dimensions as it addressed profound implications concerning man’s understanding of his place in the world and the consequences of transgressing against God and Nature” (“Mary Shelley’s *Frankenstein*” 18). In her introduction, she notes that the story came about as a result of an agreement among her husband Percy Bysshe Shelley, Byron, and Byron’s doctor William Polidori just after reading some ghost stories on one rainy evening near Geneva in June 1816, which she conveys that “‘We’ll each write a ghost story’, said Lord Byron – and his proposition was acceded to. There were four of us. The noble author began a tale, a fragment of which he printed at the end of his poem of *Mazeppa*” (“Introduction to Frankenstein, Third Edition (1831)” 167). At first, she had faced some difficulties in finding a compelling topic for her story which she thought it was a vain attempt to write a story to rival those which had excited [all] to this task, as she depicts in full account:

> I busied myself *to think of a story*, - a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature, and awaken thrilling horror - one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart. If I did not accomplish these things, my ghost story would be unworthy of its name. I thought and pondered - vainly. I felt that blank incapability of invention which is the greatest misery of authorship, when dull Nothing replies to our anxious invocations. *Have you thought of a story?* I was asked each morning, and each morning I was forced to reply with a mortifying negative. (“Introduction to Frankenstein, Third Edition (1831)” 167).

However, she finally came to an idea after having been inspired by the discussion between Byron and her husband about “the experiments of Dr Darwin” on the principle of life, which would [later] be mirrored in her nightmare” in full horror, as she depicts vividly:

> Swift as light and as cheering was the idea that broke in upon me. ‘I have found it! What terrified me will terrify others; and I need only describe the spectre which had haunted my midnight pillow. What terrified me will terrify others; and I need only describe the spectre which had haunted my midnight pillow. On the morrow I announced that I had thought of story. I began that day with the words “It was on a dreary night of November”, making only a transcript of the grim terrors of my waking dream. (“Introduction to Frankenstein, Third Edition (1831)” 169).

It was in that waking nightmare that she saw a "pale student of unhallowed arts kneeling beside the thing he had put together", and opened her eyes in full terror with a wish to "exchange the ghastly image of [her] fancy for the realities around", as she recounts her dream in full detail:

> I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half-vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavour to mock the stupendous mechanism of the Creator of the world. His success would terrify the artist; he would rush away from his odious handiwork, horror-stricken. He would hope that, left to itself, the slight spark of life which he had communicated would fade; that this thing, which had received such imperfect animation, would subside into dead matter and he might sleep in the belief that the silence of the grave would quench for ever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps, but he is awakened; he opens his eyes; behold, the horrid thing stands at his bedside, opening his curtains and looking on him with yellow, watery, but speculative eyes. ("Introduction to Frankenstein, Third Edition (1831)" 168).

Here lies the mere inspiration and source of Frankenstein story beyond her intellectual and family experiences.

Mary Shelley's *Frankenstein* reveals itself as one of the best representative novels of the Age of Romanticism – a movement which opened a new age with full of inspiration at full tilt in Western literature to emphasise the individualism rather than the reason that reigned the long eighteenth-century in constructing scientific knowledge, as Cuddon affirms that "it was marked by a rejection of the ideals and rules of classicism and neo-classicism and by an affirmation of the need for a freer, more subjective expression of passion, pathos and personal feelings" (Cuddon 771). Claiming thousands of lives in the name of liberty, equality, and fraternity that were all gained with the help of theories of the great Enlightenment philosophers with their common stress on individuality and freedom, The French Revolution gave rise to an impetus for an idea to arise from its ashes to help the old but inspiring artistic creativity revive. That is why its first emergence is also called 'The Romantic Revival' – a long-forgotten intellectual movement that was subdued by the Age of Reason for quite a while. It is an age that can be considered only second to the Age Elizabeth or Renaissance in the view of the power it endows writers or artists with breathtaking artistic creation in art, literature in Europe towards the end of the 18th century, being at its peak in the approximate period from 1800 to 1850 (Ryan and Patterson 27). First started in poetry with Wordsworth description of poetry as "the spontaneous overflow

of powerful feelings: it takes its origin from emotion recollected in tranquillity" in his "Preface to Lyrical Ballads" in 1802, romanticism shaped and developed itself as a revelation of romantic poets'/writers' individual emotions in individual style considering neo-classical artistic forms and conventions restrict them to the core with their stress on the necessity to return to nature and its healing power, childhood associated with purity and innocence "as a resistance to the dehumanizing consequences of the Industrial Revolution" (Burwick 189). Although they were against forms and conventions in neo-classical age, this did not mean for a romantic to ignore the past artistic imagination that were revealed in ancient ballads and mythology, as Murfin and Ray illustrate:

> Deeming spontaneity in composition essential to a true representation of their subjective experience, they asserted their right to express themselves as they saw fit. This is not to say that the romantics ignored writings of the classical era; they read and respect ancient Greek and Roman authors, but they put premium on original expression. (416)

Although Romantic movement is much labelled with such male poets as William Wordsworth, Samuel Taylor Coleridge, Lord Byron, John Keats and so on, Mary Shelley as a romantic writer and Dorothy Wordsworth as a poet. For Murray, Dorothy Wordsworth and Mary Shelley were amongst those female Romantics who remained long-neglected simply because "women writers suffered most from the mania for canonicity Romanticism practised and inspired", but it was first Mary Shelley to be recovered from this burden to be followed later by Jane Austen (1775-1817) and Charlotte Bronte (1816-1855) (118). Just like Lord Byron, George Gordon, Percy Bysshe Shelley, and John Keats, Mary Shelley was also a significant member of the second generation of Romantics – also called 'Cockney School', who were labelled reformist and whose aim was to struggle for social reform against tyranny for the sake of freedom, as is clear in Keats letter to his sister he penned in 1819:

> [The French Revolution] has had an unlucky termination. It put a stop to the rapid progress of free sentiments in England; and gave our Court hopes of turning back to the despotism of the 16th century. They have made a handle of this event in every way to undermine our freedom. They spread a horrid superstition against all innovation and improvement. Th9 present struggle in England of the people is to destroy this superstition. (Keats 366-367)

Mary Shelley's idea of creating a Faustian or Promethean-like monster directly bears the romantic spirit to the core in that it provided the new literati with an unprecedented opportunity to enrich their literary fantasies with "ghosts, ancient, decayed castles, the last melancholy descendants of once great families, practitioners of mesmerism and

occult sciences, falling and Levantine pirates" (Russell 618). With her creation of a monster distilled from all her experiences, Mary Shelley - as a female romantic writer - reflects the romantic spirit she possessed in her veins by blending it with the gothic style she was into, as she herself states that "I had a dearer pleasure … which was the formation of castles in the air – the indulging in waking dreams – the following up trains of thought, which had for their subject the formation of a succession of imaginary incidents." ("Introduction to Frankenstein, Third Edition (1831)" 7). As a second-generation romantic writer, Shelley is stated to have exemplified a double revival in her novel *Frankenstein* with her blend of past with the premodern science of her day with "a new willingness to explore the imagery and ideology of the gothic, and a rejuvenated interest in the creative spark of antiquity", as Uden clarifies further:

> As a writer who is both central to Romantic thought and steeped in gothic ideals, Shelley blends the two attitudes. In her fiction and drama, objects or ideas are idealistically revived from the distant past, only to produce horror, grief, or disappointment. Shelley creates bodily encounters between antiquity and modernity that frequently prove to be frustrating or painful. In *Frankenstein* (1881), Victor's creature fulfils an archaic dream to give life to the dead, a dream that Victor has imbibed through his reading of premodern science. (21)

> I had a dearer pleasure … which was the formation of castles in the air – the indulging in waking dreams – the following up trains of thought, which had for their subject the formation of a succession of imaginary incidents." ("Introduction to Frankenstein (1831)" 7)

With all these backgrounds and her ambition to write throughout her life, she achieved to label herself such a prolific female writer by producing such works that include not only novels and a travel book, but also two novellas, several dramas, a number of short stories together with some biographical studies. Some of her famous novels in addition to *Frankenstein* (1818) are chronologically as follows: *Valperga* (1823), *The Fortunes of Perkin Warbeck* (1830), *Lodore (1835*), and *Falkner* (1837); *The Last Man* (1826), an account of the future destruction of the human race by a plague, is often ranked "equal to Frankenstein" in many ways as one of her best novels (Walling 71). Her travel book *History of a Six Weeks' Tour* (1817) also takes attention with its depiction of the continental tour she and Percy Shelley took in 1814 that recounts their summer near Geneva in 1816 (Sage 572-573).

All the contexts given so far as either the indirect or direct sources were what ignited a spark of interest for Mary Shelley to write her masterpiece *Frankenstein*. Written in the form of an epistolary novel that was incredibly famous during the

eighteenth century integrating the reader into the story, the first frame story of *Frankenstein* documents the correspondence about Captain Robert Walton's experiences during his exploration of the North Pole between Captain Robert Walton and her daughter Margaret Walton Saville. The story starts with Captain Walter in his Arctic exploration, during which he meets with weary Victor Frankenstein while he was travelling by dog sledge. The second frame of the story focuses on the life of Victor Frankenstein which is set through several flashbacks to clarify the previous life of Victor Frankenstein. Here, Victor is a happy child living in Geneva together with his cousin and his friend Henry Clerval. He gains an access to university education in Ingolstadt in Germany to study natural philosophy, chemistry, and new theories of electricity. The dread story of the novel starts here when Victor Frankenstein decides to create a man-like creature by making use of all his knowledge and enthusiasm. One day, he first collects necessary parts from corpses and then knits them together to bring it to life by using an electric spark. So comes the creature Frankenstein into life. As the story progresses, he starts to hate the creature and his stress and anguish of this creature does not set him free but fill him with terrible fears. Before long, Victor learns that his youngest brother William has been murdered fiercely by the monster Frankenstein nearby the family home in Switzerland. Feeing himself all alone, Frankenstein decides to confide in his creator Victor to ask him to create a female creature/monster just like himself, promising that it/he will not harm anybody around Victor. Although Victor first agrees on the idea and even starts to work, he suddenly rejects creating this female creature/monster, for which the respond of the creature in the grip of full of anger and hatred is worse than expected that leads to a total destruction. He commits in several murders of those who are all close to Victor, such as his close friend William, Victor's newly bride Elizabeth. Vowing to take revenge from the creature, he sets to work in pursuit of Frankenstein to claim its life, and it is this very scene that Frankenstein meets with Captain Walter and dies leaving behind nothing but a monster – a potential threat for humanity.

> The story of Victor Frankenstein who, obsessed with creating life itself, plunders graveyard for the material to fashion a new being, but whose botched creature sets out to destroy his maker, would become the world's most famous work of horror fiction, and remains devastating exploration of the limits of human creativity.

So announces BBC a review for Frankenstein considering it one of the '100 Novels That Shaped Our World' (Cover copy), while Percy Bysshe Shelley defines it

as “one of the most original and complete productions of the age”, as he writes in his review in *Athenaeum* in November 1832*:*

> The novel of Frankenstein, or the Modern Prometheus, is undoubtedly, as a mere story, one of the most original and complete productions of the age. We debate with ourselves in wonder as we read it, what could have been the series of thoughts, what could have been the peculiar experiences that awakened them, which conducted in the author’s mind, to the astonishing combination of motives and incidents and the startling catastrophe which compose this tale. (*Frankenstein and the Critics* 40)

It was not until 1 January 1818 that her novel would be published unanimously in London on 1 January 1818, when she was 20, that could only be in 1821 under her name as second edition in Paris. Taking a double leap from gothic to romantic and to science fiction, the novel *Frankenstein* is celebrated as one of the most famous intellectual representation of Mary Shelley, which opens myriad topics to be discussed at any time considering any topic possible, as Hunter stresses that “[i]t is almost three hundred years since *Frankenstein* was first published, and it has now become a standard text in the literary canon, one of the world’s most popular, widely read, and celebrated novels” (9). While Hunter highlights the popularity of the novel, Baldick highlights that the essence of this popularity of *Frankenstein* lies merely in its focus on the myth the novel creates that “turns repeatedly upon the new problems of an age in which humanity seizes responsibility for re-creating the world, for violently reshaping its natural environment and its inherited social and political forms, for remaking itself” (5). The myth within the Frankenstein story is, no doubt, resulted from a basic intuition of a man who is quite interested in creation stemmed from his hubris being unaware of the ominous consequences he leads to, and this is the point which ignites the idea of biopower/politics to be traced in the novel.

When the classification of the novel is concerned, it is quite difficult to put it in one category, which makes it complex and controversial just because of “its own three authorial texts of 1818, 1823, and 1831, plus the many translations, and the early and late prefaces, and its blend of the Gothic, and the Godwinian psychological, socio-political novel with Mary Shelley’s own particular Romanticist sensibility” that “open it to many possible readings, among them Gothic, political, biographical, psychological” (Bennett 30). However, it is commonly agreed that *Frankenstein* written in Romantic spirit serves first and foremost as “the foundational text of the science fiction genre” or “the origin of species” of science fiction with its serve as

warning against some potential dangers that can come up as a consequence of misdirection in the scientific pursuits (Aldiss 29,71). With Mulkay's stress on science fiction novels that "operate as crude, yet memorable reminders of the ever-present possibility that scientists, by the very nature of their activities, may get things disastrously wrong and that ordinary people may suffer as result", *Frankenstein* approves itself as one of the pioneering science fiction novels with its apocalyptic vision (118). In this discussion, while Florescu agrees with Bennett and Aldiss by asking if Frankenstein is a gothic novel, a moral tale, or a sci-fi, he concludes his debate by drawing attention to his concern that the novel is not one of the most outstanding writings of the Romantic Age but also "one of the most typical" (168). Including all characteristics of each more or less that have been mentioned above, *Frankenstein* also proves itself as one of the examples of Bildungsroman written in Romantic vein with respect to "an intense concern with education" (Richardson 4). This very idea is also stressed by Shun-Liang Chao in her essay "Education as a Pharmakon in Mary Shelley's *Frankenstein*". She qualifies Mary Shelley as a highly archetype of the Romantic Age and its spirit thanks to her stress on education, which was purely quintessential of the time in many writings, that Shelley implements through her characters Victor Frankenstein and her monster Frankenstein within the conventions of a "[b]ildungsroman, or novel of education, in terms of the monster's development from ignorance to a solid understanding of the human condition, from a natural state to a cultured one" (224).

As is the case with classification, the narrative structure also bears an unusual complexity throughout the novel. The story is narrated through the eyes of three characters that range from Captain Walton at the beginning with his letters to his sister to Victor - the scientist, and finally to the monster Frankenstein, which is a "complex form" for Britton - a narrative style she uses so that she can "speaks for them and they speak for her" (6-7).

2.2. Apocalyptic Revelation of Shelley in Frankenstein within New Historicist and Foucauldian Biopower/politics

"I began the creation of a human being." (*Frankenstein* 54)

As is clear in the utterance of Victor Frankenstein in the quotation above that serves as a brief summary of the novel with reference to Foucauldian biopower, *Frankenstein*

puts emphasis on the unprecedented attempt of a scientist who is simply after creating a living/creature/monster/ animal as he himself calls throughout the novel. In full accordance with Foucault's emphasis on the fact that the new understanding of biopower is merely "to foster life or disallow it" (*History of Sexuality, Volume I* 138), *Frankenstein* bears the idea of this kind of power concept in its deep centre in its revelation and depiction of Shelley's vision of apocalypse with its protagonist Victor who is endowed with the power to give life to the monster Frankenstein, which fits well with what Foucault suggests: "The excess of biopower appears when it becomes technologically and politically possible for man not only to manage but to make it proliferate, to create a living … that cannot be controlled or and that are universally destructive" (*Society Must Be Defended* 131).

When this theory of Foucault is reconsidered within the scope of New Historicism, one striking fact reveals itself as not only the creation story but also the apocalyptic vision that Mary Shelley points out that is fed on the socio-historical context of her time. Therefore, the apocalyptic vision and the revelation by Mary Shelley reveal not only a creation process and its aftermath as apocalypse but also the socio-cultural and historical discourses that shaped Mary Shelley's apocalyptic vision while she was writing her novel. These all will be delved deep into and unearthed with the help of New Historicist approach in the basic belief that "[h]istory and social contexts are to be found only in such a messy configuration of themes and motifs" that New Historicism is after:

> New Historicism paid attention to the historical, social, economic contexts of a literary text, while also assuming that literary themes often reflected, refracted, reinforced or subverted historical contexts. In short, New Historicism is a mode of critical analysis that focuses on the text as a site of power relations. It believes that power is everywhere, and the task of the critic is to reveal the workings and different forms of power within texts from the past. (Nayar 201)

First of all, from new historicist approach, Mary Shelley's *Frankenstein* reveals itself as a respond to socio-cultural events that took place at the time it was written. Basing her novel on the myth of Prometheus in Greek mythology and creating it as its modern version, Mary Shelley analyses the spirit of eighteenth-century socio-cultural discourses that later resulted in the outbreak of the Industrial Revolution, which was in its wake during her time, and the French Revolution in her novel *Frankenstein*. Therefore, in the light cast by these profound and precise summation, this chapter aims to depict Mary Shelley's apocalyptic vision in the context of Foucauldian

biopower/politics in full guide of new historicist approach with a brief but still valid warning that humankind should know the limits and not cross the fine line bordered by the common rationale by violating the scientific and technological developments due to the uncontrollable hubris each possesses as pure fruit of one's pursuit of endless knowledge, as is all clear in Victor Frankenstein's words:

> I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery. Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow. (*Frankenstein* 35)

Centring on the industrialism, which is based on the infinite knowledge humanity is after and which thus gives pace to interest in scientific and technological advancement, as its basis and what triggers the feeling of hubris which feed on one's endless pursuit of further knowledge to the fullest degree as is the case with the mad-scientist Victor Frankenstein who follows all necessary paths to create a living by making use of the latest scientific and technological advancements, which is revealed in the novel simply with reference to galvanism in its full clarity, *Frankenstein* shows and proves the ways and steps of apocalypse in different aspects for the reader. Of these different aspects and steps, this chapter considers industrial Revolution as the backbone of scientific and technological developments in an attempt to prove the claim that *Frankenstein* is an apocalyptic novel, and claims that some references or allusions of interrelated or subsequent concepts/terms developed after Industrial Revolution, such as theory of evolution, monstrosity, panopticism, colonialism and eugenics in relation with racism are the aftereffects that further feed and reveal the idea of the apocalypse in the eyes of Mary Shelley. As an apocalyptic novel, Mary Shelley comes to suggest her reader a simple warning, which is still valid, to be careful with "the dangers of driving scientific activity to its limits without considering the possible human consequences" that will clearly be achieved in the light of Foucauldian biopower/power viewpoint under the guidance of new historicist approach (*Mary Shelley's Frankenstein* 14). At first glance, the apocalyptic vision of Mary Shelley meets the reader in two basic ways: (1) the creation of a monster with the practice of biopower, and (2) its result as the distorted physical appearance of the monster that leads him to complete desperate loneliness that later results in the total destruction of his creator's life in return.

As it is vital for new-historicist approach to consider the cultural context that lies in the literary work so that one can analyse and explain "its relationship with the

network of the assumptions and beliefs that inform social institutions and cultural practices prevalent in the historical period when the literary work was written" (DiYanni 2083), to depict the myth of Prometheus that plays an important role as a source in *Frankenstein* is necessary to delve into the heart of the novel in that "[n]o Romantic writer employed the Prometheus archetype without a full awareness of its equivocal potentialities" than Mary Shelley ("Mary Wollstonecraft Shelley" 2). The story Mary Shelley creates in *Frankenstein* is woven in such a similar vein that both the characters and the plot of the story show very close resemblance to the myth of Prometheus in respect to monster's creation and punishment, as Peter clarifies:

> First, Prometheus created the human race, forming our ancestors out of clay. Second, he stole fire from the sun and gave fire to us creatures living on an otherwise dark and damp Earth. Prometheus' gift of fire led to human advance in writing, mathematics, agriculture, medicine, and science. But this theft violated the sanctity of the heavens overseen by the Olympian god, Zeus. In anger, Zeus retaliated by chaining Prometheus to a rock. The imprisoned Prometheus helplessly endured the indignity and pain of having an eagle, the symbol of Zeus, daily eat his liver. For trespassing against the sanctity of the divine realm, Prometheus was punished by the gods. (145)

The only difference between each lies in Shelley's attempt of "modernization" of the old myth with "the mad scientist" by diverging from the original story of Prometheus legend so that it serves her purpose, as Hustis suggests that the "juxtaposition of the Greek variants that appear in Hesiod's The Works and Days and Aeschylus's Prometheus Bound with the text of Frankenstein itself suggests that Shelley reconfigures the significance of the Prometheus myth in order to foreground the issue of responsible creativity" (845). This mythological source that Shelley adapts dates back to late eight century B.C, of which first version is ascribed to Greek poet Hesiod who defines Prometheus as "Titan Prometheus, the son of Iapetus, had formed man out of clay, and that Athene had breathed a soul into him" (Berens 24). In this version of the story, Hesiod conveys that a meeting is arranged at Mecone by the gods and mortal humans to discuss and settle the division of sacrifice. Prometheus slaughters a great bull and divides it into two piles. Of these piles, one contained the best meat and the tripes [the stomach of a cow or pig, used as food] but wrapped unattractively in skin and stomach while the other was worse than the former with more bones in it. When Prometheus invites Zeus to taste his share, Zeus chooses the worse one being misguided by the appearance, which, as a result, angers Zeus to the core. Witnessed this trick at Mecone by Prometheus, Zeus makes Prometheus and mortal humans pay for this (Kirk 227). Even when the story so far is analysed within

apocalyptic aspects, it very strongly proves Shelley right in his vision of apocalypse she portrays in her novel Frankenstein by choosing the myth of Prometheus with the notion that "the use of mythical images rich in symbolism is one of the distinguishing features of apocalyptic discourse" (Portier-Young 14-15). This becomes even more clear when the end of the story is considered. As a severe punishment, Zeus hides the fire from man in an attempt to bring on a genocide on Earth, but Prometheus stole it and delivers it to humankind. What Zeus tells Prometheus in return for his misdeed is quite apocalyptic in its essence when Zeus tells the following Prometheus in a fit of anger as a threat: "Son of Iapetus, clever above all others, you are pleased at having stolen fire and outwitted me - a great calamity both for yourself and for men to come. To set against the fire I shall give them an affliction in which they will all delight as they embrace their own misfortune" (Hesiod, lines 29-62). Thereupon, Prometheus suffers the consequences by being chained to a rock where his liver is exposed to be eaten by an eagle every day while man's punishment came in the form of Pandora (Sherman 204-207). As Olga Raggio notes in her essay "The Myth of Prometheus: Its Survival and Metamorphoses up to the Eighteenth Century" that Prometheus become a "destroyer of a happy original state, a golden age when men lived" that lead to apocalypse, Victor Frankenstein as a mad scientist who pushes the limits paves way for an apocalypse with possible calamities he can't predict in store for future with his monster Frankenstein, as he confides in and gives his advice to Captain Walton during one of their conversations:

> I do not know that the relation of my disasters will be useful to you; yet, when I reflect that you are pursuing the same course, exposing yourself to the same dangers which have rendered me what I am, I imagine that you may deduce an apt moral from my tale, one that may direct you if you succeed in your undertaking and console you in case of failure. (45)

Although the myth of Prometheus was covered by Aeschylus as well and referred to in many romantic works/poems, such as "Prometheus" (1816) by Lord Byron and "Prometheus Unbound" (1820) by Percy Bysshe Shelley, Hesiod's depiction of the story seems to surpass Aeschylus's work *Prometheus Bound* as an influential source that inspired Shelley (430B.C.) in that Aeschylus' Prometheus is quite sympathetic who becomes a martyr for the development of mankind while Hesiod's Prometheus is a trickster and a strong rebel whose actions are shaped by his arrogance, as Hustis highlights:

It is only in Hesiod's account that Prometheus's actions are motivated by self-

> interest; in *The Works and Days*, Prometheus steals fire, which Zeus has hidden, gives it to mortals, and then hides it from Zeus himself. His apparent motivation is an innate mischievousness coupled with a desire to outwit Zeus; Hesiod's Prometheus is essentially a trickster figure. Aeschylus's *Prometheus Bound*, however, develops a more nuanced characterization of Prometheus. Aeschylus's Prometheus *defies* Zeus; he does not simply *trick* him. Furthermore, Prometheus's rebellion is overtly inspired by pity, an especially human emotion. Pity causes Prometheus to undertake an act of daring responsibility. (847)

As can be deduced, Victor's yearning for creating a monster by overstepping human limits, and the following consequences as is revealed in both his becoming a slave to this monster fatefully and the total catastrophe afterwards show close similarity with the myth of Prometheus, who is also defeated by his hubris soon after giving the abilities of the gods to the humankind. This also helps one remember the cautionary and apocalyptic message of Foucault in his idea of the 'End of Men', which he states that modern science and the biology plays and will play a key role in the future of humanity. From this angle, Frankenstein serves the purpose of apocalyptic revelation formed by Shelley's apocalyptic vision that still keeps its own even today. Thus, Mary Shelley reveals her apocalyptic vision by letting Victor Frankenstein create his monster Frankenstein, by consulting biopower/politics, as an offspring of modern scientific progress being "infuse[d] [with] a spark of being" as an immediate response to unstoppable scientific revolution with fervour that started in the long eighteenth century and continued well up to her own time. (*Frankenstein* 58).

With her reference to industrial revolution and its result in scientific and technological advancement as is revealed in the novel as galvanism which is put clearly by Shelley with her note of "a spark of being" help Shelley provide a basis for her novel to proceed to reveal her apocalyptic vision throughout the novel. Then, it can be well stated that the danger suggested first with Foucauldian biopower/politics is what had already been stressed by Shelley in full respect to ominous apocalypse with her touch on the Industrial Revolution as the basis of biopower that serves as pure product of technological and scientific advancement at her time she had witnessed. Within new historicist approach, this shows close connection that goes hand in hand with both romanticism and monster/monstrosity concerns *Frankenstein* voices. The application of electricity to create a living/monster has much to do with Mary's approach to, or more correctly criticism against, the Industrial Revolution, as Mahon also states as "the actual science and technology that made the conception of Victor's Creature possible" (142). With this notion, it can be said that the apocalyptic vision of

Mary Shelley is also in close link with the Industrial Revolution that she was completely against as a female romantic writer, who depicted her horror and scepticism with her "implicit warning against the possible dangers inherent in the scientific and technological advancements" through industrial Revolution (Lowe-Evans 84). In this sense, the act of reanimating a being made of corpse with the help of electricity directly relates to the science and technology behind the apocalyptic creation story of *Frankenstein*. In various ways, *Frankenstein* responds to the apocalypse humankind witnessed as a result of Industrial Revolution with the monster it depicts. Such depictions as the ugly appearance, greater strength that has ever been witnessed and, most importantly, the dehumanisation of the monster throughout the novel show resemblance to that of the dehumanisation of the people during and after the Industrial Revolution, of which the picture is drawn sharply by Trilling as follows:

> One looks to Victorian London for the image of the society of this industrial time London with its ungainly spread and sprawl, its lack of organization, political or architectural, its undirected expansion, its noise, its "mud salad"; streets, its terrible contrasts of wealth and poverty. The city is not merely a symbol, it is the actual product of the 19th century economic life, of the uncontrolled development of manufacture. And just as the latter-day Greeks and the imperial Romans felt deracinated in their great cities, so the modern men feel that their roots lie elsewhere and, like the ancients, yearn back to nature in idyll and pastoral. … The city is confusion and despair; for Thomson it is the City of Dreadful Night and for T. S. Eliot, in a later day, the "unreal City,"; symbol of all meanness and boredom. (27; 38-39)

Based on Trilling's depiction above, it can be commented that the Industrial Revolution was conceived as a kind of apocalypse in the eyes of some during and after it. In the same manner, the respond of Shelley with her monster Frankenstein to that revolution seems to be to the point with its stress on the predictable terrible possibilities that she foresees, as is also proven by Dinello clearly in his claim that:

> His manufacture of a biotechnological creature – stealing organs from corpses, grotesquely suturing body parts together, and animating the dead meat with electricity – encourages a condescending view of a human physicality. […] Frequently, oppression of the flesh represents the dehumanizing effects of technology, such as the devolved flabby bodies that resemble large chunks of mozzarella in ''The Machine Stops,'' or the stoop-shouldered, jerky bodies of the workers in Metropolis. With the meteoric rise of the industrial revolution, fear of the machine became real. With its superiority and expansive power, the machine threatened to replace the human body, making it superfluous and obsolete. The image of the human sank. (56)

To achieve this creation, what drives Victor all along his experimentation is the scientific hubris that he cannot overcome but ends up with "profound implications concerning man's understanding his place in the world and the consequences of

transgressing against God and Nature" that results in complete apocalypse ("Mary Shelley's *Frankenstein* 18)". It is this hubris that changes 'the pale student of unhallowed arts' into a mad scientist with full "enthusiasm that hurried [him] on to the creation of [his] hideous enemy" that eventually led his downfall, thus creating an apocalyptic world both for himself and the people he is surrounded with; and more importantly, it is this apocalypse, in a way, that refers symbolically to all humankind to befall if not heeded (Frankenstein 226). For Mellor, Mary Shelley reveals herself as one who was the first to notice and to shed light on the dangers of limitless scientific revolution of both eighteenth and the seventieth century she witnessed up until her very late years, as she clarifies:

> Mary Shelley grounded her fiction of the scientist who creates a monster he cannot control upon an extensive understanding of the most recent scientific development of her day. More important, she used this knowledge both to analyse and to criticise the more dangerous implication of both the scientific method and its practical results. Implicitly, she contrasted what she considered "good" science-to bad "science", the hubristic manipulation of the forces of nature to serve as man's private ends. ("A Feminist Critique of Science" 287)

In another respect, creating a monster by transforming a scientist into a Faust-like mad scientist, Mary Shelley also achieves to give her message to humanity through her character Frankenstein by endowing him with a Faustian ambition to explore unknown powers that he himself exercises, as Victor says:

> … soon my mind was filled with one thought, one conception, one purpose. So much has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve; treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation. (Frankenstein 46)

In doing so, Shelley does not only create a scientific gothic novel by reconfiguring, recontextualising, and thus modernizing the myth of Prometheus, but she also warns humanity with the possible potential imminent dangers if man's reach exceeds his grasp through her message to humanity, as is pointed out clearly:

> In his hubristic quest to become God, to create an immortal species, Victor constructs a creature that eventually destroys his wife, his best friend, and his baby brother, so exhausting Victor that he dies at an early age. Mary Shelley's novel has thus become the paradigm for every scientific effort to harness the uncontrollable powers of Nature and the unintended consequences that those efforts have produced, be they nuclear fission, genetic engineering, stem cell cloning, or bioterrorism. (Mellor 239)

In the novel, the scientific fervour inside Victor that would lead to a scientific hubris to find "the elixir of life" is ignited first at his thirteen by Cornelius Agrippa, who

contributed to Victor with his idea in *The Vanity of Art and Sciences* (1531) that "Natural magic … is nothing but the chief power of all the natural sciences", then by Albertus Magnus (1193-1280), - "a Dominican theologian and Aristotelian teacher who thought magic essential to the pursuit of knowledge; as a natural scientist he studied plant life and the human brain", and finally and Paracelsus – "a Swiss alchemist and physician who pioneered the treatment of certain diseases based on empirical observation; he also stated that human beings could be produced without mother and father by alchemical procedures" (*Frankenstein* 268), as Victor himself celebrates:

> Before this I was not unacquainted with the more obvious laws of electricity. On this occasion a man of great research in natural philosophy was with us, and excited by this catastrophe, he entered on the explanation of a theory which he had formed on the subject of electricity and galvanism, which was at once new and astonishing to me. All that he said threw greatly into the shade Cornelius Agrippa, Albertus Magnus, and Paracelsus, the lords of my imagination; but by some fatality the overthrow of these men disinclined me to pursue my accustomed studies. It seemed to me as if nothing would or could ever be known. All that had so long engaged my attention suddenly grew despicable. (*Frankenstein* 37)

However, Victor's introduction to modern science begins with his meeting with M. Krempe, a professor of natural science when he criticises Victor due to his aimless interest in the old books: "… every instant that you have wasted on those books is utterly and entirely lost. You have burdened your memory with exploded systems and useless names. Good God!" (*Frankenstein* 43). Then, Frankenstein delves into modern science to the core thanks to 'a fellow professor' Mr. Waldman first with "a list of several books treating of natural philosophy", then with his invitation to "a course of lectures upon natural philosophy" and chemistry that he will lecture on (*Frankenstein* 43-44). Thus, Frankenstein becomes a practitioner of modern science – especially after attending the lecture of his master Professor Waldman, who influenced him to the core with his stress on "the history of chemistry and the various improvements made by different men of learning, pronouncing with fervour the names of the most distinguished discoverers", as Victor himself states:

> The modern masters promise very little; they know that metals cannot be transmuted, and that the elixir of life is a chimera but these philosophers, whose hands seem only made to dabble in dirt, and their eyes to pore over the microscope or crucible, have indeed performed miracles. They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. (*Frankenstein* 45-46)

Having all his scientific knowledge and hubris to experiment something unprecedented, what Frankenstein has in his mind is "one of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and indeed any animal endued with life" (*Frankenstein* 50). Based on this curiosity, he starts the creation of the monster with an explicit claim, as he himself utters - "To examine the causes of life, we must first have recourse to death [so that he himself] became capable of bestowing animation upon lifeless matter" (*Frankenstein* 51-52). After the necessary preparations, Victor sets to work to animate the creature by "collecting bones from charnel houses; and disturb[ing], with profane fingers, the tremendous secrets of the human frame", which seems Frankenstein that: "Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world" (*Frankenstein* 54-55). Thus, Frankenstein does literally create a monster with such a feeling full of "breathless horror and disgust" in an apocalyptic utterance, as he depicts:

> How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips. (*Frankenstein* 58).

For centuries, monsters have taken considerable attention and still continue fascinating all readers of any age, who are especially given role as leading characters in many ballads, fairy tales, gothic or horror movies as is the case with the novel *Frankenstein*. Deriving from the Latin word "monstrum" in origin of which the root word is a Latin verb "moneo", - to remind, to warn, to foretell, it refers to "strange or singular, contrary to the usual course of nature, by which the gods give notice of evil" or "a strange, unnatural, hideous person, animal, or thing" or any "monstrous or unusual thing, circumstance, or adventure" in English ("monster"), it alludes to the meaning: "to be a monster is to be bad omen", as is clarified by Asma in depth:

> To be monster is to be bad omen. Sometimes the monster is a display of God's wrath, a portent of future, a symbol of moral virtue or vice, or accident of a nature. The monster is more than an odious creature of imagination, it is a kind of cultural category, employed in domains as diverse as religion, biology, literature, and politics. (13)

One significant feature of the monster Victor Frankenstein creates is his curiosity

for the science and urge to push the limits of science to the core, as Victor himself states:

> While my companion contemplated with a serious and satisfied spirit the magnificent appearances of things, I delighted in investigating their causes. The world was to me a secret which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations I can remember. […] It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or in its highest sense, the physical secrets of the world. (*Frankenstein* 32-33)

Victor's creation is not only a biology-based but also technology-based progress, which serves for Shelley to reflect her stance against the scientific and technological advancement she witnessed. It is evident that it goes through quite a biological process, but it is also a man-made process that echoes Foucault's theory of "biopower" once again. However, his body is not a mechanical one as is best put by Baldick in his claim that the creature "has no mechanical characteristics and is a fully human creature; […] not as a machine, a robot, a helot, or any other labour-saving convenience, but as the Adam of a new race which will love and venerate its creator" (44-45). In addition to this, another feature that makes Frankenstein humanlike is his ability to speak and to use his brain to set a course for his action, as Olorenshaw notes that "the monster is an ideal human being longing for the integration and recognition that are denied him on account of his appearance" (158). As a monster, Frankenstein's similarity to humankind is strengthened with an endowment of ability to use his mind, which is revealed in his copying images and behaviours of the people it meets, to learn a language that provides him with an opportunity to live close to people and keep "endeavouring to discover the motives which influenced their action" (*Frankenstein* 128).

Another apocalyptic vision of Shelley is revealed through the ugliness and loneliness of the monster Frankenstein that eventually leads to total disaster. Being "an ardent learner of human language", Frankenstein seems to be in an attempt to be accepted by the society as a monster; however, this is manifested in two different ways in the novel that reveals the "monstrous" aspect of both Frankenstein and the society it is surrounded with, which also seems to strengthen the apocalyptic revelation of Shelley with her message gives the humanity – to keep away from limitless knowledge that can lead to a complete apocalypse:

> In order to shake off the misery of his "accursed origin", the monster turns himself into an arduous learner of human language - a key to human society - and yet discovers that his pain only intensifies with the increase of knowledge and that human beings are in fact monstrous as well. In the cases of Frankenstein and the monster alike, we see that education leads not merely to self-improvement but rather self-destruction. In what follows, then, I would like to concentrate on Shelley's portrayal of the monster's education, which occupies at least one-third of the novel, to cast light on both the ways in which the monster develops - through language acquisition - from "a creature of fine sensations" to one of "evil passions". (Chao 224)

Beyond its cleverness throughout the novel, Frankenstein as a monster that is created in such an intrigue way that it carries considerable virtues and ethics as well as his ability to think that are quite intrinsic to humankind. With all this, *Frankenstein* amazes the reader throughout the novel with his intelligence and morals he nurtures, as is best depicted in one of the scenes where Frankenstein himself rejects the act of stealing when it is as hungry as a wolf: "I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood" (Frankenstein 129). Considering these human qualities attributed to Frankenstein, it can be suggested that Frankenstein seems to be one of the vivid examples that can be analysed within the scope of social Darwinism and its two very basic implications as 'struggle for existence' and 'survival of the fittest based on Hofstadter's claim that "the best competitors in a competitive situation would win, and that this process would lead to continuing improvement" (6). Considering what Spencer and Huxley suggest on the 'survival of the fittest' and Hofstadter's claim about both 'the struggle for existence' and 'survival of the fittest', the understanding that those that are in the category of superior species will develop new traits to survive while those that are inferior will have no chance to survive, thus leaving power to those of superior ones fits in well with the case of Frankenstein in that Frankenstein as a monster knows nothing by birth but struggles and survives by developing itself/himself all the time to cope with the environment he was just plunged into. This is best evidenced with his attempt to learn how to speak and read "Volney's Ruins of Empires" (*Frankenstein* 139-140), his understanding right from wrong, and furthermore, he can analyse a situation as he can realise fire provides warmth but can also give pain if touched (*Frankenstein* 158). If he could not speak, read, or understand anything by criticising pros and cons, it would almost be impossible for him to survive. These all serve for one to show the evolution process Frankenstein experiences utterly.

It is with all these characteristics he gains that he proves himself as the fittest and the strongest to such a degree that he threatens his creator with the worst. In a way, Shelley provides herself a room to criticise human character comparing it with the monster evolved throughout the novel. This is best depicted in the novel in which Frankenstein asks himself some pointed questions regarding the existence of both himself and the humankind:

> Was man, indeed, at once so powerful, so virtuous, and magnificent, yet so vicious and base? He appeared at one time a mere scion of the evil principle, and at another as all that can be conceived as noble and godlike? For a long time I could not conceive how one man could go forth to murder his fellow, or even why there were laws and governments; but when I heard details of vice and bloodshed, my wonder ceased, and I turned away with disgust and loathing. (*Frankenstein* 140-141)

In a way, Shelley seems to kill two birds with one stone with the monster whenever she depicts the behaviour of the monster and his creator. In other words, she does not only draw the picture of Frankenstein as monster created by a human being and left desperate and unattended but also the possible circumstances that humankind may be trapped in if this imaginary apocalyptic creation is realised one day.

As is clear, Mary Shelley criticises some human characteristics that are related to humankind with the depiction of her monster Frankenstein throughout the novel. Analysing the meaning of the term **'**monster' in the nineteenth century in an attempt to understand it from the point of Mary Shelley, the term 'monster' symbolises "something frighteningly unnatural or of huge dimensions" in the novel, in which the word comes to bear "further connotations essential of the development of the Frankenstein myth, the essence of which is that they are not physiological but moral in their reference" (Baldick 10).

Within the analysis of the term 'monster' and its reflection in *Frankenstein,* another compelling term is, no doubt, 'monstrosity' that takes an immediate attention of one on his/her way to analysing *Frankenstein* in close relationship with what Foucault points out with biopolitics, as is stressed by Compagna and Steinhart that [m]onstrosity emerges as a biopolitical (biological and political) problem when some ways of life (or bodies) are conceived as a danger" with the clear understanding that "monstrosity can be understood as a biological threat to the population that biopower seeks to defend" (135). Held as a common subject throughout the nineteenth century, Mary Shelley as a romantic writer puts 'monstrosity' into practice in her novel

following such romantic elements as grotesque and anomaly that "initiated a cultural revaluation of monstrosity in all its structures" (Gill 211). Considering the basic reference of the term as "a malformation of a plant or animal, something deviating from the normal, the quality or state of being, an object of great and often frightening size, force, or complexity," and finally "an excessively bad or shocking example" ("monstrosity"), *Frankenstein* clearly answers the definition of the term the moment he sees the light of the day in the world as a result of his creator Victor Frankenstein's experiment - with his bodily deformity, his body made of bones just like a human being which is endowed with such an incredible strength even to kill someone/something it wishes.

From the very beginning to the end of the story, Victor always calls Frankenstein a creature, a being, "the wretch, the filthy daemon, to whom [he] had given life" during his conversation with Mr. Walton (83). Even Shelley herself depicts her own description of the monster when she evaluates the ugliness of the monster Victor Frankenstein creates:

> Oh, no mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived. (p. 60)

It is the ugliness of the monster Frankenstein that leads him to live an isolated life all long the novel. It is only Victor to blame for the ugliness the monster is created with. This is because he never ever pays attention to the physical appearance of the monster even to such an extent that he does not even predict what will be the result afterwards, as Baldick states that "the parts, in a living being, can only be as beautiful as the animating principle which organizes them, and if this 'spark of life' proceeds, as it does in Victor's creation, from tormented isolation and guilty secrecy, the resulting assembly will only animate and body forth that condition and display its moral ugliness" (35). Beyond his ugliness, Frankenstein is not given a special name by his creator at all which also adds to his loneliness in that he cannot feel a sense of belonging to the society, thus rendering him antisocial (Baldick 51). From a different angle, Olorenshaw states that the loneliness and antisocial stance of the monster is directly linked with his sudden and thoughtless creation with different unknown parts of other people, each of whom has different identities (169). In fact, the loneliness of the monster is based on the consideration of him as 'the other' by his creator, as

Frankenstein utters:

> I was not even of the same nature as man. I was more agile than they and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around I saw and heard of none like me. Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned? (*Frankenstein* 141)

This is also clear in the depiction of Frankenstein by his creator Victor when he sees his yellow eyes for the first time, as it reads:

> Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, which seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips. (*Frankenstein* 58)

As is clear in this quotation, Frankenstein simply acknowledges to what extent he is different from the ordinary man and it is his ugliness or monstrous appearance that make him 'the other' who is rejected by the community he is surrounded with:

> I had admired the perfect forms of my cottagers - their grace, beauty, and delicate complexions; but how was I terrified when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. (*Frankenstein* 133)

For Petsche, this also marks a significant point in the development of novel in that this leads Victor Frankenstein to call his creation "the structure of the human frame" but "an "animal endued with life", as he states that "Victor appears disgusted by the animality of his creation, and by the confrontation with that animality especially in the form of its gaze" (101). It is also after this very minute that makes Victor fear who seems to feel "a reaction to the animal in the human and the human in the animal", as a result of which the only solution Victor comes up with is to "distance himself from the monster's humanity" by simply "identify[ing] him as monstrous" (Petsche 102). Based on this, the loneliness that results in apocalypse can be traced in Victor's stance towards his creature as well. Throughout the novel, Frankenstein is drawn as destined to be lonely, his creator Victor does never take care of him from his creation to the very end. He starts to live in full isolation from everyday life and everybody in distant parts of the mountains in very poor conditions soon after he has been rejected by humankind despite his several attempts, as Frankenstein utters:

> 'Hateful day when I received life!' I exclaimed in agony. 'Accursed creator!

> Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred.' (Frankenstein 155)

When all these are brought together, one who is to blame for the monstrosity of the monster is not the monster but his creator Victor who plunges him into utter apocalypse. As is stressed throughout the novel, the evilness of Frankenstein against Victor results from the irresponsibility of Victor, and this leads to an apocalypse in both Frankenstein's and Victor's life, as is clear in Frankenstein's utterance in a Miltonic vein when he begs Victor for help: "I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. […]; misery made me a fiend" (Frankenstein 114), which reminds the reader of Satan's famous utterance to the God in Milton's *Paradise Lost* (1667): "Did I request thee, Maker, from my clay / To mould me man? Did I solicit thee / From darkness to promote me?" (Milton 306). To crown it all, the loneliness of Frankenstein is strengthened with Victor's rejection of reanimating of a spouse for Frankenstein, which simply indicates Foucault's terms of 'biopolitics'. Frankenstein really yearns for a companion who will be with him all the time in his life that would be similar to that of ordinary human life, as he begs:

> I swear to you, by the earth which I inhabit, and by you that made me, that with the companion you bestow I will quit the neighbourhood of man and dwell, as it may chance, in the most savage of places. My evil passions will have fled, for I shall meet with sympathy! My life will flow quietly away, and in my dying moments I shall not curse my maker.' (*Frankenstein* 177)

However, Victor decisively rejects Frankenstein's wish although he is endowed with the biopower in his control. From this time onwards, the monster changes into an evil that leads to an apocalypse in the life of his creator Victor, who is find the hell to pay as a result of his unprecedented experiment, as Frankenstein puts: "I will revenge my injuries: if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care: I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth" (*Frankenstein* 175). As has been mentioned and quoted, this urge of Frankenstein to take revenge from his creator like that of Satan is what Bloom marks as "so crucial an influence upon Frankenstein, the novel's genre more closely resembles Jacobean revenge tragedy. What Frankenstein and his daemon ultimately

desire is revenge upon one another.", which again shows to what extent Mary Shelley is such a sophisticated female writer of her time (*Mary Shelley's Frankenstein* 8). Being in the grip of anger resulted from his loneliness, Frankenstein murders first Victor's brother William in quite a brutal way, then his close friend Henry Clerval and makes it look like Victor's own murder, and finally his wife Elizabeth by keeping his word: "I shall be with you on your wedding night" (*Frankenstein* 206). This also marks the shift of power from Victor, who has had all the power till this moment, to Frankenstein, who would keep the power when he utters over his creator to the very end just after his uttering to his creator: "Prepare! Your toils only begin; wrap yourself in furs, and provide food, for we shall soon enter upon a journey where your sufferings will satisfy my everlasting hatred" (*Frankenstein* 254).

In a nutshell, the loneliness of Frankenstein led by his powerful creator Victor inconsiderately paves the way for the monstrosity of Frankenstein and this, as a result, manifests itself in the apocalypse in the life of Victor, as Victor puts.

> By the sacred earth on which I kneel, by the shades that wander near me, by the deep and eternal grief that I feel, I swear; and by thee, O Night, and the spirits that preside over thee, to pursue the daemon, who caused this misery, until he or I shall perish in moral conflict. […] And I call on you, spirits of the dead, and on you, wandering ministers of vengeance, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me.'. (*Frankenstein* 250)

Bearing all these in mind, Foucault's idea of the 'Death of Man' & the 'End of Men' theory in the context of biopower/politics comes to full realisation considering the mad-scientist Victor Frankenstein in the context of biopower/politics which is embodied in the novel through close relationship between scientific hubris and the technological and scientific developments he makes use of to the very core. As a man of modern science who is portrayed as being endowed with all necessary scientific knowledge and necessary technological instruments of his time to realise his experiment to create monster Frankenstein, what he leads is the total destruction for his immediate surroundings that results in their death as has been witnessed throughout the novel in specific terms. However, this also opens the discussion of possible danger for those who are out of the immediate surroundings, as well. In this regard, it can also be suggested that while the death of immediate surrounding can be regarded as the 'Death of Man', the possible danger for those that will claim their lives fits well in the 'End of Men' theory of Foucault as direct response to breaching the limits of what

should not be crossed. This is exactly which corresponds clearly with what Foucault suggests and warns humanity against the imminent apocalypse that will be revealed as the ultimate end of men as will be resulted directly by humankind.

From a different perspective, the apocalyptic vision of Shelley in her *Frankenstein* can also be put in the context of Foucault's theory of panopticism to show the apocalyptic result stemming from power relations as is the case with both the monster Frankenstein and its creator Victor Frankenstein - they both serve to depict the intrigue web of power as Foucault stressed. As panopticism enables one to gain and maintain power through complete surveillance, this is noticed in the very same manner in *Frankenstein* interchangeably. While it is first Victor Frankenstein who keeps a close eye on his creation Frankenstein and eventually empowers himself as his master in the eye of the creature in the very beginning of the novel, this role reverses through the end of the novel in favour of the creature Frankenstein placing him as "omniscient creature" that "leads cast as the centralised eye of power" (Marshall 257), thus making him more and more powerful than his creator to such an extent that he claims the lives of Victor Frankenstein's relatives, his best friend and even his fiancée Elizabeth Lavenza, all of which can best be put as apocalypse resulted from yearning for more power that is inherent in humankind. In a way, Frankenstein becomes the powerful that manipulates the acts and decisions of his creator Victor Frankenstein. In this context, Frankenstein as a precursor to apocalyptic fiction fits best regarding its warning against the threats of power in sake for the humanity – do not exceed the limit in any ways!

Except for this interpretation, the two key terms "monster" and "monstrosity" also shed light upon the socio-cultural discourse of the period when Shelley pens the novel in an apocalyptic vein. In this sense, one common point between the terms is revealed in the need of a writer for the creation of a monster or monsters in her work on purpose simply to put enormous stress on the socio-cultural discourse of the period, namely the Industrial Revolution (1760-1840) and the French Revolution (1789-1799). In accordance with the widespread socio-cultural discourse of the period Shelley witnessed and with her need to respond that period, monster Frankenstein serves the purpose. In fact, monsters are always exposed to reformulation and the depiction of monster/monstrosity has been a key element for the writers to apply all the time, as Bizuleanu suggests that "the myth of the monster has been constantly

reformulated over centuries, especially due to causes leading to the emergence and perception of what is monstrous" (209). Including the power of imagination in its emergence, writers engage in creating monster characters to interpret some bizarre circumstances that are quite incomprehensible, as Hamilton utters:

> As people began to explore the world around them, the unknown held both excitement and fear. … Mariners returned from ports unknown with tales of giant sea monsters. Stories of never-before-seen creatures were often turning the animals into monsters of folklore and legend. As the centuries passed, scientific knowledge and understanding brought answers to many of the questions surrounding unknown creatures. However, puzzles remain. (4)

As is stressed, such monsters have become part of either cultural tradition or folklores that have been first conveyed through word of mouth and were then recorded to be transmitted to later generations. In accordance with Hamilton, Cohen' claim regarding the term 'monster' as cultural phenomenon is also quite noteworthy, as he states that:

> The monstrous body is pure culture. A construct and a projection, the monster exists only to be read: the monstrum is etymologically "that which reveals," "that which warns," a glyph that seeks a hierophant. Like a letter on the page, the monster signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again. (4)

Considering "monstrosity", the stress is again put on the socio-cultural context and discourse of the period when the monster is created. One of the critics who support this idea is Alexa Wright in her book *Monstrosity: The Human Monster in Visual Culture* (2013), in which she claims that "monstrosity" comes to depict a "visual phenomenon" of a historical and cultural context "in which the body of the monster can act as a visual image of social and political disorder", as she expounds her claim clearly:

> Within a worldview that understands the 'normal' human body as an ideal physical and symbolic expression of certainty and order in society, the body of the monster has historically represented that which is disproportionate, or out of place. In fact, all the strange, uncertain and often monstrous bodies … owe their symbolic power, and perhaps even their existence, to the traditional understanding of the 'normal' human body as a legible and significant structure. As a counterpart to the rational order of the 'normal' body, the deformed body of the monster visibly manifests troubling boundary confusions in the form of excess, deficit or bizarre and illegal combinations. (48)

Taking all these into account, it can be suggested that the "modern myth" of Mary Shelley she creates with her novel Frankenstein, *or the Modern Prometheus* reflects the socio-cultural discourse and the context of her period with her stress on the man-

made monster Frankenstein - to criticise the state of society; to reflect the world of her times and, most importantly, to make people aware of it with the simple notion that her novel Frankenstein is "a living myth because it contained more fruitful possibilities in its story" (Baldick 3). This is far more strengthened with Foucault's involvement in the discussion of 'monstrosity', for whom it depicts the state of societies around humanity, in his quest for the answer of what the real question of monstrosity is, as follows:

> From the middle ages to the eighteenth century […] the monster is essentially a mixture. It is a mixture of two kingdoms, the animal and the human: the man with the head of an ox, the man with bird's feet – monsters. It is the blending, the mixture of two species: the pig with a sheep's head is a monster. It is the mixture of two individuals, the one who has two heads and one body, or two bodies and one head is a monster. It is the mixture of two sexes: the one who is both male and female is a monster. It is a mixture of life and death: the foetus born with a morphology such that it cannot live, but which however manages to live for a few minutes or days, is a monster. Finally, it is a mixture of forms": the person who has no arms or legs, like a snake, is a monster. Consequently, the transgression of natural limits, the transgression of classification, of the table, transgression of the law as a table: this is actually what is involved in monstrosity. ("*Abnormal*" 63)

All the connotations related with 'monster' and 'monstrosity', for Baldick, are in close relationship with "some of the central and most pressing problems in modern history" of the period Mary Shelley witnessed (5), such as "doubts about the knowledge (45) and "a late product of controversy generated in Britain by the French Revolution" that arose fear (17). Considering what Baldick suggests, it can be stated that the significance of Shelley's depiction of 'monster' and 'monstrosity' lies in the criticism of the society with the appearance of the monster and his deeds. Symbolically, she seems to allude to the society of her time with a criticism that the society she witnesses is not as perfect as she imagined.

Then, Taking Cohen's but especially of Alexa Wright's claims and bearing new-historicist approach in mind, it becomes clear that Shelley's monster *Frankenstein* as an embodiment of Foucault's theory of biopower has much to do with the French Revolution beyond Industrial Revolution which Shelley herself was also under full influence. For many critics, Frankenstein reflects the French revolution by presenting "a radical re-imagining of major symbols and figures inherited from the revolutionary debates of the 1790s and early 1800s" in respect to "the revolution controversy" that Mary Shelley was influenced to the core by the works of Edmund Burke, his father William Godwin, her mother Mary Wollstonecraft, and Thomas Paine (Allen 13), as

Baldick also highlights in his book *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* in detail:

> Telling the story of a monster out of control of its philosophical creator, Frankenstein reanimates recognisably the terms of the debate over The French Revolution. As Lee Sterrenburg has argued, the monster is derived from the lurid imagery of Burke's counter-revolutionary polemics, but manages at the same time to voice the opposing views of Mary Wollstonecraft and others, indicating the prevailing system from the standpoint of the oppressed and the outcast. The mythically productive equivocation of *Frankenstein* appears to emerge ultimately from this double-indeed contradictory – derivation from contending political positions. (Baldick 54)

Youngquist's approach to the French Revolution that Mary Shelley reflects in her novel is centred on "the matter of normality" (29). He suggests that *Frankenstein* as a novel written in the Romantic spirit represents a "deviation" from the "proper body" with its monster and its focus on 'monstrosity' throughout the novel to depict the link between a healthy body and the deformations, which is later noticed that it is also the depiction of "the stability and power of culture" that Mary Shelley herself witnessed (12). This concern with "the stability and power of culture" is in close with the French Revolution that is touched upon by Edmund Burke, who was "British statesman, parliamentary orator, and political thinker prominent in public life" (Hosein 137), in his book *Reflections on the Revolution in France* in great detail. Burke puts forward the idea that the French Revolution was nothing more than an unnatural event that the world witnessed that led to "a great crisis, not of the affairs of France alone, but of all Europe, perhaps of more than Europe", as he himself highlights:

> All circumstances taken together, the French Revolution is the most astonishing that has hitherto happened in the world. The most wonderful things are brought about in many instances by means the most absurd and ridiculous; in the most ridiculous modes; and, apparently, by the most contemptible instruments. Everything seems out of nature in this strange chaos of levity and ferocity, and of all sorts of crimes jumbled together with all sorts of follies (9)

Stricken by the events that took place in France and foreseeing its catastrophic effects, what Burke believes as the after-effect of the French Revolution is simply the destruction of nature. As can be noticed, it is depicted as not merely a crime but also chaos and an anomaly in Burke's analysis. It is with this analysis that one can say that Shelley's aim in her novel *Frankenstein* appears to be to "challenge the political discourses that define, regulate, and enforce normality" with her monster Frankenstein for some justifiable causes, as Longacre also stresses that "[t]he proper body is what's at stake in the paranoid climate of 1790s England, dominating political and cultural

discourses of the time. Revolutionary France represents the monstrous deviation from this norm, the horrific other, threatening to infect England's healthy body like a disease" (230). Based on the understanding of Enlightenment at the heart of which lies human rationality, which feeds on the knowledge as supreme power, it can be commented further that Shelley's Frankenstein can be considered a clear depiction of both enlightenment -with the revelation of human as master over nature that "turns against the thinking subject itself", and the French Revolution – with the depiction of bravery to create a living that has ever been tested in full freedom (Adorno 20). In close link with the context mentioned earlier regarding the domino-effect relationship between Enlightenment and the French Revolution, it can be noticed that *Frankenstein* portrays French Revolution with regard to similarities between the revolution and the drives within the character Victor Frankenstein. As the revolution itself fed on the celebration of rationality and unprecedented scientific progress, Victor shows the same with his embodiment of rationality and self-confidence throughout the novel. It is this self-confidence within himself that eventually leads to betray his hubris in his quest for finding out "the cause of generation and life" (Shelley 30). As is the case with the eighteenth-century thinkers who sowed the seed of revolution, Frankenstein's hubris to create a living is ignited by the achievements of modern natural philosophers who "have indeed performed miracles" and "acquired new and almost unlimited powers" according to Professor Waldman (*Frankenstein* 46). In this regard, Horkheimer and Adorno's criticism of "the oblivious instrumentalization of science" (xv) as the main focus of the Enlightenment to unveil nature and other humans pays way for understanding the unprecedented experiment of Victor. Furthermore, if Edmund Burke's ideas are taken into consideration, it becomes clearer that Shelley also reflects her criticism over the French Revolution. As was the case with French Revolution that the public revolted against the monarchy that deprived its citizens of freedom, social inequality, the unjust rise of the bourgeoisie, Frankenstein revolts against his creator Victor by seizing the power. As the revolution cost many lives, Frankenstein's seizure of power costs three lives in the life of Victor. Beyond that, Shelley also takes reader's attention to her scepticism that the French Revolution can influence Britain in the worst way compared to France. As a political thinker and a leading proponent of British culture, constitution and custom, one single idea that Burke was busy with was to protect British culture against any French principles after the revolution that may influence Britain as he thought that "the very idea of fabrication of a new government,

is enough to fill us[them] with disgust and horror" – a discourse that resonates 'monstrosity' (44). As has been mentioned, Chris Baldick puts forward his idea in a similar manner with Burke on 'monstrosity' and its close connection with the French Revolution. For Baldick, "[t]he representation of fearful transgression in the figure of physical deformity" is the representation of the scepticism and fear caused by the French Revolution inasmuch as it nullifies the bod politic – king or queen as monarch (14). With his approach to modern connotation of the term monster as "not physiological but moral," in which a monster is "something frighteningly unnatural or of huge dimensions", what Baldick takes attention to is the dismemberment of the king or queen as head of the monarch – representative head in an organic human body, and the people - the body parts within this representative human body (10). It was that fear and scepticism some of the thinkers like Burke and writers like Shelley were instilled with. Believing the idea that this break up would result in complete disaster in Britain as was the case with France, Shelley seems to have mirrored her own fear and scepticism in her novel through the deeds of her monster Frankenstein by drawing him as a dissenter, who rebels his creator and all humankind around him, - a picture of total disillusionment with the result of the French Revolution (Verhoeven 28).

Within all the discussion of monster and monstrosity as is in close relationship with scientific hubris of the mad scientist Victor Frankenstein reflected as a pure result of scientific and technological advancements, another essential point that is in direct parallel with *Frankenstein*'s revelation of apocalypse is, no doubt, through the colonial discourse revealed especially with the depiction of monster Frankenstein as lonely, deformed and wretched being in the context of monstrosity, biopower in the light of new historicist approach. When the depiction of Frankenstein is reconsidered, it adds up to concept of 'otherness' within colonial discourse, as well. Beyond this, the colonial discourse is also highlighted with Robert Walton's voyage to the North pole where Frankenstein is met for the first time and defined as "a savage inhabitant of some undiscovered island (*Frankenstein* 24), as is also the case with Frankenstein's close friend Henry Clerval's interest in both orientalism and his wish to make career in the colonies (*Frankenstein* 74). However, of all these, Captain Robert Walton's voyage to North Pole serves as quite strong evidence for the colonial discourse *Frankenstein* seems to point out with a clear stress on the quest for a new land and power, as it reads:

> What may not be expected in a country of eternal light? I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever. I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of a man. These are my enticements, and they are sufficient to conquer all fear of danger or death . . . But, supposing all these conjectures to be false, you cannot contest the inestimable benefit which I shall confer on all mankind to the last generation by discovering a passage near the pole to those countries . . . or by ascertaining the secret of the magnet, which, if at all possible, can only be affected by an undertaking such as mine. (*Frankenstein* 3)

As it reads, one can clearly suggest that the quest of Walton for a new land is merely for power, to conquer the unknown with a belief that it will serve for all mankind to the very end, as Botting also stresses that "the North Pole as the region of beauty and delight, a region of eternal sunlight diffusing a perpetual splendour. This . . . fantasy of a paradisiacal Pole exerts an irresistible attraction for him and repels any fear of death and danger as it promises a realm of total unity, a place of complete undifferentiation" (131). If analysed closely, it can be commented that the novel has much to do with the idea of capitalism as direct result of both industrialism and colonialism indirectly with its stress on the power. Regarding what Parvanoma stresses that almost all colonial enterprises have some economic causes behind the curtain to become more powerful for its own sake in her essay "The industrial revolution was the force behind the New Imperialism" as has been mentioned (96), it can easily be commented that the colonial attempt as is witnessed in *Frankenstein* is quite interrelated with the idea of capitalism before its full wake that is directly infused by the idea of industrialism and colonialism, as can be evidenced by following questions waiting for satisfactory answers as to why Walton travels to North for search; what he wants to find in his search; if it is the colonial power or the power that will be gained through new raw materials that will enable the future generations live in peace and wealth? Although not clarified by Shelley clearly, all these references can be evaluated as one single revelation that signals the discourse of colonialism before its wake, which was not as active as was in the nineteenth century onwards, together with her clarification that colonialism and capitalism are the direct results of industrial revolution.

Leaving all these aside, the colonial discourse of the novel can also be well traced with the strange names frequently attributed to the creature – Frankenstein that renders him "the other", that is woven quite ironically if Gordon's interpretation is

considered, as it reads:

> It is also no accident that Shelley chose to name the tragic protagonist of her eponymous novel "Frankenstein." The Latin word *francus*, from which the name "Frank" and by extension "Frankenstein" emerged, means freedom. The novel's theme is enriched by the ill-fated creator's given name. Speakers of the English language already know what "Victor" means. Together, the names suggest freedom's victory. Or, if we stick to the actual order, they announce *victory's freedom*. If the second, why should the victorious, by chance, need freedom? Shouldn't freedom emerge from being victorious? Is this a case of existential irony where winner loses? As the adage goes, we should be careful about what we wish for, since receiving it may occasion misery. ("Decolonializing *Frankenstein*")

Although all these cannot be ignored in the discussion of colonial discourse of the novel, it is especially with the frequent use of dehumanising signifiers, such as "devil" (36), "wretch" (58) "monster" (59) and "daemon" (83) to address to Frankenstein that exactly positions him as subhuman or the other in the eyes of both his creator and the people he is surrounded with. This case can be best put if a pioneering French West Indian postcolonial theorist Frantz Fanon's idea of "the wretched of the earth" for the colonised, which is also the title of his work (1961), is considered. As is the case with Fanon himself as he writes in his book *Black Skin, White Masks* (1967) that "[t]he elements that I used had been provided for me not by 'residual sensations and perceptions primarily of a tactile, vestibular, kinaesthetic, and visual character,' but by the other, the white man, who had woven me out of a thousand details, anecdotes, stories", Frankenstein also bears the same fortune with his creation by a white man and his loneliness in complete difficulty bereft of hope, freedom and personality within the web of community he is quite French to. It can clearly be underlined that Mary Shelley conveys his prophetic and apocalyptic vision strongly, rendering her thesis a fact within the flow of time she could not experience. Within the discussion of colonial discourse in the context of biopower/politics in full guide of new historicist approach as has been discussed so far, it deserves to mention that the stress on 'the otherness' of Frankenstein due to his physical appearance takes one's attention to Foucault's discussion of racism as an instrument within his theory of biopower/politics in the context of monstrosity with the viewpoint that "[m]onstrosity allows conceiving strengthening life of population at the expense of eliminating the life of the 'inferior race'" (Compagna and Steinhart 136).

The racism in *Frankenstein* is the pure result of biopower put into practice by the mad-scientist Victor Frankenstein in his aim to create his monster Frankenstein.

With his depiction as (1) being larger and stronger than his creator, and (2) as dark and sinister in appearance has much to do with the racism revealed in the novel, *Frankenstein* serves as a text which "attempts to draw out an embedded racial message must begin where racism itself begins, with physiognomy" quite akin to a common description of a black man in both the literature of the West Indies and that of West African exploration with the depiction of his hair as "a lustrous black", his teeth as "pearly whiteness" and his lips as " straight" and "black", as is also stressed by Malchow in full vividness:

> By the early nineteenth century, popular racial discourse managed to conflate such descriptions of particular ethnic characteristics into a general image of the Negro body in which repulsive features, brute-like strength and size of limbs featured prominently. Frankenstein's creature, when we first see him, is defined by a set of cliches which might be picked out of such literature. His eyes are "dull yellow" and "watery", hair "a lustrous black" and "ragged", and his black lips contrast with "teeth of pearly whiteness". His skin was "in colour and apparent texture like that of a mummy". Mummies are, of course, ordinarily dark brown or black in colour, a fact which, following the Napoleonic excavations, led to speculation about the racial origin of the ancient Egyptian. (Malchow 102-103)

Within the same context, Foucault's discussion of "the break between what must live and what must die" can also be seen in the case of Frankenstein as is clearly revealed in Victor Frankenstein's decision not to create a female one as a spouse for Frankenstein, which, in a way, goes parallel with the idea of Foucault regarding biopower and racism: "The very fact that you let more die will allow you to live more" and "If you want to live, you must take lives, you must be able to kill" (*Society Must Be Defended* 255). Although Victor Frankenstein does not kill but he simply rejects the idea of creating a new monster as a spouse, which is directly related to Foucault's theory of biopower as "the power and the capacity to dictate who may live and who must die" (Campbell and Sitze 161), it can also be well associated with the idea of eugenics in the context of ending one's life based on the understanding of what eugenics had become during the Nazi regime in Germany – a justification of a systematic killing of people who were "socially defective and physically deformed" for the sake of improving German race (Cummings 14). Armed strongly with this claim, the close interrelationship between eugenics and biopower which is centred on 'limiting life' can be related to Frankenstein in two distinct ways as is revealed in both rejection of a spouse and eliminating any possibility for a generation of " a race of devil … upon the earth who might make the very existence of the species of man a

condition precarious and full of terror" accordingly as evidence of means of power over bodies formed by "explosion of numerous and diverse techniques for achieving the subjugation of bodies and the control of populations" to the extent possible just like the idea of 'eugenics' (*Frankenstein* 203; *The History of Sexuality, Volume I* , *Volume I* 140).

When all is considered so far, Foucault's theories related to power structure that are revealed through language, discourse and power/knowledge falls into place considering both Mary Shelley as a writer and Victor Frankenstein as a protagonist. While the language Mary Shelley uses enables her to depict the socio-cultural discourses of the period that provides the reader necessary context to analyse the period, Frankenstein embodies and symbolises the knowledge which enables him to create a living – proving him as the powerful to some extent. Therefore, the idea of Foucault that language creates discourse, and discourse creates power or power creates discourse becomes crystal clear throughout the novel.

All in all, it becomes crystal clear that Mary Shelley as a female Romantic writer fits well to be considered a prophet of the future and proves herself as one of the forerunners of secular apocalyptic fiction in the world of literature with her sheer apocalyptic revelation in *Frankenstein*. Taking all context, she witnessed as source of her masterpiece, *Frankenstein* (1818) well deserves to be Shelley's first apocalyptic fiction in equal terms with her novel *The Last Man* (1826), which is also acclaimed today as the forerunner of the apocalyptic fiction. Within the analysis of *Frankenstein* in the scope of New historicism and Foucauldian biopower/politics, it has been witnessed that Frankenstein as a monster created by the mad-scientist Victor Frankenstein is the full embodiment of one's endless pursuit of knowledge that results in everlasting scientific hubris that reveals itself as the chief cause of practicing biopower, and which therefore leads to apocalypse, and thus being the representative novel that depicts what happens when biopower is practices, and answering this with the 'Death of Man' as start of apocalypse and the 'End of Men' as ultimate end. As has been witnessed in the history of humankind, the result of this scientific hubris is first evidenced by the industrial Revolution in the history of humankind and followed by its aftereffects throughout the history which are still debated today as factors that paves way for the apocalypse, and all these are skilfully fictionalised by Mary Shelly in her novel *Frankenstein*. As has been covered throughout the chapter, the

developments in the science and technology are covered and stressed by Mary Shelley within her title as a Romantic writer in a very negative aspect as causes of the ominous apocalypse waiting in store for humanity. As has clearly been stressed under the concept of monstrosity based on its interrelationship with biopower/politics, Shelley's revelation and vision of apocalypse with the monster Frankenstein meets the reader as not only the advent of creation of a monster but also the ignition of some possible outcomes relevantly, as has been pointed out within the discussion of panopticism, colonialism/imperialism, capitalism and eugenics in relation with racism that are triggered by the idea of Industrialism after the Industrial Revolution, as what Daggett suggests, as steps and parts of the process that first leads to creation of monster then ends up with complete disaster – apocalypse. As the creation of the monster has been linked with Foucault's theory of biopower, its life and experiences after the creation has been interpreted within the discussion of colonial/imperial discourse of the novel as the layers of biopolitics considering what Foucault suggests. In this regard, it's clearly been witnessed that monster Frankenstein as pure practice of biopower is conceived as the full embodiment of 'the other' that is left all alone in need of his master and with no guidance throughout the novel within the colonial/imperial viewpoint. Although Mary Shelley did not actually witness Darwin and his followers - which were much later her time, except for Erasmus Darwin with only slight footsteps on the basis of evolutionary ideas, the inspiration she held for her novel forms the basis in the context of evolution, that would later be what would be known as theory of evolution by Darwin and his followers. Put it another, it has been concluded that her prediction and reflection of what would be in store for humanity is based on the idea of evolution as is evidenced in the process of evolution the monster Frankenstein is goes through, which is evidenced in his development from animal-like creature to humanlike living that can speak, think and act in accordance with reason throughout the novel. Thus, Shelley does not only create an everlasting myth as 'Modern Prometheus' but also predicts and warns humankind against the possible scenario of apocalypse resulted simply from transgressing the limits humankind for the sake of power and hubris as does the apocalyptic revelation in secular apocalyptic literature. It has also been concluded that monster's act of murdering those in the vicinity of Victor Frankenstein and his wandering all alone being unattended highlights the explicit threat of the monster alludes first the 'Death of Man' with the death of Victor's brother Ernest Frankenstein and second 'End of Men' with a series

of murders of his friend Henry Clerval and his wife Elizabeth Lavenza with a threat of possibility of other murders of those who may be opposed to monster. Beyond all these, Mary Shelley also sheds light on the socio-cultural and historical context of the period she experienced that are manifested by following new historicist approach, as is the case with French Revolution analysed and discussed in the context of monstrosity as a historical fact recorded in history. Last but not least, although it seems at first glance that Victor is more powerful than the creature as is proven by his ability to create a living, this simply goes into reversal of roles between the creator and the created as change from being a subject/controller to an object being controlled as Foucault suggests. this is revealed in the novel when the monster seizes the ultimate power with a stroke of Shelley's pen that Victor could not take into consideration, which has also been interpreted as the 'survival of the fittest' and 'struggle of the existence' of the monster to be concluded that it is the monster who can survive with no threat but Victor and others in his circle who easily cannot. Embracing all these, *Frankenstein* as a novel, which was written centuries ago, still keeps its own as a prophetic work of letters with its apocalyptic vision and revelation that warns the humanity with its mere validity even in twentieth century today – to keep away from disregarding the fine line, which today manifests itself in bioengineering or similar other practices for the sake of power due simply to violation of what is suggested by science and technology as rationale that is to the benefit of humanity.

CHAPTER 3: A WARNING FROM PAST TO FUTURE: A WELLSIAN PROPHESY OF IMMINENT APOCALYPSE

> "Whoever fights monsters should see to it that in the process he does not become a monster. And when you look long into an abyss, the abyss also looks into you." (Nietzsche 89)

> "And much may be done to change the nature of man himself. The intelligence which has converted the brother of the wolf into the faithful guardian of the flock ought to be able to do something towards curbing the instincts of savagery in civilized men." (Huxley 36-37)

The two very significant quotations given above help one to delve deep into what Wells attempts to depict in his novel *The Island of Dr. Moreau* with his stress on 'monstrosity" as a pure result of the scientific hubris stemming from the series of advancement in scientific exploration recorded in the history of humanity with no limits. It is this very understanding that is revealed as being the direct result of technological and scientific developments that it also gave rise to industrialism, which later resulted in interrelated terms/concepts, such as imperialism/colonialism and capitalism, all which are covered by Wells in his novel. As has been clarified in Mary Shelley's *Frankenstein*, the very same idea that any attempt of humankind going too far than what is normal or safe ends up with apocalypse turns out to be the same significant apocalyptic revelation Wells also struggles to convey throughout his novel in the context of biopower/politics that clearly feeds on Darwin and his followers' ideas on the theory of evolution.

Having been written long after *Frankenstein*, *The Island of Dr. Moreau* can be regarded as a sequel to *Frankenstein* with its particular focus on the biopower applied for the creation of humanlike animals – this is what sets two novels apart in the context of Foucauldian biopower, created by a mad scientist Dr. Moreau. First and foremost, this novel seems to play an important role with its vivid depiction of a man-made apocalypse in the world of apocalyptic literature when compared to Frankenstein. With an eye to its dire prediction of an imminent possibility of a scientist/scientists' attempt to create humanlike creatures in the future, which will possibly plunge humanity into an apocalypse, the novel presents "a frightening look at what life might be like after a cataclysmic disaster" (Fichtelberg 194). This is exactly what is proven with the death of almost all the characters on the island at the very end of the novel. It is also within this context that the apocalyptic revelation presented by Wells lies in – to be cautious

of any creation of a new living with experiments on animals of which control cannot be maintained or secured as is wished.

As has been applied as a guide to depict layers of meaning within a text in *Frankenstein*, New Historicism as a theoretical approach regarding the socio-cultural and historical context of the novel and its author will be taken into consideration to depict the age and its reflection on the text and the author from possible aspects so that apocalyptic vision and revelation of Wells as a pure result of industrialism and its aftereffects become clear.

3.1. Contextual Overview of the Novel

With a deep and clear insight into to one single question that still gnaws at the very back of one single individual as to what happens when animals are humanised in search of power disregarding his/her limits, *The Island of Dr. Moreau* answers all the waiting questions in one simple answer as such process(es) will end up with severe apocalypse. This is evidenced by him in his startling revelation in the novel that the possible effects of creating humanlike creatures will follow a risky series of events and these will be the direct reason of idea that should be regarded: "human nature and the dysfunctional state of modern society might lead to a disastrous misuse of technology" that may lead to inescapable start of the process(es) that will pay way for the imminent apocalypse (Bowler 1).

In this regard, it can be called only second to Mary Shelley's *Frankenstein* in respect to both biopower/politics and the severe depiction of apocalypse that follows as a result of industrialism and the following outcomes of this development recorded in the history of humanity that had ever been witnessed till that time. Although it differs from *Frankenstein* with its focus on the animals this time, *The Island of Dr. Moreau* follows the very same traits with its depiction of secular apocalyptic fiction mingled with characteristics of gothic elements within the frame of science fiction. As has been in the previous chapter, this chapter will also put stress on the imaginary but possible depiction of apocalypse in H. G. Wells's eyes that will be revealed under the guidance of new historicism by taking historical, socio-cultural, biographical and literary context of the novel into full account based on Michel Foucault's theory of biopower/politics.

> I am so sad for my country, for this great wave of civilization, 2000 years, which is now collapsing, that is hard to live. So much beauty and pathos of old things passing away and no new things coming: ... the past, the great past, crumbling down, breaking down, not under the force of the coming buds …. For the winter stretches ahead, where all vision is lost and all memory dies out (qtd. in Meyers 378).

Those were the words that spilt out by D. H. Lawrence for his depiction of the new period as mere reflection of total apocalypse in full accordance with H. G. Wells prophesied before him, which, in a way, proves Wells right about his anticipation of the apocalypse that was on its way that Lawrence witnessed. As is the case with Mary Shelley and many others, it is also true to suggest for H. G. Wells that *The Island of Dr. Moreau* is a pure product of his time that was shaped simply by the context of his time. Having been an eyewitness to Victorian era which underwent some crucial socio-cultural and historical facts, as is manifested clearly in colonialism/imperialism at their peak, and scientific and technological advancements to such an extent that had ever been witnessed, as is purely revealed in the studies and practices of vivisection stemmed from the theory of evolution by Darwin and his followers, *The Island of Dr. Moreau* today comes to highlight the apocalyptic danger of bioengineering and possible relevant negative developments, which meets the reader as his crucial warning to humanity that still keeps its significance, as Bergonzi puts his finger on by commenting that "Wells's visions of the future were apocalyptic, even terrifying, and he found the prospect of disturbing his readers very satisfying" (*H.G. Wells: A Collection of Critical Essays* 3).

As is clearly depicted in his novel *The Island of Dr. Moreau,* Herbert George Wells reflects the essence of late nineteenth century – an age of evolution, devolution and fin de siècle, with his stress on the imminent apocalypse that can be hastened through the scientific transgression of boundaries for the sake of power that is revealed in scientific hubris, and which will plunge all humanity into full catastrophe that humanity is liable to be exposed to.

As Lord Alfred Tennyson writes in his poem "Carmen Saeculare: A Jubilee Ode" that defines the Queen Victoria as "the Patriot Architect" and describe the Golden Jubilee as the mere product of her reign that centres on imperialism as "Some Imperial Institute" that "may speak to the centuries" (Tennyson, lines 42-51), Victorian age introduced England to "major technological and scientific advancements that transformed the bases of society" (Cáffaro 30), which is put in the words of Queen

Victoria's wish of "lasting emblem of the unity and loyalty of my Empire" (qtd. in Lancefield 221).

Born in 1819 in Kensington Palace in London as an only child to Edward, Duke of Kent and to Princess Victoria of Saxe-Coburg-Saalfeld, Victoria - Alexandrina Victoria in full, served her nation as a queen of the United Kingdom of Great Britain and Ireland between the years 1837–1901 and an empress of India between 1876–1901 after having been ascended to the English throne just after her uncle William IV, who had no heir to succeed (Rappaport 443). Stimulating such an unparalleled development in the history of England regarding industry, which is equal to technological development, and science that were both revealed in economic prosperity at full tilt, Queen Victoria has been celebrated by her nation both as "the mother of her people" (Strachey 28) and a queen whose spirit is still commemorated within the title ascribed to Nineteenth Century England as a sign of respect - a Victorian Age (Ashley 92), as Macdonald refers to the causes of this deep respect in detail:

> The Britain she left behind at her death was a very different place than when her reign began. She had presided over a period of unprecedented development in industry and science – innovations including the railways, steam-powered ships, gas lighting, the telephone and major advances in manufacturing methods had brought life into a completely new era. Of course, all these things were exported across the empire, which at its peak encompassed a quarter of the world. For the British people, the ever-present Queen Victoria had come to symbolize self-confidence, not just because they belonged to a colonial power, but also because as such they believed they were bringing 'civilization' to the dark corners of the world. (Macdonald 187)

Although the age is commonly analysed and interpreted under one umbrella term as "Victorian Age", some historians consider that it is far more useful to divide it into three segments in their searches as follows: the Early Victorian Age (1830s - c.1850) in which "accelerating political and social reform; establishing the economic and infrastructural foundations on which later developments" were dealt with, the Mid-Victorian Age (1850s–c.1880), of which the main concerns were Free Trade' in full scale; main social and cultural developments; the reign of the imperial power in dynamic phase", and the Late Victorian Age (1880s–1901), through which England witnessed "proliferation of tensions and anxieties, decline in confidence; increase in imperial and economic competition from the United States and other European nation states; growth of industrial unrest and extra-parliamentary opposition; the exigence of the 'Irish Question'" (Widdowson 107).

As has been highlighted, Queen Victoria serves as a symbol of this age which reveals itself as an age that abound in huge national prosperity followed by unparalleled industrial, technical and scientific development witnessed in the United Kingdom of Great Britain and Ireland – that have her deserve to be called the succession of the Long Eighteenth Century, as is stressed by Twain in his visit to London during the Diamond Jubilee celebrations to honour the sixtieth anniversary of Queen Victoria's reign: "British history is two thousand years old, and yet in a good many ways the world has moved farther ahead since the Queen was born than it moved in all the rest of the two thousand put together. … She has seen more things invented than any other monarch that ever lived" (Arnstein 596). As a queen of the United Kingdom for a long time with the longest reign, succeeded by the present-day Queen Elizabeth II, Queen Victoria has also much to do with the present day British socio-cultural developments and historical events Victorian Age experienced, such as industrialism, the rise of Capitalism, Imperialism and Darwinism followed by religious doubt, the role of women – the women question (Choudhury 233).

Having witnessed an enormous advancement that has ever been witnessed before in her history, England was on her way to meet great changes in the fresh new century he was to meet after the death of her Queen Victoria on January 22, 1901, and the accession of her son Edward VII as the King of England on 9, 1902. It was the opening of the twentieth century that would witness some radical breaks with the Victorian England, such as her position as a factory to the world, her imperial power that reached its zenith, as W. E. Henley praises that period in his poem by referring to England as not only the "Mother of Ships" and "Chosen daughter of the Lord", but also divine "Spouse-in-Chief of the ancient Sword" (Henley 231). Due to approaching World War I, the spirit of the period was not as hopeful and peaceful as was during the Victorian period, but in the grip of melancholy mixed with full anxiety and doubt, which is best encapsulated by Middeke and Pietrzak-Franger as "a feeling of utter displacement, alienation, and indeed melancholy, an uneasy sense that something was irretrievably lost on the way of progress" (4), as is also best portrayed by Matthew Arnold in his poem "Stanzas from the Grande Chartreuse" as a country "Wandering between two worlds, one dead, / The other powerless to be born" (*Dover Beach and Other Poems* 288-89).

As Arnold's poem stresses, England born into a new phase full of developments that shaped and gave new direction to her fate in many aspects. It was an age that was shaped greatly with Industrialism that gradually led first to rise of Capitalism and then of Imperialism as its last phase in a domino effect that are all interrelated with each other. Then, she witnessed a radical change in its development that would be characterised as a period during which "the old Britain and the old world broke apart" (Black et al. 131). In the light of such a breathtaking era that witnessed such series of unprecedented phases, H. G. Wells cannot be regarded as being indifferent to all these events that he was well aware while he was writing *The Island of Dr. Moreau* with his analysis of every development as coming of the apocalypse.

As Mary Shelley's *Frankenstein* responds to scientific developments The Long Eighteen Century witnessed, H. G. Wells's *The Island of Dr. Moreau* reflects the scientific background that influenced him to such a degree that one cannot disregard his choice of a 'mad scientist' and the experiment of this mad-scientist on several animals through practices of vivisection in the context of the theory of evolution. These choices help him much in his quest for both apocalyptic vision and the revelation he still presents humanity to be taken heed of.

Along with the changes in social, economic and cultural changes, the Victorian Age was deeply concerned with theories of evolution to understand the natural world and the place of humankind in it, which was first ignited by an inspiration by Prince Albert, husband of the Queen Victoria, in one of his speeches regarding his concern with the science and technology, as it reads: "His reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs His creation, and, by making these laws his standard of action, to conquer nature to his use; himself a divine instrument" (Albert 111). As is clearly hinted, Prince Albert was in favour of technological and scientific development that had never been aimed before. In his speech, he wants "the knowledge acquired becomes at once" to be "the property of the community at large" on their road to becoming more and more powerful as a nation by focusing on the single fact that "knowledge was confined to the few, now they are directed on specialities, and in these, again, even to the minutest points" (Albert 111).

In this search for understanding and discovering 'the minute points', one significant man of both science and letters who came into prominence was, no doubt,

Charles Darwin (1809-1882) – in full Charles Robert Darwin, whose ideas later lay the ground for social Darwinism, eugenics and vivisection, as Darwin himself stresses in the words of Bacon quoting from *Advancement of Learning* (1605) in his book *On the Origin of Species* (1859):

> 'To conclude, therefore, let no man out of a weak conceit of sobriety, or an ill-applied moderation, think or maintain, that a man can search too far or be too well studied in the book of God's word, or in the book of God's works; divinity or philosophy; but rather let men endeavour an endless progress or proficiency in both.' Bacon: Advancement of Learning (qtd.in Darwin 4)

Along with all these scientific advancements in nineteenth century under the influence of Darwin's theory of evolution, one crucial progress was witnessed in surgical technology that aimed at analysing the operation of living system through anatomy by dissecting parts of a living system – animals, or, put it another way, it was "the practice of subjecting live animals to cutting operations, especially for physiological or pathological knowledge" (Nagel and Nocella 139). The idea of vivisection lies merely in Darwin's assumption that they have considerable similarity with human race – "the similar aspect of the nervous system and other bodily organ-systems" (Birch 40). However**,** no matter how good intention seemed to be behind this practice, it became a matter of controversy during the Victorian age and it still continues today in the twenty-first century, as is the case with the feminists in England who belied that vivisection is simply "a crime against God's creatures" (Demello 183) in the belief that "[t]he issue of women's rights and anti-vivisection has blended [in the late nineteenth century] at a level which was beyond conscious awareness, and continually animals were seen as surrogates for women who read their own misery into the vivisector's victims" (Lansbury 128). This was later followed by the strong opposition of respected philosophers, such as Peter Singer, Tom Regan and Stephen Clarke, whose attempt was to keep "growing activism for antivivisection movement around the notion that animals were bearers of inalienable rights, which morally cannot be compromised for human advantage" (Hilton et al. 94). Today 'vivisection' is regarded as nothing rather than human abuse and exploitation of animals, but brutal torture for live animals, as Chiras illustrates: "Vivisection, an outdated and cruel form of biomedical research, is the purposeful burning, drugging, blinding, infecting, irradiating, poisoning, shocking, addicting, shooting, freezing and traumatising of healthy animals" (17).

These were all the scientific developments under the influence of Darwin and his followers that the Victorians witnessed to the very core Wells puts his finger on throughout his novel. As it was for Victorians and H. G. Wells, the influences of all these socio-cultural, historical and scientific developments recorded at the time of Wells are still matters of debate among scholars that cannot be disregarded today in the simple belief that these will continue to shape the future for the next generations especially in the fields of bioengineering and genetics, as has recently been evidenced by Dolly the Sheep (1996 - 2003).

> H. G. Wells was a thinker and an outspoken critic of the British political establishment. As a novelist, journalist, sociologist and popular historian, he was one of the century's most influential commentators on the shape of the society, morals, philosophy, and religious beliefs. (Calder 105)

H. G. Wells was born on 21 September 1866 as a third son to Joseph Wells - a former gardener, "an unsuccessful tradesman though accomplished cricket -player", and to Sarah Neal Wells – "a former ladies' maid" (Smith 34), in Bromley, Kent - which later became "a vivid description of the process of suburbanisation and its impact on a sensitive mind" in his early age that he would reflect in all his novels (*An H.G. Wells Companion* 4).

Engraved his name as one of the most distinguished figures in his time as "a writer with several identities that are intermingled in his creativity: social novelist, comic novelist, controversialist, forecaster of the future and historian of humankind" and outspoken socialist, words fall short to define Herbert George Wells both talent and significance in the world of literature (Draper 1). Being unique in his choice of topics and focus ranging from time travel, alien invasion, invisibility, and bioengineering in his novels, he is appreciated in the world of letters to such an extent that he is still called either "the Father of Science fiction" together with Jules Verne and Hugo Gernsberg (Nemo 1), "modern myth-maker" with his novelty in the world of letters (Haynes 5) or 'the Shakespeare of science fiction' as Aldiss and Wingrove calls him (133). Herbert George Wells, known best as H.G. Wells, still continues to shed light on the possible apocalyptic future calamities with his powerfully wielded literary talent and the social awareness blended harmoniously with his prophetic vision on a global scale as a twentieth century writer revealed in his works.

As a child to a poor or lower middle-class, his inquisitive stance and imaginative power were shaped largely by his mother and father who added much to

his outlook on life and his creativity in different aspects. While her mother's fanatical devotion to religion made him protesting and inquisitive of every fact that would later lead him to be fascinated "by the way the findings and methods of science cast doubt on old religious assumptions and suggested possibilities of changing the human condition" (Draper 2), his father shaped his way of analytical thinking by urging his son to read and observe the nature in detail (*A Preface to H. G. Wells 19*-22), which is best evidenced by his father's attempt to make him both walk and observe the minute details of nature during his convalescence after breaking one of his legs at the age of seventeen that would later bring him closer to the studies of Darwin and his followers (Smith 34). However hard it was for his family to provide their son with the best education during that time, H. G. Wells could receive some education that started first in a dame school in Bromley, and then continued in an establishment called Morley's Commercial Academy for Young Gentlemen, where "the education which by modern standards would be considered woefully deficient" (*An H.G. Wells Companion* 6).

An important turning point in his life that would influence his career both as a writer and science teacher was his acceptance to the Norman School of Science on a scholarship - now the Imperial College of Science and Technology where he studied mainly biology, but also chemistry, physics, geology, and astrology, all of which added much to his intellectual development in his career as a sci-fi writer. Most importantly, it was during his years in that school that he had chance to meet first with T.H. Huxley as his teacher, "the chief apostle in late Victorian England of the theory of evolution put forward by Charles Darwin and a tireless champion of science and scientific education" and the theories of Charles Darwin through T.H. Huxley (Wagar 2), which would all be adapted well by Wells and reflected in his essays, such as "Human Evolution, an Artificial Process" (1896) and "Morals and Civilisation" (1897), and in these following novels: *The Time Machine, The Island of Dr. Moreau, and The War of the Worlds*. (McCarthy 197). Along with these two eminent men of science, Aldous Huxley's brother and Wells's friend, Julian Huxley, has much to do with H. G. Wells's development as a sci-fi writer with their mutual discussions on the fear of a threat that can emerge on the blend of science and biology, as is referred by Bowler: "They feared the application of science, but couldn't agree on whether the greatest threat came from its misuse by the military or by a totalitarian dictatorship. In the latter case, Wells's own vision of a rationally ordered world became the nightmare" (17-18).

The significance of H. G. Wells also lies in his firm predictions ahead of his time regarding both scientific and technological inventions and the ideology that would be adopted by the future rulers as evidenced by both Costa and Bowler in their analysis of H. G. Wells. For Costa, H. G. Wells keeps his own as a prophet of the near future with his ideas that some scientific and technological developments would result in complete catastrophe that would be an apocalypse ever been witnessed:

> The man who had 'invented' tanks, aerial warfare, and the atomic bomb portrayed white-suited air-borne Samurai who would be custodians of the automated world to come. In Germany, even as Wells prepared his scenario, Hitler was writing one of his own; and the Western World was plunging to its own Armageddon. That Wells knew that disaster was close at hand is indicated by the wry, semi-comic irony of a trio of novels written during the decade before Germany invaded Poland" (141).

In the same manner, Bowler takes attention to his imaginative power that enabled him to guess some "alternative ideologies" that would lead to catastrophe by ruler with their misuse of scientific progress and find some remedies for the deteriorating society in the grip of capitalism that was fed on industrialism to implement some reforms:

> H. G. Wells straddled the various genres of publication and anticipated most of the alternative ideologies. He wrote popular novels and campaigned endlessly to reform society along lines that would make the future better for all. He recognized that new weapons such as aircraft would transform war and make it far more destructive. He also agreed with those who feared that if there was no social revolution to redistribute the fruits of industry we might be driven into a world of ever-increasing inequality where science would be misused by the rulers. Yet through most of his life he retained the hope that humanity could transform itself through rational planning so that social and technological progress would accelerate into an ever-brighter future.

His success and position as a novelist and a prophet in the literary arena were to such an extent that he was well appreciated and followed by writers, such as Henry James, Joseph Conrad and George Gissing, as is evidenced clearly by Conrad in his letter to Wells:

> One can always see a lot in your work - there is always a 'beyond' to your books - but into this (with due regard to theme and length) you've managed to put an amazing quantity of effects. If it just misses being tremendous, it is because you didn't make it so - and if you didn't, there isn't a man in England who could. As to b - furriners they ain't in it at all. I suppose you'll have the common decency to believe me when I tell you I am always powerfully impressed by your work. Impressed is *the* word, O Realist of the Fantastic! whether you like it or not. And if you want to know what impresses me it is to see how you contrive to give over humanity into the clutches of the Impossible and yet manage to keep it down (or up) to its humanity, to its flesh, blood, sorrow, folly. *That* is the achievement! In this little book you do it with an appalling completeness. (*The Critical Heritage* 60)

Died at the age of eighty in 1946, he has been considered much a man of the twentieth century who would have written more than what he had already written to have shed light on the time ahead of him although he started his writing career in 1890s, as Bergonzi highlights definitely that "Wells did begin life as a writer in the eighteen-nineties. If, like his friend Stephen Crane, he had died in 1900 he would already have been established as the author of more than a dozen short novels and collections of stories or essays" (*The Early H. G. Wells* 1). Having written over thirty novels, seventy short stories, and nonfiction on a wide range of topics, including sociology, education, science, history, political thinking, and journalism, Wells is regarded as one of the most striking, productive and influential science fiction novelists who is believed to have opened one door of many doors pertaining to science fiction genre to such an extent that the quantity of his work is considered "no less remarkable than its breadth" (Draper 1) endowed with such an unprecedented imaginative power. This is best clarified by Orson Scott Card in his quest for the answer to his question "Why are the writings of H. G. Wells still in print, still important, still worth reading today?", for which the pure answer lies in the fact that "[t]oday there are hundreds of different doors into science fiction. But at the beginning, there was only one door, and H. G. Wells was the one who turned the key, opened it, and stepped through, showing everyone else the way" (xx). Some of his best-known novels that has always been appreciated include *The Time Machine* (1895), *The Island of Dr. Moreau* (1896), *The War of the Worlds* (1897), *The Invisible Man* (1897), *The First Men In the Moon* (1901), Kipps (1905), *Tono-Bungay* (1909), *Ann Veronica* (1909), and *The History of Mr. Polly* (1910).

As an acclaimed novelist, journalist and political thinker whose ideas were influenced greatly by men of science, such as Darwin, T. H. Huxley and his followers, and men of letters, such as Shakespeare (1564-1616), Daniel Defoe (1660-1731), Jonathan Swift (1667-1745) and Robert Louis Stevenson (1850-1894) to the very core, H. G. Wells (1866-1946) is considered a groundbreaking man of letters with his 'newness' he reflected in science fiction with his scientific romances in the world of literature, as Batchelor indicates: "It is as though history, as it turned the corner from the nineteenth to the twentieth century, released a new kind of man with a new kind of outlook" (Batchelor 119). Wells's novel *The Island of Dr. Moreau* as one of the concrete examples of the scientific romances within the science-fiction genre places

him as not only a late Victorian or Edwardian novelist or a fin de siècle novelist who was the precursor of the forthcoming movement 'Modernism' that would come to fore in the twentieth century, but also a writer of apocalyptic fiction.

It is commonly agreed by scholars that Wells in his novel *The Island of Dr. Moreau* was deeply influenced by one of the foremost prose satirist Jonathan Swift's *Gulliver's Travel* (1726), of which original title is *Travels into Several Remote Nations of the World*, and Robert Louis Robert Louis Stevenson's, in full Robert Louis Balfour Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), and Mary Shelley with her novel *Frankenstein* (1818). Regarded as one of the best representatives of the nineteenth century with its focus on the heated debate on human evolution, which stemmed from scientific and technological advancements, and its advancement that will end up in full degeneration, as is the case with *The Strange Case of Dr. Jekyll and Mr. Hyde that* centres on "preoccupation with the evolutionary thinking" and the possibility the science together with technology as its revelation can go beyond what has already been witnessed (Tiziano 243), as is also stressed by Greenslade:

> Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) exploits the indeterminate relationship between subject and threatening 'other', by showing how fatally that relationship might be inverted. And a 'scientific' fable, such as Wels's *The Island of Dr. Moreau* (1896), explores the sensational possibilities of reversion by annihilating the dividing line separating man and beast through the empowering hubris of vivisection. (74)

On the other hand, Swift's satirical approach in the last visit of Lemuel Gulliver to the Houyhnhnms – "rational equestrians" and the Yahoos – "seemingly human yet animalistic" creatures seem to be what had drawn the attention of H. G. Wells (Harris-Fain xi). This very similarity in *The Island of Dr. Moreau* is noticed in the depiction of both Houyhnhnms and Yahoos in Swift's prose satire *Gulliver's Travels* (1726) with respect to Houyhnhnms that are depicted as highly intelligent society formed by horses that underlines the fact that animals can be rendered as intelligent as human beings, and to Yahoos that are depicted as unaesthetic humanlike forms that are subservient to Houyhnhnms who are all endowed with their naked, filthy, and extremely primitive appearances and unawareness of their link with humanity. When all these are considered, one can state that Wells broadens up the issue by including the Darwin's theory of evolution by covering the possibility of rendering animals either as clever as Houyhnhnms or as stupid as Yahoos, which are equal to the Beast Folk in *The Island of Dr. Moreau*, as is highlighted in the words of Westfahl and

Geiman: “Wells effectively ‘Darwinises’ the Yahoos and Houyhnhnms of Gulliver’s Travel” (1103). This is also stressed by H. G. Wells himself in the preface of Atlantic edition of the text in his book *The Works of H.G. Wells: The Island of Dr. Moreau, The Sleeper Awakes* (1924), as is explained in full vividness:

> “The Island of Dr. Moreau” was written in 1895, and it was begun while “The Wonderful Visit” was still in hand. It is a theological grotesque, and the influence of Swift is very apparent in it. There was a scandalous trial about that time, the graceless and pitiful downfall of a man of genius, and this story was the response of an imaginative mind to the reminder that humanity is but animal rough-hewn to a reasonable shape and in perpetual internal conflict between instinct and injunction. This story embodies this ideal, but apart from this embodiment it has no allegorical quality. It was written just to give the utmost possible vividness to that conception of men as hewn and confused and tormented beasts. When the reader comes to read the writings upon history in this collection, he will find the same idea of man as a re-shaped animal no longer in flaming caricature, but as a weighed and settled conviction. (Wells ix)

However, Shelley’s influence on Wells can also be not disregarded when the major concern both novels share – an apocalyptic warning based on one’s yearning for transgressing the limit of science and technology of his/her time for the sake of power, as Smith asserts that “Dr. Moreau remains a terrible reminder of what science without ethics without goals, and science for science’s sake can bring about in evil’s hands. Wells in this work took Mary Shelley’s *Frankenstein* to his ultimate end, and although some might not prospect, it loomed ahead, nevertheless, for those who would not work against it (62-63). Wells was such a skilful man of letters that *The Island of Dr. Moreau* bears the traces of literary works written long before, such as Shakespeare’s *The Tempest* (1610-11) and Daniel Defoe’s Robinson Crusoe (1719). This is clarified by James in his remark that “Robinson Crusoe is explicitly alluded to when Prendick constructs a raft which is too heavy for him to drag to the shore” and “Moreau is a neglectful and abusive father towards his grotesque offspring, a capricious Prospero who brings into being both the subservient Ariel M’Ling and the murderous Caliban of the Leopard Man” (67).

Wells was such a critical and distinguished novelist of not only his own time but also of the time ahead of him that literary scholars cannot fit him in any specific literary classifications, but he can be well put as a significant representative of apocalyptic literature in that he is regarded as not only the late Victorian or Edwardian novelist, but also a novelist of fin de siècle, and the one who heralded the coming of modernism

ahead of his time, which would show rise in the twentieth century, as is manifest in his own words:

> The possible extinction of humanity appeared to be something so remote that it never gave me a moment's real- uneasiness in those days. The future was still no more real than dreamland. But all that has changed, and I have come through the phases of that change. Now the questions: "What is going to happen?" and "And then what will happen?" dominate an increasing number of awakening minds among which I am moving. We live in a planning world. Everything we do is becoming preparatory and anticipatory. Today has vanished almost completely in our enormous preoccupation with tomorrow. There is no need therefore for me to apologize for using myself as the trace of the flow of thought during the past half century. I happen to be the most convenient trace. (*Fate of Man* 67-68)

Yet, he is most often referred as an Edwardian novelist by many, such as Parrinder and Woolf. While Parrinder refers to him an Edwardian novelist: "Today he belongs to literary history and is best known as a novelist - the author of romantic social comedies, the bold and opinionated critic of Edwardian England, and the creator of modern science fiction" (1), Virginia Woolf alludes to him as an Edwardian novelist in her essay, which is in search of earlier modernists, "Mr Bennett and Mrs. Brown", as follows: "The Edwardian novelists … give us a vast sense of things in general; but a very vague one of things in particular. Mr. Galsworthy gives us a sense of compassion; Mr Wells fills us with enthusiasm; Mr Bennett gave us a sense of time" (Woolf 34).

As can be classified as an Edwardian novelist with his modern techniques in sci-fi, Wells also fits well in the category of writers who represent the characteristics of fin de siècle – 'the end of the century', with his scientific romances that put stress on decadence, as Batchelor points out clearly that "[t]he first decade of the twentieth century is inevitably identified with Wells. He had established himself in the last decade of nineteenth century as a writer of scientific romances which have been convincingly characterised as decadent and fin de siècle in outlook" (Batchelor 119). Paying full attention to Pykett's reference to fin de siècle, to place H. G. Wells as a fin de siècle novelist will not be far-fetched if his pessimisms that implies the ominous apocalypse and his prophesies of a new world order ahead of his time that he believed was approaching during his time, as it reads:

> The approaching end of the twentieth century, accompanied as has been by 'endisms' of various kinds – the end of the history, the end of politics, the collapse of the grand narratives – has led to a renewed critical focus on the sense of ending that characterised that the earlier turn of the century, the period between around 1880 and 1914 which has been labelled as the fin de siècle. …

> For many of those who lived through it, whether they were cultural pessimists, or the avant-gardist and prophets of a new world order …, the fin de siècle was a time of great cultural ferment. (Pykett 2)

As has been widely accepted, fin de siècle, signals end of a century, decadence, pessimism, ennui within the frame of British culture that was strongly shaped by a sense of irretrievable decline in many aspects, as is illuminated by Dryden to the point:

> The nineteenth-century fin de siècle proved a catalyst for a series of concerns that emerged during the 'long nineteenth century'. Loss of religious faith, fears about the effects of the expanding metropolis, increasing political unrest in Europe, the emergence of the 'New Woman', apocalyptic predictions for the future and anxiety about scientific advances found expression in the late nineteenth-century novel. (1)

Bearing all these in mind, then, it can clearly be suggested that H. G. Wells with his novel *The Island of Dr. Moreau* as being a fin de siècle novel is purely an apocalyptic fiction with reference to what Kermode points out in his discussion of "[t]he terrors and Decadence" as two significant elements of apocalyptic pattern (9). When the key word 'decline' is taken into centre, it can be suggested that this decline is noticed as encapsulated in three distinct ways as national, aesthetic, and biological. While national decline is noticed in imperial politics that signals the gradual decline of British Empire; aesthetic decline simply pointed out the complete change in the purpose of literature that had been serving for the purpose of moral and social needs until that very time with the slogan 'art for art's sake' no matter how much it "provided a disturbing challenge" (McCord and Purdue 518); and biological decline directly linked with racism and further studies on evolution concentrated on "biological and political annihilation of the weaker race by the stronger" (Arata 116). Although Oscar Wilde meets as a key man of letters in fin de siècle period whom many remembers him with his harsh criticism on the Victorian values, H. G. Wells also merits the title as one of the novelists of fin de siècle with his *The Island of Dr. Moreau* if the "literary decadence is linked to a contemporaneous biological discourse of degeneration or evolutionary retrogression" (Hovanec 37), as Marshall Gail depicts in full clarity in his book *The Cambridge Companion to the Fin De Siècle*:

> Contemporary interest in the fantastic was also manifested in the scholarly attempts of Andrew Lang to excavate the fairy tale, and by the attention paid to that form by mainstream writers such as Oscar Wilde, who adopted it for socially progressive ends. However, arguably the leading figure of the fantastic at this period is H. G. Wells, whose scientific romances explore the ramifications of Darwinism and degeneration in a futurity made safe by its tremendous distance. He both explores and employs the practice of the scientist

> in a series of texts, which like other fantastic fictions give the concerns of the 1890s a freer scope and articulation than was often possible in realist texts. (10)

With the end of Victorian era and the start of Edwardian era, literature also witnessed some changes and gave room to new techniques and genres, and one of these changes is, no doubt, the rise of works in science-fiction genre and the use of realist technique as was common in Victorian age. As for H. G. Wells, he used that realist technique in the same vein, but he also contributed much to development of science fiction genre with this technique by blending it with fantasy in his scientific romances, as is best encapsulated by Jed Esty: "Wells's protagonists confront social and psychic degeneration in fiction that blends gothic sensationalism with realism's objectifying scientific aims" (Esty 29). For Jaëck, realist technique was either not followed by the later generation that much or was questioned, and as a result it changed to some extent with its application in science fiction genre, which was also one of the footsteps of the coming age – Modernism, although realism was still a dominant literary technique all along Victorian period, as is further illustrated by him:

> Along similar lines and in the same period, as a parallel or as a consequence, the dominant frame of Realism was beginning to be seriously questioned: the possibility for literature to order the world — which increasingly appeared to be varied, multiple and infinite — along the categories of language felt inadequate and delusional, and the period was characterized by the gradual dismissal of the omniscient narrator as the warrant of the stability of the world. (208)

In an attempt to keep pace with what the new age demanded, it becomes clear that H. G. Wells as a man of letters during the Edwardian period, followed the conventions of Victorian literature by applying fictional realism in his novel *The Island of Dr. Moreau* to depict his fears for the approaching apocalypse. These all adds up to his typical contribution to scientific romances so that he could depict 'the realism of the future' as a modern novelist to keep up with the time when "science fiction had been moving in the direction of increased realism, or at least of increased seriousness" (Brantlinger 31). It was his method "of establishing the reality of his science fiction and his sense of its relation to literary tradition" that still makes Wells one who laid the base for the emergence of modern science fiction with his depiction of 'fictional realism' what was once the 'impossible hypothesis', as Harris takes attention to:

> The distinction from the predictive fantasy of Jules Verne, the use of the techniques of fictional realism once the "impossible hypothesis" of the story has been established, the substitution of scientific discourse for supernatural

> terror, and tendency to Swiftian social criticism, are all important to emergence of science fiction as a modern genre. (Harris 180)

As can be concluded, H. G. Wells keeps up with the new age in two distinct ways: (1) by introducing his reader to modern science fiction genre which he formed by weaving his scientific romance *The Island of Dr. Moreau* with realism in a tendency towards tragedy in an inextricable bond, which for Daly is directly linked with the technological advancements of "the late Victorian modernization" Wells witnessed himself and adapted this to his scientific romances by simply "developing its own fictional equivalent" (*Modernism, Romance and the Fin De Siècle* 28), and (2) by asserting the necessity for a change through his prophesy of the near future ahead of his time, which are all resulted from "his social mobility, and his growing optimism that change might be near was similarly related to the improved health, prosperity and status which came to him with the new century" (Draper 59).

When Darwin's and Huxley's influence on Wells is considered, his classification as a novelist of scientific romances together with the science fiction genre is not unexpected but certainly what fits well with H. G. Wells if the description of science fiction by Hugo Gernsback, who was the first to use the term 'science fiction' in his pulp magazine *Amazing Stories*, with his reference to H. G. Wells as one of the representative of 'scientifiction'- early reference for the science fiction, is considered:

> . . . I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story – a charming romance intermingled with scientific fact and prophetic vision . . . Not only do these amazing tales make tremendously interesting reading . . . They supply knowledge . . . in a very palatable form . . . New adventures pictured for us in the scientifiction of today are not at all impossible of realization tomorrow . . . Many great science stories destined to be of historical interest are still to be written . . . Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well. (qtd. in Westfahl 3)

As is hinted by Gernsback in his reference to science fiction as "a romance intermingled with scientific fact" clarifies the point that *The Island of Dr. Moreau* is one of the representatives of scientific romance feeding on the science fiction genre as Brian Stableforth also asserts regarding the distinction between science fiction and the 'scientific romance' in his note that "[t]he designation remains useful as means of highlighting the clear distinction that existed between the British and American traditions of speculative fiction until massive importation of American Sf into Britain in the wake of World War II brought them together in irredeemable confusion" (306). What both 'science fiction' and 'scientific romance' commonly share is their central

focus to "express the antithesis, central to romanticism, between reason and imagination", which also serves one to trace their historical progress before their emergence, as Brantlinger and Thesing further explain:

> Attempts to define the genre and to account for its historical emergence range between these two poles: at one extreme, definitions and theories that stress its apparently rational, scientific, or "cognitive" aspect; at the other, acknowledgments that it is not possible to distinguish it rigorously from other types of romance or fantasy. Perhaps today's bookstores get it right: science fiction and "sword and sorcery" fantasies are usually shelved side by side or simply mixed together. (371)

In its narrowest sense, a scientific romance simply enables its writer to offer the reader a new viewpoint as Stableford highlights that "a scientific romance is a story which is built around something glimpsed through a window of possibility from which scientific discovery has drawn back the curtain" (8). Then, it can further be commented that a scientific romance serves as a means of delivering the message of apocalyptic cataclysm for writers before it has happened with its crucial warning(s) against some possible ominous threats the scientific progress can lead to and not to exceed the limits for the reader to be cautious about. However, it should not be disregarded that all scientific romances should directly be linked with the related true scientific knowledge that writers consult with, which is what is the case with H. G. Wells and his scientific romance *The Island of Dr. Moreau,* as he himself states in his Preface to the *Scientific Romances of H. G. Wells* (1933):

> For the writer of fantastic stories to help the reader to play the game properly, he must help him in every possible unobtrusive way to domesticate the impossible hypothesis. He must trick him into an unwary concession to some plausible assumption and get on with his story while the illusion holds. And that is where there was a certain slight novelty in my stories when first they appeared. Hitherto, except in exploration fantasies, the fantastic element was brought in by magic. *Frankenstein* even, used some jiggery-pokery magic to animate his artificial monster. There was trouble about the thing's soul. But by the end of last century it had become difficult to squeeze even a momentary belief out of magic any longer. It occurred to me that instead of the usual interview with the devil or a magician, an ingenious use of scientific patter might with advantage be substituted. That was no great discovery. I simply brought the fetish stuff up to date, and made it as near actual theory as possible. (qtd. in Latham 14)

As is clear, what is important is not the scientific reference but 'the scientific speculation' through which the writers of science fiction or scientific romances sense the possible cataclysm that can end up as complete disaster – apocalypse, as Stableford suggest: "The point of identifying some romances as scientific is not to make them into a species of scientific speculation to be judged by scientific standards, but rather

to separate them from other kinds of imaginative fiction. ... The distinguishing characteristic is not that scientific romances are scientific, but that they pretend to be" (8), which goes parallel with Sulvin's definition of science fiction, as it reads:

> What matters here is that the concept of a science fiction tradition or genre is a logical corollary of the recognition of SF as the literature of cognitive estrangement … induced by a significantly different novum (figures and/or loci) of narration. For "significantly different" means also "belonging to another classifying category" (sociological, biological, anthropological, cosmological, and so on). (12)

Thus, it can be concluded that as science fiction/a scientific romance functions as a means of conveying suggestions or warnings to be taken into consideration to the benefits of humanity which is very clear in the fact that "SF has moved into the sphere of anthropological and cosmological thought, becoming a diagnosis, a warning, a call to understanding and action, and most important-a mapping of possible alternatives" to the reality. Then, Wells's *The Island of Dr. Moreau* as an example of apocalyptic fiction well deserves to be regarded as either a science fiction or a scientific romance with its sheer warning humanity against the ill effects that may be resulted from the transgression of the scientific and technological limits (Suvin 12).

Along with its classification as scientific romance/science fiction, with its depiction of horror through severe pain inflicted by the mad scientist Dr. Moreau on animals through endless practices of vivisection, Well's novel justifiably supports the idea that it also deserves to be one of the best gothic fictions recorded in the literary history as an apocalyptic fiction, as Harris states in his discussion of *The Island of Dr. Moreau* as a gothic fiction: "In Moreau, Wells achieves, not only a major work of a science fiction centred on the creation of artificial beings by an overarching scientist but also a most effective horror story inspired by the renaissance in gothic literature in the nineteenth century" (13). This is also justified by Hurley in his illustration of core characteristics that a gothic fiction bears as what he calls 'abhuman bodies', such as "liminal bodies: bodies that occupy the threshold between the two terms of an opposition, like human/beast, male/female, or civilized/primitive, by which cultures are able meaningfully to organize experience", as he further depicts:

> The abhuman being retains vestiges of its human identity, but has already become, or is in the process of becoming, some half-human other – wolfish, or simian, or tentacled, or fungoid, perhaps simply "unspeakable" in its gross, changeful corporeality. Or the abhuman being maybe some unimaginable "thing" incorporating, mimicking, or taking on a human form, thereby

> constituting another kind of threat to the integrity of human identity. ("British Gothic fiction, 1885–1930." 190)

As is commonly agreed, one root of science fiction is considered to be feeding on the gothic fiction, as Brantlinger suggests that "the conventions of science fiction derive from the conventions of fantasy and romance, and especially from those of the Gothic romance" (31). When the advancements witnessed in both technology and science by the late nineteenth century are taken into consideration, the merging of science fiction with the gothic does not seem to be a chance but a fact that Wells makes use of to the very core. For Aldiss and Wingrove, gothic as "a type of romance developed in the late eighteenth century, relying on suspense and mystery and a containing a number of startling props" served just like science fiction that enabled writers to predict and analyse the overwhelming consequences of the Industrial Revolution before the emergence of science fiction genre, as is portrayed in full:

> The fiction that evolved to accommodate these [technological and scientific advancements in nineteenth century] situation – a middle class fiction, somewhere between romance and realism, as it was between science myth – was the Gothic fantasy. Backward-looking and nostalgic at first, it developed rapidly during the nineteenth century to confront more closely the conditions which nurtured it. (16).

As Aldiss and Wingrove stressed the nineteenth-century experience of the industrial advancement that arose fear for possible disasters, it can be well suggested that it was not only industrial advancements but also the influence of Darwinian theory developed after Industrial Revolution through the end of the nineteenth century that added much to that ongoing fear. This fear is what marks the point where the two distinct types of fiction converge and blend with each other and is what gave Wells the idea to create a fiction with an apocalyptic vision and revelation in his *The Island of Dr. Moreau*, as is also noticeable in his other works that reveal the simple idea centred on "the reciprocal evolution of Science and Humanity" in which "Men create science, science, in return remakes mankind" (*The Critical Heritage* 100). The influence of Darwin as an aftereffect of Industrial Revolution and nurtured by the idea of industrialism afterwards seems to strengthen the point where gothic fiction merge with science fiction/scientific romance, as is hinted by Seed:

> The gothic line of SF took mature form when Darwinian evolutionary theory provided it with a scientific narrative that could successfully challenge the classical literary model, within which material reality was merely a disguise for certain archetypes. It was H. G. Wells who, by applying ideas from evolutionary natural history to human self-construction in his early scientific

> romances, supplied the literary gothic with scientific plausibility. (*A Companion to Science Fiction* 44)

Then, it can be interpreted that the fear resulted directly from both the scientific advancements and the technological advancements as a result of Industrial revolution, as can clearly been seen in the studies of Darwin and his followers, laid the groundwork for critics to suggest that "the gothic had become so closely associated with science that critics often talk of its interpretation with another genre, science fiction" in that "the conventions of both Gothic and science fiction involve a rejection or a symbolic putting to sleep of reason; they are both forms of apocalyptic nightmare fantasy" (Brantlinger 31), of which one of the representative is, no doubt, H. G. Wells, as is pointed out clearly:

> H. G. Wells is a key figure in this discussion of generic crossover: his self-styled scientific romances (which include *The Island of Dr. Moreau*) were undoubtedly influenced by both the gothic romances of the late eighteenth century and the new vibrant fictions, led by Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* that took science as their starting point. (Hughes et al. 594).

As a novelist whose one foot is certainly in the fin de siècle period, Markman Ellis's claim that "writers of fiction in the gothic mode found creative opportunity in science" to cover the degeneration has also much to do with H. G. Wells as a writer of fin de siècle (122), as Luckhurst explains clearly: "Narrowly defined conceptions of SF applied retrospectively to Wells in fin de siècle can be used to filter and simplify not only his literary context and possible influences, but also Wells's own work. The Wells of 1890s did not write just scientific romances but also opportunistic Gothic Tales (*The Island of Dr. Moreau*, for instance)" (31). From another angle, *The Island of Dr. Moreau* is a pure product of Gothic fiction with its intense stress on the horror created by a mad-scientist through his cruel vivisection practices on animals for the sake of evolutionary experiments, as Dryden puts stress:

> Applying the logic to the animal kingdom in Moreau, Wells effectively explores the possibilities of Huxley's thesis. Moreau's Beast People are parodies of humanity, grotesque doppelgängers, whose carnivorous appetites equate with the Morlocks' cannibalism. These people-who-were-beasts live a darkly comic travesty of human existence; in this lies the Gothic imagination of the book. The horror that the Beast People arouse creates for Hurley the 'sense of metaphysical estrangement Todorov describes as the crucial element of the fantastic' (Hurley, 18), and the fantastic is the subject matter of the Gothic". ("The Modern Gothic and Literary Doubles" 163)

After all, McCracken-Flesher's comment on the fact that difference between two genres has nothing to do with *The Island of Dr. Moreau* whether it is "science fiction or scientific romance rather than as fantasy or late-Victorian gothic as "these categories frequently overlap, and their histories intertwine" (312).

Enriched by the different veins of genres and penned in realist technique, Wells's *The Island of Dr. Moreau* mirrors all reality of his period and the bad omens in store for future with an apocalyptic revelation by analysing the tendency of scientific and technological developments that are to the detriment of humanity if violated. It is this vision of him that labels him a prophet in Victorian England in specific, and still makes him known as a prophet globally in the world of letters whose anticipations signal the possibility that they may still come true, as Parrinder clearly highlights "Wells's success as a prophet of change confirmed his position as a vanguard and indeed as a 'neorealist'. Destroying the stable picture of the Victorian society with his strange, looking-forward logic, he had foreseen the revolutionary age when reality would itself become fantastic" (*Shadows of Future* 119). His literary mind endowed with prophetic power reveals itself as an immediate response to the age he witnessed concerning social conditions, from which he must have been inspired to be new for the new century approaching, as Batchelor draws attention to:

> The new century finds him moving out of fantasy into engagement with actual social conditions. If Wilde may be thought to have a symbolic relationship with the 1890s, Wells has a symbolic meaning with the Edwardian period. He was radically (at times one may think naively) excited by the newness of the new century. He greeted the emergence of a new kind of mind, the 'legislative' rather than the 'submissive', which thinks constantly, and by preference, of things to come, and of present things mainly in relation to the results that must arise from them. (119)

As is stressed above, he is endowed with such a literary power that he introduced his reader to different worlds of imagination that had ever been witnessed. Casting a doubt into a fact yet to be witnessed, he showed humanity a way out to tackle with ominous dangers he predicted for the future, which is still valid or likely today. This is so clear in his prediction and assumption of space travel, alien intelligence and detailed presentation of the biological evolution that Wells was acclaimed as "the representative spokesman of the Scientific Enlightenment" by his contemporaries (*Shadows of Future* 137). In his analysis of the prophetic power Wells was endowed with, Parrinder claims that he became a kind of source of inspiration as a writer ahead

of his own time with his power of prophecy for the next generation writers to emerge, such as Zamyatin and Orwell:

> Wells's stance as a social and literary prophet and various related issues including the relationship of prophecy to science fiction, prophetic elements in Wells's first scientific romance, *The Time Machine*; *The Island of Dr. Moreau* as a nightmare of biological reversion; the influence of Gibbons on Wells's literary and political imagination; the impact of Utopian thought on Wells; the influence of Wells on the dystopian prophetic novels of Zamyatin and Orwell; and the influence of scientific materialism on twentieth-century science fiction. (qtd. in Canaan 315-316)

In fine, as is the case with Orwell, Aldous Huxley, Zamyatin of many others, H. G. Wells is recorded as a writer who enriched both the world of literature and its writers with his keen interest in socio-cultural synthesis of the period with his firm predictions, as what Zamyatin once referred to him as "an inventor of a type of a fable reflecting the demands of modern experience – speed, logic, the unforeseen" (*Shadows of Future* 119).

Set in an unnamed island, *The Island of Dr. Moreau* follows a linear narrative structure in a realist technique with mainly first-person point of view by Charles Edward Prendick that continues to the very end although the reader sometimes meets the third-person omniscient point of view, both of which create a medium for the reader to delve into both intimate and complicated links among science, fiction and the madness of the scientist throughout the novel. In close parallel to *Frankenstein* by Mary Shelley, *The Island of Dr. Moreau* is centred on epistle-like papers written by the uncle of Charles Edward Prendick although it is not possible to suggest that it is treated as an epistolary novel.

The novel starts with a concise introduction by Charles Edward Prendick, who states that he will narrate the long-lasting grim experience of his uncle based on some 'undersigned' pieces of paper that were all written by his uncle and found accidentally after the death of his uncle. As a person left alone after shipwreck, Edward Prendick is saved by a cargo ship that carries a cargo of some wild animals, called the Ipecacuanha. It is during this voyage that Prendick meets Montgomery, who helps him stay on the island by asking Dr. Moreau's permission. First shocked on board, some other atypical animals, such as a Dog Man, a Wolf Woman, and a The Hyena-Swine of others, such as M'ling / The Strange-Looking Man, The Sayer of the Law, The Puma, The Ape Man, The Leopard Man / The Beastly Man, The Pink Sloth Creature disturb Prendick and adds much to the fear of him that makes him become more

dubious about what is going on this island. Shortly after this disturbing experience, Prendick is also shocked by wild cries of the suffering puma during one of the experiments of Dr. Moreau, which makes Prendick become aware that Dr. Moreau is performing some vivisection surgeries on animals. In the grip of full fear and shock, Prendick escapes from Dr. Moreau's enclosure where he has been in a way imprisoned. One day, Dr. Moreau informs Prendick that he has been on the island for a long time together with the alcoholic Montgomery to continue his unfinished work that he has started in London. He tells Prendick that he has endowed all his creatures with basic human speech and indoctrinated them with some rules and certain ideas so that they can be controlled easily. Yet, all these turn invalid through the end of the novel when the Leopard Man is thought that he has broken one of the established rules by tasting the blood of a rabbit, which is believed by Dr. Moreau that all his work will all go down the drain. In his attempt to punish Leopard Man as a warning for the rest not to witness the same dangerous guilt, the creature attacks the doctor, and they escape. Although Prendick can shoot the Leopard-man, but Dr. Moreau is killed by another creature after a severe attack. It is this time onwards that the order and the peace on the island set by some rules are broken just after the death of Dr. Moreau which has eventually led all animals to question if the laws are still binding. One by one, all animals show gradual changes in their physical appearances, and all become deadly enemy of those who live on the island - Montgomery and Prendick. While everything has been deteriorating and the rest of other animals has been looking ways to kill him, something hopeful take place on the island for all alone Prendick. Eventually, he sees a sailboat afloat that will save him from all these catastrophes and take him back to England.

The end of the novel sheds light on the difficulties Prendick faced in convincing people to believe in his story. Yet, no one believes in him no matter how he tries, and besides, he is charged with madness. Upon all these, he decides to leave London to have a peaceful life in full isolation where he can deal with science by reading books, doing some chemistry experiments. At the very end of the novel, he reveals the fact that all people in London have seemed to have changed and turned into animals just like he has witnessed during all his stay on the island helplessly.

> THOSE who have delighted in the singular talent of Mr. Wells will read "*The Island of Dr. Moreau*" with dismay. We have all been saying that here is an author with the emotions of an artist and the intellectual imagination of a

> scientific investigator. … He has put out his talent to the most flagitious usury. His central idea is a modelling of human frame and endowment of it with semblance of humanity, by plastic operations upon living animals. The possibilities of grafting and moulding, of shaping the limbs and larynx and brain, of transfusing blood, of changing physiological rhythm, and vague suggestions of hypnotizing dawning intelligence with the elemental rules of human society – these would seem to offer rich vein to be worked by Mr. Wells's logical fancy. (Mitchell 369)

So reads the famous *Saturday Review Of Politics, Literature, Science And Art, Volume 81* in its specific part dedicated to H. G Wells's *The Island of Dr. Moreau* referring both to the scientific imagination of Wells and to the novel as "the new horror at the travesties of human and mind" (370) while the present day dystopian and (post-) apocalyptic novel writer Atwood considers it an example of "extreme novel" which is "[s]aturated in pain and disgust, suffused with grotesque and sometimes unbearable images of torture and bodily mutilation" (Atwood xi). However, the all-inclusive review of the novel that embraces almost all aspect of the novel is pointed out by Harris stressing Stevenson's influence on *The Island of Dr. Moreau,* as it reads in full detail:

> *The Island of Dr. Moreau* has long been recognized as one of the most important but also by far the most disturbing of the science-fiction novellas that made Wells's literary reputation in the 1890s. The pain inflicted by Doctor Moreau's continuous practice of vivisection without anaesthesia enhances but does not fully explain the oppressive emotional atmosphere that envelops his island world. In Moreau, Wells achieves not only a major work of science fiction centred on the creation of artificial beings by an overreaching scientist but also a most effective horror story inspired by the renaissance in Gothic literature in the late nineteenth century: Stevenson's Doctor Jekyll and Mr. Hyde, published ten years earlier, is an important influence. (Harris 12)

Under the full influence of Robert Louis Stevenson, Wells published the novel first in 1896 as his third novel. While his first novel *The Time Machine* (1895) labelled him an acclaimed writer and classified as "a man of genius" on the literary scene (qtd. in Brome 67), he is later deemed to be one whose reach exceeded his grasp due simply to his attempts to delve into "the outer limits of his undoubted talent and imagination" regardless of "the boundaries of decency" that had never been tried up till that time (Atwood ix). Although Wells wished to publish his novel in a serial form, he could not realise it due to the persistent rejection by some publishers at that time. To crown it all, his single novel form also witnessed great difficulties in its marketing and distribution process after the publication, which was for Wells just due to unfair and harsh criticism directed by Heinemann that would later reach such an extent to be withdrawn from the circulation (Sherborne 114), as is all crystal clear in his letter he himself penned to Mr. Dent:

> I am obliged by your frank. But to be equally frank, I don't intend to blind myself to any publisher upon his mere to publish my books. My transaction with Heinemann have been a lesson to me. I let him have three scientific romances on that understanding, The Time Machine, The I of D M. and the next scientific romance I write. The he disappointed by the funking the "Island" pitifully because the Chronicle slated it (*The Correspondence of H.G. Wells* 268)

After all, Wells did not desist from publishing and its circulation among the public and called those publishers "the most stupid human beings" who all the time put block on "the intelligence and originality to set fashions" in his letter to the novelist Grant Allen (*The Correspondence of H.G. Wells* 264-5). No matter how great difficulties he had come across for his novel, one cannot stop uttering that the twenty-first-century reader is quite lucky to be able to read and comprehend the extent Wells's scientific imagination can reach and his power of prediction in his novel *The Island of Dr. Moreau*, as is best hinted by Atwood:

> … Moreau is also a serious, and highly knowledgeable, philosophical engagements with Wells's times, with their climate of scientific openness and advancement, but also their anxieties about the ethical nature of scientific discoveries, and their implications for religion, with their speculations about the nature and origins of humanity; and with their often confused and anguished pronouncements on race and empire. *The Island of Dr. Moreau* is like all of Wells's best fiction, fundamentally a novel of ideas. (Atwood xi)

3.2 Apocalyptic Revelation of *The Island of Dr. Moreau* within New Historicist and Foucauldian Biopower/politics

> "I must confess that I lost faith in the sanity of the world" (*Dr. Moreau* 145)

As has also been the case analysed in *Frankenstein*, an apocalyptic fiction as a crucial component of literature simply feels duty bound to reflect the fears and anxieties over both the present and the future with its striking warning for humanity based on the contexts it is set in. This is also the very same with H. G. Wells's horrific and "an exceedingly ghastly and painful" novel *The Island of Dr. Moreau* (Harris 191). Here, the phrase "an exceedingly ghastly and painful" plays an important role in drawing reader's attention to the context of the novel pertaining to cause and effect relationship that the novel interweaves vividly. Put another way, ghastliness and painfulness of the novel hints at the direct effect of technological and scientific developments recorded in Wells's time which nurtured the scientific hubris and greed for more power, which seems to have been interpreted by Wells as ill effects of both scientific and technological advancements of his time to such a highest degree to suggest that he lost his hope for the future. In this regard, this can be regarded as a

significant cause that can be thought it still pays way for both the emergence and fast coming of apocalypse even today. While this is seen as the practices of vivisection in the context of the idea of Darwinian evolution in the field of science, it is disclosed as the idea of industrialism, capitalism, and colonialism/imperialism in the socio-historical contexts as the fruits of both scientific and technological developments that had been witnessed by humanity until then. Therefore, as is in striking parallel with and directly response to the period *The Island of Dr. Moreau* was written, the apocalyptic vision and the revelation of H. G. Wells manifests itself in one step further concerning its relevance to developments and events today and in degree compared to Shelley's *Frankenstein*. Both scenarios of apocalypse by Shelley and Wells are revealed as man-made that are resulted directly from the mad-scientists' interests in a ceaseless aspiration for putting all their scientific knowledge into theory by both practicing the science and using the technology of their time, which can be put today as the practice of biopower. While the apocalypse in *Frankenstein* is revealed as a series of results stemmed from Victor Frankenstein's attempts to create a living by making use of some parts of different corpses with the use of electro-stimulation technique that's known as galvanism, it is revealed differently in Wells's as consequence of his endless practices of vivisection within a laboratory to change animals into human beings to test to carry animals into 'human perfection'.

Sticking to this very idea, this chapter aims to depict how H. H. Wells came to write such an apocalyptic novel at his time with its core message to humanity that still shed light on the present time starkly by reminding the reader of the story of Dolly the Sheep that twenty-first century has recently witnessed. To delve deep into very heart of the novel and become aware of its apocalyptic revelation, the novel will be analysed in view of Foucauldian biopower/politics and his claim of the 'End of Man' as an apocalyptic discourse together with 'eugenics'; panopticism as means of power dynamics within the scope of new historicist approach following such concerns of the novel as mad-scientist trope embodied by the scientific hubris and greed for more power, monstrosity as direct result of this mad-scientist's experiment of biopower through practices of vivisection on animals as direct result of Darwinian and his followers' idea of evolution, colonial/imperial discourse of the novel in the context of industrialism and capitalism as direct response to the period it was written as phases that paved the way for H. G. Wells to base his apocalyptic revelation as a warning for

the sake of humanity. All these are also what proves his anticipations and the strength of his prophetic power, as Sanders highlights:

> His science-fiction novels, *The Time Machine* (1895), *The Island of Dr. Moreau* (1896), and *The War of the Worlds* (1898), still function as alarmist prophecies a century after their first publication. *The Island of Dr. Moreau* is a chilling, almost Swiftian, fable of vivisection and genetic engineering. Moreau, a tyrannical exile on a Pacific Island, is also a post-Darwinist Frankenstein, torturing and metamorphizing animals in his 'House of Pain' only to be destroyed as his horrid creations revert to their brutal types. (Sanders 488)

> "God damn you all: I told you so." (qtd. in Batchelor 158)

With these last words he uttered, H. G. Wells himself points out both the scope and the ominous warning against the apocalypse effectively in his novel *The Island of Dr. Moreau*. Using such an interesting but detailed choice of 'apocalyptic' expression, Wells signals not only the probable reasons that can lead to cataclysmic events he himself witnessed in his own time but also the reasons that can be symptoms of apocalypse for the near future long after his own time. That seems to be one reason as to why he analyses and takes the attention of reader to the evolution theory of Darwin and his followers, the practice of vivisection and the eugenics in his novel in the context of evolution as further stages or fruits of Darwin's ideas on evolution. For McConnell, the message hidden in this warning is blended with severe reprimand, as it reads:

> And what, after all, did he tell us? Well, just this: that the major disease of modern man is that his scientific and technological expertise has outstripped his moral and emotional development; that the human race, thanks to its inherited prejudices and superstitions and its innate pig-headedness, is an endangered species; and that mankind must learn – soon – to establish a state of worldwide cooperation by burying its old hatreds and its ancient selfishness, or face extinction. (11)

From another angle, Wells's utterance is also based on his deep fear that arises directly from the scientific and technological advancements that accelerated after the Industrial Revolution and supported by the idea of industrialism, which is still what the case is today. That's why, he clearly focuses on the fine line between science and technology and suggests that it should never be transgressed by holding the very idea that if it is violated, the impending outbreak of apocalypse will be inescapable. Wells's significant concern in his novel to depict his apocalyptic revelation is especially with the scientists that he believes are under heavy responsibility. He, in a way, seems to suggest through his mad-scientist Dr. Moreau that the future of humanity is based on their conscience in that if they do wrong by sticking only to their greed and hubris,

then the cost will be heavy that humanity will be exposed to pay for it, as Hammond also suggests by referring to civilisation as: "*The Island of Dr. Moreau* (1896) was one of Wells's most pessimistic works. It is a grisly parable of the beast in man, and a grim reminder of the animal nature which lurks beneath the thin veneer of civilisation" (14-5). Put another way, Wells's aim to warn humanity against any single attempt that can be made through the violation of technology and science in the name of scientific and technological progress recorded at that time with a reference to future, which was then supposedly received as unprecedented benefits for humankind, as Roslynn D. Haynes emphasises:

> The most obvious impact of science on society was of course through technology which was quickly seen to raise problems as well as benefits. Wells believed that these problems could be solved, but only through a clear-sighted appreciation of the intrinsic differences between science and technology, and an awareness of the necessity for intelligent control over the progress of technology. (6)

As is alluded in Wells's expression, the main concern and the warning he centres on is conveyed through his treatment of 'the mad-scientist' character throughout the novel as does Mary Shelley in *Frankenstein*. To illustrate his concern and warning, Wells's choice of 'mad-scientist' in his novel is quite to the point in his attempt to put his warning into full effect as has been the case with his predecessors, such as Shelley in her *Frankenstein* and Stevenson in his *Dr. Jekyll and Mr. Hyde*, all of which, in a way, converge on the idea of the myth of Faustus regarding the elemental human instinct to breach the limits of knowledge that humankind should not exceed although this can be in the name of knowledge or more power to create a living (Fuller 262). In view of this, it can be clearly asserted that the idea hidden in Faustus myth leads one to conclude that it can directly be associated with Foucault's biopower/politics as one of the earliest representative literary works that lays the ground for the interpretations of imminent apocalypse. As this is the case with Faustus, Shelley's Victor also experiments on biopower simply to create a monster by putting his abstract knowledge into effect while Lois Robert Stevenson takes this experiment one step further by creating a monster Mr. Hyde due simply to his scientific hubris on end by trespassing the limits of science, and H. G. Wells imagines a further degree of this biopower by having his mad-scientist Dr. Moreau experiment on animals through practices of vivisection to render them close to human beings by violating the clear border between human and the animal.

By choosing a kind of nightmarish gothic plot of a mad-scientist who pushes the limits of science to the very end and even exceeding these limits by creating monster/beast through practices of vivisection on animals to depict the dangers of scientific hubris and greed for more power in a very realist technique, he achieves to convey his message that humanity should keep away from violating or going beyond what is normal by all means. Based on all these comments and analyses, one cannot feel oneself at ease for the fear of the possibility if all the horrible scenes depicted by Wells just like his predecessors through his mad scientist Dr. Moreau in his novel may possibly come to true one day regarding the present bioengineering/genetic engineering studies that goes hand in hand with science and technology, which has recently been evidenced by the case with the cloned sheep Dolly.

One basic backbone of *The Island of Dr. Moreau* that guides the reader to elucidate apocalyptic vision and revelation is manifested in the madness of characters in two distinct ways by H. G. Wells. Of these, first is reflected as the cause of apocalypse by Dr. Moreau and the second is revealed as the consequence of the madness by Dr. Moreau. In other words, it is the madness of Dr. Moreau that drives him to create animal-humans, and it's the narrator Prendick who falls into hands of madness when he notices the shocking vivisection practices of Dr. Moreau, as is evidenced by his utterance in full fear and shock that "[t]here it must be, I think, in the vast and eternal laws of matter, and not in the daily cares and sins and troubles of men, that whatever is more than animal within us must find its solace and its hope. I hope, or I could not live. And so, in hope and solitude, my story ends" (*Dr. Moreau* 174).

The mad-scientist tradition that leads to imminent apocalypse in H. G. Wells's novel is triggered by the selfishness, inborn ruthlessness and wickedness that each individual possesses innately, which in that respect can be put best by a timeless maxim uttered first by William Golding as a "view of evil as indigenous to man" that he later put: "Man produces evil as a bee produces honey" (qtd. in Ray 54). In fact, this idea is also what underlines the idea of man-made apocalypse in *The Island of Dr. Moreau* to such a degree that it can be considered the mere essence of the novel "which makes this book so different from the rest of Wells [that] exploits to the full his understanding of the ruthless in human behaviour" (Nickelson 31). The two-sided madness in the novel as a result of the possible apocalypse is also suggested by Jaëck in his article "Science as Hallucination in Wells's *The Island of Dr. Moreau*" that the

madness covered throughout the novel is revealed not only in the character Dr. Moreau as a scientist but also in Prendick as a narrator and the eyewitness, both of which add up much to the degree of terror that follows the different aspects of apocalypse:

> As one closes *The Island of Doctor Moreau*, published by H.G. Wells in 1896, it is not easy to get rid of a lurking suspicion that there might be more than meets the eye there as far as madness is concerned: the obvious, long commented-upon madman, Moreau the scientist, might conceal another one, Prendick the narrator, and perhaps even a series of other ones, conjured up by Prendick's delirium — until the final chapters of the novel stage an unleashed proliferation of madness, a collective hallucination of extreme porosity and exchange between natural species. (207)

To analyse the mad-scientist topic in *The Island of Dr. Moreau* further, to consult with Edmund Burke's romantic sublime will be to the point to delve into apocalyptic side of the novel by feeding on the characteristics of it as representative of both science fiction and scientific romance clarify T. H. Huxley's idea of 'human perfection' and Foucault's analysis of power. In this regard, what Brantlinger and Thesing claim is to the point in their suggestion that these two genres share jointly one simply fact that their "stress is apparently rational, scientific, or "cognitive" aspect and they simply serves for the purpose of "express[ing] the antithesis, central to romanticism, between reason and imagination" (371). Bearing this in mind as clue for Burke's idea on sublime, to put both new historicist approach into practice to trace the idea of pessimism and degeneration of *fin de siècle* and evolutionary theories that is interpreted and reflected by Wells as the deeds of overambitious mad scientists Dr. Moreau will help the reader to elucidate apocalyptic vision and revelation of Wells's to the core.

It is commonly believed that the romantic concept of the sublime had first been mentioned and originated in the work of Edmund Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). Separating the meaning of 'beautiful' that refers to something conceived as "well-formed and aesthetically pleasing" from the sublime, sublime is used by Burke to refer to a power "to compel and destroy us" (Wilson 186), as Burke illustrates: "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling" (Burke 36).

In his analysis of Burke's concept, what is behind the sublime is the ultimate terror resulted directly from the "fear of injury, pain, and ultimately death" which then "either . . . directly suggests the idea of danger, . . . produces a similar effect physiologically, or . . . is some modification of power," that will result in inevitable death just for the sake of power, as is depicted vividly by Weiskel that "[t]here is no evident mystery in Burke's 'terror': it is fear of injury, pain, and ultimately death. In Burke's view, everything sublime either (a) directly suggests the idea of danger, (b) produces a similar effect physiologically, or (c) is some modification of power" (92). This very idea of terror behind a yearn for ultimate power inflicted on the inferior as is what the reader notices in *The Island of Dr. Moreau*, and it is best illustrated by Burke himself, as follows:

> But pain is always inflicted by a power in some way superior because we never submit to pain willingly. So that strength, violence, pain and terror, are ideas that rush in upon the mind together. Look at a man, or any other animal of prodigious strength, and what is your idea before reflection? Is it that this strength will be subservient to you, to your ease, to your pleasure, to your interest in any sense? No; the emotion you feel is, lest this enormous strength should be employed to the purposes of rapine and destruction. That power derives all its sublimity from the terror with which it is generally accompanied, will appear evidently from its effect in the very few cases, in which it may be possible to strip a considerable degree of strength of its ability to hurt. When you do this, you spoil it of everything sublime, and it immediately becomes contemptible. (60)

Although the concept of 'romantic sublime' by Burke was adopted by the First Generation of Romantic poets, such as Wordsworth and Coleridge, and the Second Generation of Romantic poets, such as Percy Shelley with the basic claim that "nature is at once splendorous and deadly, a dynamic force that cannot be tamed by man" (Drummond 3), it can also be attributed to H. G. Wells as one of the late Victorian novelists assuming two possibilities, as follows: (1) he was under the influence of his predecessors to have stressed the very same idea in romantic sense, which adds much to the classification of his novel as scientific romance, and (2) it has much to do with his application of T. H. Huxley's idea of evolution he suggests for the betterment of human society known as 'human perfection, which will be touched upon further as a crucial element that paved way for the possible apocalypse in the novel. Based on this understanding that had started during the Romantic period before H. G. Wells, it is noticed that this idea permeated to the late nineteenth century as is evidenced by H. G. Wells as one of the representatives. It is in this way that Wells might have sensed the danger hidden and wished to make a crucial allusion to the fact that if the nature is

controlled and constructed by the humankind in the command of his/her scientific hubris and greed without any limits simply to carry it perfection, the result will be the cataclysm that will eventually pay way for the apocalypse as is depicted vividly in *The Island of Dr. Moreau*.

As a novel that is "concerned with the disquieting prospects opened to science in that age of sweeping scientific discoveries", the influence of Charles Darwin and his followers on the evolution has much to do with H. G. Wells in his *The Island of Dr. Moreau*, thus having his novel recorded as "a watershed in modern intellectual history" (Jaëck 207-208). In the light of what Jaëck draws attention to, the interpretation or analysis of the novel within the scope of both new historicist and Foucauldian biopower/politics becomes possible when the Darwinian evolution and its followers are taken into full account, of whom more influential one is, no doubt, T. H. Huxley with his ideas on the evolution and ethics with two basic claims of him. However, it should never be ignored that it is Darwin who sets the idea of evolution as a scientific background in the heart of the novel that Wells interprets as the very first phase of studies on evolution that leads to apocalypse. In this regard, two references quite serve as evidence to prove the influence of Darwin on Wells while writing his novel: (1) Edward Prendick's reference that he was the student of Thomas Huxley, and (2) Wells's choice of setting in his novel as remote island like that of Darwin's Galapagos, as Glendening stresses:

> Apart from a quasi-allegorical setup that promotes comparison between Doctor Moreau's scientific activities and evolution, the novel establishes three direct connections to Charles Darwin. First, the protagonist and narrator, Edward Prendick, reveals that he, like H. G. Wells himself, had been the student of the great biologist and evolutionist Thomas Huxley, Darwin's disciple, friend, and champion. A second marker of the story's Darwinian provenance is the placement of Moreau's fictional island in the actual vicinity of the Galapagos, islands that Darwin visited and made famous. Although during his stay there Darwin did not recognize that they and their fauna constituted a virtual laboratory for natural selection, after his return to England they provided crucial hints and evidence for his theory. (572)

As has been put stress, it was especially T. H. Huxley with his idea on 'human perfection' that can be achieved through evolution that seems to have inspired Wells to draw his mad-scientist Dr. Moreau in an attempt to carry some animals to the level where human perfection can be achieved, as is evidenced in the words of Huxley himself in his discussion of 'ethics of evolution': "It is the notion that because, on the whole, animals and plants have advanced in perfection of organization by means of

the struggle for existence and the consequent 'survival of the fittest'; therefore men in society, men as ethical beings, must look to the same process to help them towards perfection" (*Evolution and Ethics* 32), and second is manifested in the idea of degeneration, which is more close to the idea of apocalypse with reference to Kermode's 'myths of transition', by suggesting the idea that humanity will witness the worst as a result of their keen interest in the theory of evolution contrary to what they anticipate, as he clearly puts stress that: "The theory of evolution encourages no millennial anticipations. If, for millions of years, our globe has taken the upward road, yet, some time, the summit will be reached and the downward route will be commenced" in his book to illustrate the overall apprehension the Victorian society held in the wake of the Darwinian evolutionary theory (*Evolution and Ethics* 36), as he also touches upon the degeneration in one of his definitions of the evolution:

> Taken in its popular signification [evolution] means progressive development, that is, gradual change from a condition of relative uniformity to one of relative complexity; but its connotation has been widened to include the phenomena of retrogressive metamorphosis, that is, of progress from a condition of relative complexity to one of relative uniformity. (6)

Together with the quotations above and the very first one at the beginning of the paper as it reads "much may be done to change the nature of man himself" are what summarise *The Island of Dr. Moreau* in the context of evolution and the way Wells's response to it, which is equally represented in the novel with what Dr. Moreau utters, as follows:

> "To this day I have never troubled about the ethics of the matter," he continued. "The study of Nature makes a man at last as remorseless as Nature. I have gone on, not heeding anything but the question I was pursuing; and the material has—dripped into the huts yonder. It is nearly eleven years since we came here, I and Montgomery and six Kanakas. I remember the green stillness of the island and the empty ocean about us, as though it was yesterday. The place seemed waiting for me." (Dr. Moreau 128)

As one can make sense, Wells's novel is a direct response to late nineteenth century fears, degeneration and the prediction of possible developments that will lead to apocalypse associated with mad-scientist's limitless practices on the animals on an island in the context of Darwinian evolution through his practices of vivisection that serves as an example for what Kermode suggests as 'the myths of transition' that formed the basis for apocalypse. It's his aim of carrying animals to the level of human perfection that renders Dr. Moreau a "Frankenstein in a post-Darwinian guise" as the

reflection of new developments in the Darwinian evolution ideas (108) that leads to apocalypse, as Bergonzi clarifies in full vividness:

> *The Island of Dr. Moreau*, if my reading of it is correct, is a version of the 'island myth' which conveys a powerful and wholly imaginative response to the implications of Evolution. And this, I think, accounts for its generally hostile reception. … Wells's book shows us a world in which animals can be changed into men at the command of the quasi-divine scientist, and then, after his power has been removed, can be seen to regress to a distorted version of their original shape. There is no essential difference between man and animal, nothing which cannot be affected by surgical manipulation. This would certainly have been offensive to Wells's more traditionally minded readers. (111-2)

As has clearly been stressed, Victorian age, especially in its late phase, is recorded as a period that was quite obsessed with the idea of devolution and degeneration resulted purely from Darwinian evolutionary theories stemmed from the unprecedented technological and scientific developments, and this was what was reflected by the authors of the late period or fin de siècle as shared apprehension, one of whom was certainly H. G. Wells, as is stressed in the words of Kelly Hurley:

> [E]volution theory described a bodily metamorphosis which, even though taking place over aeons and over multiple bodies, rendered the identity of the human body in a most basic sense – its distinctness from 'the brute beasts' – unstable. … If human derived from beasts, then they might still be abhuman entities, not yet 'fully evolved', not yet 'fully human'. And worse, the evolutionary process might be reversible: the human race might ultimately retrogress into a sordid animalism rather than progress toward a telos of intellectual and moral progression. (*The Gothic Body* 56)

In this respect, it is also these fears beyond many others Edward Prendick, the narrator, is gripped by to the very core, which is revealed at the very end of the novel after he could escape from the mad scientist Dr. Moreau's island of vivisection to London, which he later thinks is so-called centre of modern civilisation, as he utters that: "I could not persuade myself that the men and women I met were not also another, still passably human, Beast People, animals half-wrought into the outward image of human souls; and that they would presently begin to revert, to show first this bestial mark and then that" (*Dr. Moreau* 172). However, the fear haunting Prendick most is the trouble that is blended with anxiety in "the strangest form" he senses which is interwoven with the imminent fate of people who he thinks will reverse to animalism inescapably step-by-step, as he asserts clearly in the full grip of fear resulted from the apocalypse he witnessed on the island:

> When I lived in London the horror was well-nigh insupportable. I could not get away from men: their voices came through windows; locked doors were flimsy

> safeguards. I would go out into the streets to fight with my delusion, and prowling women would mew after me; furtive, craving men glance jealously at me; weary, pale workers go coughing by me with tired eyes and eager paces, like wounded deer dripping blood; old people, bent and dull, pass murmuring to themselves; and all unheeding, a ragged tail of gibing children. Then I would turn aside into some chapel—and even there, such was my disturbance, it seemed that the preacher gibbered "Big Thinks," even as the Ape-man had done; or into some library, and there the intent faces over the books seemed but patient creatures waiting for prey. (*Dr. Moreau* 173)

To depict Dr. Moreau as an exemplary mad-scientist in the world of literature, to compare him with Shelley's Victor Frankenstein will enable one to delve into the discussion appropriately. As is the case with Victor Frankenstein, Dr. Moreau is also overwhelmed by his ambition to create, or, in a way, to prove himself to be the powerful enough holding one simple idea that the end justifies the means on his road to achieve 'human perfection' that he nurtures in his mind. Therefore, it will not be wrong to suggest that the attempts of human beings starting from the Romantic period to late Victorian period are observed by both writers turn out to be equal in the significance as they put stress, except for their genuine approach to the matter. Put another way, Dr. Moreau's extreme ambition to create a man is based on vivisection practices on animals while Victor Frankenstein's is to piece several parts of corpses and unite them together to form a body and to give spirit to it to have a man through electricity; however, one single similarity is the fact that both transgress the limits of science being unaware of what they are doing that results in series of events that gradually lead to apocalypse. This is also the main concern of the modern science today as Hao touches upon in his essay "Scientific Prometheanism and the Boundaries of Knowledge: Whither Goes AI?" on the dilemma between scientific progress in artificial intelligence and its possible disadvantages, as he puts in short: "Intellectual freedom is no excuse for scientists to abdicate their own responsibility for the higher interests of humankind" (331). In fact, this is where Frankenstein as mad-scientists of Shelley and Dr. Moreau of Wells fail. This is revealed by the characters' own utterances that allude to scientific hubris and greed they are in the grip of, which is a desire for Victor Frankenstein that is specifically wrought "with an ardour that far exceeded moderation" (Shelley 50), it is a desire wielded by full recklessness and irresponsibility with no awareness for Dr. Moreau, as Prendick voices:

> Had Moreau had any intelligible object, I could have sympathised at least a little with him. I am not so squeamish about pain as that. I could have forgiven him a little even had his motive been only hate. But he was so irresponsible, so utterly careless! His curiosity, his mad, aimless investigations, drove him on;

> and the Things were thrown out to live a year or so, to struggle and blunder and suffer, and at last to die painfully. (*Dr. Moreau* 145)

Yet, the fine line that distinguishes Dr. Moreau from Victor Frankenstein is hidden in his understanding of being powerful that he adopts to the very end. In other words, Dr. Moreau holds the idea that he should be as remorseless as nature to be powerful and successful in his studies on the animals, as he depicts in full vividness:

> The study of Nature makes a man at last as remorseless as Nature. I have gone on, not heeding anything but the question I was pursuing; and the material has—dripped into the huts yonder. It is nearly eleven years since we came here, I and Montgomery and six Kanakas. I remember the green stillness of the island and the empty ocean about us, as though it was yesterday. The place seemed waiting for me. (*Dr. Moreau* 128)

This view is also what is supported by Kelley Hurley in his comparison between Dr. Moreau and the nature in the context of evolution, in which he considers Dr. Moreau 'a criminal genius', "as a personification of Nature itself, a Nature whose idle experiments on living flesh are as wanton, as aimless, as random, and finally as cruel, as Dr. Moreau's" (*The Gothic Body* 109). Based on this understanding, it can also be put that the differences between each mad-scientist can also be analysed on the basis of the period they represent. While Frankenstein is a pure product of Romantic movement set in eighteenth century, *The Island of Dr. Moreau* is the product of late nineteenth century which is marked by and obsessed with the perception of evolutionary theory within the frame of fin de siècle known for the pessimism, degeneration and devolution it covers. Therefore, it can be stated easily and clearly that Dr. Moreau is more brutal due to his strong driving force compared to Victor Frankenstein in his treatment of his subjects, as is evidenced in the scene where he does some cruel vivisection practices on the puma that fears Prendick to the core:

> The crying sounded even louder out of doors. It was as if all the pain in the world had found a voice. Yet had I known such pain was in the next room, and had it been dumb, I believe—I have thought since—I could have stood it well enough. It is when suffering finds a voice and sets our nerves quivering that this pity comes troubling us. But in spite of the brilliant sunlight and the green fans of the trees waving in the soothing sea-breeze, the world was a confusion, blurred with drifting black and red phantasms, until I was out of earshot of the house in the chequered wall. (Dr. Moreau 97)

As can be noticed, one of the results of advancements in science and technology in the nineteenth century is simply the theory of evolution as Wells also proves right throughout the novel. However, while this functions as the solid basis for H. G. Wells for his novel *The Island of Dr. Moreau*, the studies and practices of vivisection as

derivation of the further studies on evolution that he himself witnessed at his time can only be the second to the first basis. This is simply because the case of vivisection during the nineteenth century is what meets the reader as an updated version, or more correctly, some further development of the idea of evolution that are all put into practices. As being the mere cause for the creation of monster in the novel - thereby enabling one to open the doors of the discourse of monstrosity, the main focus of Wells in his novel is the practices of vivisection in the context of evolution as a mere result of scientific and technological advancements, and this is also the link that enables the novel to be analysed in the context of biopower. In this way, he suggests that the advanced developments in both science and technology feeding on both hubris and greed for more power is simply to the detriment of humanity and this is what Wells presents the reader as his apocalyptic revelation and vision.

It can clearly be asserted that the studies and practices of vivisection have indeed much to do with Darwinian theory of evolution on the simple understanding that Darwin himself defended it to some degree, although he was against it in some points, as Woolfson claims that "Darwin defended the use of vivisection, which he had practiced himself, as crucial for scientific development although he described his killing of one of his doves 'an angelic little Fan-tail … at 10 days old' as 'the black deed'" (220). This is also evidenced in one of his letters to his friend Professor Ray Lankester in *The Autobiography of Charles Darwin*, as it reads: "You ask about my opinion on vivisection. I quite agree that it is justifiable for real investigations on physiology; but not for mere damnable and detestable curiosity. It is a subject which makes me sick with horror, so I will not say another word about it, else I shall not sleep to-night" (316).

The concern of the novel with the studies and practices of vivisection concentrates on Dr. Moreau's practice of dissection of live animals to carry them into the level of human perfection. In this regard, within the discussion of vivisection practices of Dr. Moreau to create human-animals, Gomel's claim that Dr. Moreau shares the same traits with Dr. Mengele is quite interesting and shocking in that he particularly likens Wells's mad-scientist Dr. Moreau to Joseph Mengele of Nazi Germany in his treatment of animals by practicing vivisection in equal terms considering the degree of pain Dr. Mengele inflicted on his patients, or more correctly his subject, alias the angel of Death, inflicted pain on people that had never been

witnessed in the history of humanity. In doing so, Dr. Moreau also "re-create[s] himself in the image of cruel and sublime nature" just like Dr. Mengele whose mere concern was not utilitarian but quite for his own benefit to be praised by Hitler, as Gomel expounds: "He needs the anonymous suffering flesh in order to re-create himself in the image of cruel and sublime nature. The Beast Folk are simply reservoirs of pain that Dr. Moreau uses to elevate himself from the plane of the merely individual to the cosmic level of "One Man" (416). As Gomel points out, Wells mirrors his mad-scientist in the very similar characteristics Mengele is endowed with, which manifests itself as "the paradigmatic figure of Dr. Death, a ruthless surgeon, a monster-maker who indiscriminately destroys and creates life" (396). The very same is clearly illustrated by Prendick in his discussion with Montgomery about Dr. Moreau's confession of the process of vivisection he is engaged in, as it reads:

> He confessed that he had chosen that form by chance. "I might just as well have worked to form sheep into llamas and llamas into sheep. I suppose there is something in the human form that appeals to the artistic turn more powerfully than any animal shape can. But I've not confined myself to man-making. Once or twice—" He was silent, for a minute perhaps. "These years! How they have slipped by! And here I have wasted a day saving your life, and am now wasting an hour explaining myself!"
>
> "But," said I, "I still do not understand. Where is your justification for inflicting all this pain? The only thing that could excuse vivisection to me would be some application—"
>
> "In my view—in my view. For it is just this question of pain that parts us. So long as visible or audible pain turns you sick; so long as your own pains drive you; so long as pain underlies your propositions about sin—so long, I tell you, you are an animal, thinking a little less obscurely what an animal feels. This pain—" (*Dr. Moreau* 126)

Based on what reads above, it can also be added that H. G. Wells seems to have created his mad-scientist on the image of real-life vivisectionist Claude Bernard regarding the very similar vindication of the practices of vivisection, as is obvious in Bernard's own description of a real scientist in his eyes: "A physiologist is not a man of fashion, he is a man of science, absorbed by the scientific idea which he pursues, he no longer hears the cry of animals, he no longer sees the blood that flows, he sees only his idea and perceives only organisms concealing problems which he intends to solve" ("From Experimental Medicine and Vivisection" 207). For Foucault, this 'pathological anatomy' is what underlines the essence of learning the mechanism of the body for ultimate control - what shed lights on his biopower/politics theory further. In his book *The Birth of the Clinic*, Foucault claims that dissection is a necessary tool for

researchers so that they can delve into mysteries of the truths of a body to depict "absolute eye of knowledge" as is associated with "power and death" which is hidden by life in that it is the death what reveals "the light of day the black coffer of the body" (205). Then, this idea is enough to prove one single fact that mad-scientist Dr. Moreau who is overstretching the limits of nature is simply after one single aim that is nurtured by his scientific hubris and greed - the ultimate power first to make his animals evolve into human-animals, and then to control them under his command, that fits well in what Foucault suggests in his analysis of vivisection: "In former times, doctors communicated with death by means of the great myth of immortality or at least of the gradually receding limits of existence. Now, these men who watch over men' s lives communicate with their death in the fine, rigorous form of the gaze" (*The Birth of Clinic* 205). As is clear, Foucault's analysis states that vivisection dating back to earlier times was conceived as a means of communication between death and the doctor; however, it has begun to serve the purpose of a power obtained through gaze, and this is ultimately what is the case with Dr. Moreau and his treatment of his Beast Folk.

Bearing Darwinian evolutionary theories in his mind, practising vivisection on animals driven by his passion for the ultimate power on the animals, another aspect of Dr. Moreau drawn by Wells is another fine line that should not be exceeded by human beings at all costs – the divine limits between God and his subjects. This is clearly revealed in Dr. Moreau's assumption of a godlike role or superior power that first paves way for the cataclysm and then eventually leads to apocalypse, as is the very similar case with Doctor Faustus or the Faustus myth and Shelley's *Frankenstein*, as is best clarified by Rickard in his comparison between Victor Frankenstein and Dr. Moreau:

> Shelley turned to religious paradigms in order to express her anxiety concerning the possibilities held out by the new scientific discoveries of her day. Shelley's antihero, Dr. Frankenstein, attempts to take upon himself the godlike power of creating a new species, yearning to ''break through'' the ''ideal bounds'' of life and death in order to become the ''creator and source'' of a ''new species,'' but he finds himself unequal to the task and is punished for his pride and inadequacy. … Another example of a cautionary tale about the dangers of scientific ambition is H. G. Wells's *The Island of Dr. Moreau* (1896), which again portrays the scientist in the role of a dysfunctional god. Like Frankenstein, Wells's Moreau attempts to create new species and in doing so quite consciously takes on a godlike role. Moreau, like Frankenstein, sets himself up in the role of a god over a creation he cannot control, and like Frankenstein, he is destroyed by this creation. (92)

Although this attempt and experiment simply result in nothing rather crossing the borderline between God and his subjects with the hubris and greed for (more) power ignited by scientific and technological advancements Dr. Moreau is gripped by, what Dr. Moreau receives in return for his mistake is just the punishment by God that will claim his own life, thus leading to his own apocalypse due to his obstinacy disregarding even God, as he himself clarifies the extent his obstinacy reaches in his discussion with Prendick:

> These creatures of mine seemed strange and uncanny to you so soon as you began to observe them; but to me, just after I make them, they seem to be indisputably human beings. It's afterwards, as I observe them, that the persuasion fades. First one animal trait, then another, creeps to the surface and stares out at me. But I will conquer yet? Each time I dip a living creature into the bath of burning pain I say, 'This time I will burn out all the animal; this time I will make a rational creature of my own!' (*Dr. Moreau* 130)

Of several transgressions of the fine line that should not be exceeded by human beings at all costs concerning the divine limits between God and his subjects, the studies and practices of Eugenics come only second to those in vivisection. Merged with his interest in the evolution, the matter of Eugenics that emerged as a hand-made and an advanced way that evolution is put into practice is what Wells analyses through the vivisection practices on animals of which the core essence is merely nothing rather than pain and suffering. Wells touches upon the issue of 'eugenics' in The Island of Dr. Moreau in the very same context of evolution Dr. Mengele dealt with, as Gomel alludes in her essay "From Dr. Moreau to Dr. Mengele: The Biological Sublime":

> At the core of the biological sublime lies the creation of the New Man through imaginary self-identification with nature's law of pain and suffering. The biological sublime presupposes a deliberate manipulation of the sublime experience of the new order of nature revealed by the Darwinian theory for the ideological purpose of constructing the selfhood of New Man.

As is clearly hinted above, *The Island of Dr. Moreau* also serves for a document that sheds light on the idea of 'eugenics' from the twenty first century aspect with its stress on genetic manipulation within the context of Darwinian evolution to promote animals to the level of human beings, of which the notorious practitioner is considered to be Dr. Mengele during Nazi Germany. In that respect, it will not be too far-fetched to comment that Dr. Moreau is drawn in parallel to Dr. Mengele in the twentieth century who is most often known as the "Angel Of Death" due to his horrific experiments on the human beings at Auschwitz concentration camp, as is highlighted by Kenyon:

> *The Island of Dr. Moreau* is based upon H. G. Well's 1896 novel of the same title. In it, Wells described an isolated island visited by a shipwrecked man, where the mad Dr. Moreau created, via vivisection, human-like beings from animals. In the twentieth century, such evil science became terrifyingly real in the Nazi concentration camps of the Third Reich during the Holocaust. Experiments carried out by Dr. Josef Mengele, a.k.a. the "Angel of Death," on living human beings in his laboratory at Auschwitz made him a real-life equivalent of Dr. Moreau. (327)

With its scenes of laboratory full of "abominations" (*Dr. Moreau* 107) that always shock Prendick, animals are always exposed to severe pains and sufferings in the name of evolution in the worst ways possible that eyes cannot stand seeing just like those in the concentration camps, as Prendick witnesses:

> A startled deerhound yelped and snarled. There was blood, I saw, in the sink—brown, and some scarlet—and I smelled the peculiar smell of carbolic acid.1 Then through an open doorway beyond, in the dim light of the shadow, I saw something bound painfully upon a framework, scarred, red, and bandaged; and then blotting this out appeared the face of old Moreau, white and terrible. (Dr. Moreau 107)

This is the scene which justifies the practices of Dr. Moreau's as part of the study of the eugenics, of which the main ideology is "the improvement of human hereditary traits through various forms of intervention" that is put as the ideology applied on animals by Dr. Moreau (Patterson 161), which Dr. Moreau re-/defines in his own point of view knowingly or unknowingly and explains it as "extraordinary branch of knowledge", as is all clear in his own words:

> And yet this extraordinary branch of knowledge has never been sought as an end, and systematically, by modern investigators until I took it up! Some such things have been hit upon in the last resort of surgery; most of the kindred evidence that will recur to your mind has been demonstrated, as it were by accident—by tyrants, by criminals, by the breeders of horses and dogs, by all kinds of untrained clumsy-handed men working for their own immediate ends. I was the first man to take up this question armed with antiseptic surgery, and with a really scientific knowledge of the laws of growth. Yet one would imagine it must have been practised in secret before. Such creatures as the Siamese Twins....1And in the vaults of the Inquisition. No doubt their chief aim was artistic torture, but some at least of the inquisitors must have had a touch of scientific curiosity...." (Dr. Moreau 124-25)

Last but not least, as mentioned earlier, the utterance of Dr. Moreau: "The study of Nature makes a man at last as remorseless as Nature" has also much to do with the scope of 'eugenics' in the context of both evolution and the discourse of colonialism/imperialism Wells embraces. This is best manifested in Dr. Moreau's attempts to create humanlike creatures/beasts for the sake of his civilisation process of animals in parallel to what Huxley's "cosmic process" refers to:

> By emphasizing a communal concept of civilization, Huxley also gets beyond the darkness of his earlier essay, "The Struggle for Existence in Human Society." In "*Evolution and Ethics*" the phrase "cosmic process" means both the process of evolution itself and the animal energy that drives it—also manifested in human nature. As a central metaphor, Huxley makes the maintenance of a garden and the exclusion of the natural world from it stand for the civilizing process. Here, selections from his fable of an all-powerful colonial administrator who could exercise eugenic control of the human species are placed after the selections on struggle and cosmic process. (Harris 218-19)

Then, what Dr. Moreau is after is revealed in his attempt to recreate the nature - based on the understanding that the animals he creates are also the part of nature, through vivisection and "surgery to carve higher attributes into his 'Beast-People,' much as imperialists with their 'civilizing mission' were attempting to turn 'savages' into supposedly higher selves". (Brantlinger and Thesing 375).

With an eye to mad-scientist Dr. Moreau who is utterly inspired by Charles Darwin and his followers' ideas on Darwinian evolution and to his aim to create perfect form of humankind by experimenting on animals through practices of vivisection just to endow them with the same perfection humankind can reach, as is alluded in his speech with Prendick where he utters "These creatures you have seen are animals carven and wrought into new shapes. To that, to the study of the plasticity of living forms, my life has been devoted" (Dr. Moreau 124), what Dr. Moreau presents the reader with a group of his monsters and the ultimate result(s) is/are enough to confirm the negative side(s) of his deadly experimentation that violates the border between human beings and the animals. Thus, the discussion of monstrosity has much to do with the discourse of the novel to depict the other layers of meaning hidden in *The Island of Dr. Moreau* based on what Synder clearly points out:

> The Beast Men are the novel's evident monsters, at least to start with. They are Moreau's creations, not human yet no longer animal after what he has done to them. The Beast Men represent a confusion between human and animal, a blurring of boundaries. Yet Moreau's muddled philosophy, which reads designed progress into an evolutionary process, creates a worse confusion of definitions and results in making all of humanity monstrous. (215)

As Synder directly suggests above, the monstrosity covered in *The Island of Dr. Moreau* is more than what the physical depiction of some physical monsters are throughout the novel. Therefore, it can be asserted that the revelation of monstrosity remarks two very distinct aspects within the novel as has been the very case with *Frankenstein*. As has been discussed so far, the first aspect of it is, no doubt, revealed with the creation of the monsters due simply to the abuse of the technological and scientific advancements by the mad-scientist Dr. Moreau; however, on the on the other

side of the coin is its cultural revelation that Wells aims to present. In other words, by focusing on the monsters, Wells cleverly reveals the abnormality or unfamiliarity in the Victorian age that is noted especially as cannibalism with his reference to the creation of monsters through the abuse of technological and scientific developments recorded in the late Victorian period. Considering this, what Stephen T. Asma suggests in his book *On Monsters: An Unnatural History of Our Worst Fears* brings a new viewpoint to delve deep into the heart of the novel based on his suggestion that "[m]onsters, both real and imagined, are bound up with our feelings of insecurity and our response to [the] anxieties" of a specific period in that they "seem to represent the most extreme personified point of unfamiliarity" (25-26). In the light of this, it can clearly be noticed that Wells makes use of 'monstrosity' in his novel to take reader's attention to the abnormality, the drastic changes witnessed in the late Victorian society that paid way for the new interpretations of the concept of apocalypse as Kermode suggests. This is quite related to the advancements recorded during the Victorian age, as Asma points out: "In the Victorian period, a taste for the abnormal was disguised as 'science', burst forth, gorging on all manners of freak show and bizarre spectacles" (129-130). The abnormality resulted from technological and scientific developments is also connected with the reign of imperialism in the Victorian period as Heins stress in his article "Monstrosity and Alterity considering H.G. Wells's *The Island of Dr. Moreau*", as it reads:

> H. G. Wells short novel *The Island of Dr. Moreau* (1896) uses the notions of monstrous in order to negotiate alterity on social, racial and anthropological level so as to tackle contemporary fears of reversion and degeneration and in doing so discuss the consequences of the transformation of the world in a post-Darwinian imperial age" (91)

Of the first discourse of monstrosity, Wells reflection of the degeneration as cannibalism meets the reader blatantly in in the very first scene of the novel where Wells describes his characters with his focus on the degeneration they show through their behaviours, one of which can be exemplified best in the scene when Prendick refers to the wreck of Lady Vane as "the far more horrible Medusa case" (73), which is recorded in the official history as a real case, as Harris conveys:

> Narratives of shipwrecks were among the favourite reading of the Victorian public. The nineteenth century was an age of wide maritime commerce and travel; shipwrecks were frequent and often involved terrible suffering for the survivors, sometimes with incidents of cannibalism and throwing passengers overboard from overcrowded lifeboats. The most famous of these for its

> horrors, its political significance, and above all its representation in a famous painting, was the wreck of the Medusa off the coast of Africa in 1816. (277)

Beyond this historical reference, Wells also covers the monstrosity by delving into monstrous aspect of humanity of his time as an evident sign of humanity on its way to apocalypse, as he successfully depicts in the scene where the sailor and Helmar discuss on hunger that they cannot overcome, as it reads:

> The water ended on the fourth day, and we were already thinking strange things and saying them with our eyes; but it was, I think, the sixth before Helmar gave voice to the thing we had all been thinking. I remember our voices were dry and thin, so that we bent towards one another and spared our words. I stood out against it with all my might, was rather for scuttling the boat and perishing together among the sharks that followed us; but when Helmar said that if his proposal was accepted we should have drink, the sailor came round to him. (*Dr. Moreau* 74)

Although it is suggested covertly but not realised by any of the characters in the novel, even the thought of eating a men flesh has much to stress the point that serves Wells to highlight the extremity and irrationality of humanity that can reach no matter how further the level of civilisation is achieved. In this regard, the idea of monstrosity of humankind is revealed even stronger in Prendick's reply in the scene where he is offered to drink a bloodlike drink "a dose of some scarlet stuff, iced": "It tasted like blood, and made me feel stronger" to (*Dr. Moreau* 76). Here, the monstrosity is clearly revealed with the switch of roles between animals and the humankind. When this skilfully interwoven idea is reconsidered, it starkly turns out that Wells's depiction of degeneration in the humanity is fictionalised in such a satiric way that it only becomes clear when the knot in his depiction of this complicated relationship between humankind and animals is solved. That's, while Wells draws his characters as those who are free to eat human flesh and drink blood, he depicts animals as that of livings utterly prohibited to eat meat and drink blood in full contrast to what is natural for the animals, as Synder vividly depicts:

> Consumption of meat will serve to distinguish human from Beast Man on the island. This consumption will also mark the "degeneration" of the Beast Men, their failure to adhere to the principles of the Law that attempts to keep them "human"—though it should be noted that, as this Law prohibits meat for the Beast Men but not for Montgomery, it distinguishes between categories of humanity even as it claims to make the Beast Men human. (Synder 216)

Thus, by questioning the borderline between human and animal, it can be suggested that what Wells comes to analyse and later conclude that the consumption of meat is the fact that determines the level of monstrosity for this newly man-made creatures

through evolution, and that the idea of promoting animals to human perfection can never be achieved or if it is tried in any possible ways, the ultimate result will be nothing rather than the apocalypse that will start first the 'Death of Man' then the 'End of Men' as Foucault claims.

In the light of this analysis, Wells's interpretation of the possibility of creating human-animal(s) in his novel in the context of evolution with all possible means by adapting Huxley's idea of 'human perfection' that he tries for the animals serves him as means of presenting both his apocalyptic vision that places him a prophet of the future as a warning against the ongoing studies in bioengineering and his apocalyptic revelation that portends the 'End of Men' unless it is heeded by all humanity. With this assumption, Wells seems to have rejected the idea of 'human perfection', as can clearly be evidenced in his depiction of the result witnessed in the case of Leopard-Man that violates the rule that forbids eating meat. As is seen in this case, any attempts to endow animals with human perfection will not work as may be expected no matter to what extent it is attempted. Bearing all these in mind, the novel proves itself as a distinct work of art which serves as an example of secular apocalyptic fiction that feeds on the fictional interpretation of apocalypse stemmed from the practice(s) of biopower. In sum, Wells hits two targets with one arrow by taking the reader's attention to monstrosity that is revealed because of the idea of evolution and its further interpretations that can be achieved with direct reference to Foucault's theory of biopower in the light of new historicist approach. All in all, with his specific focus on his mad-scientist Dr. Moreau and all the following outcomes, it will not be far-fetched and wrong to suggest that Wells seems to be drawing attention to the fact that the more humankind violates the rules of nature the closer they will approach to the fear of facing degeneration that will possibly end up with nothing but the imminent apocalypse as Wells clearly points out in his character Dr. Moreau by depicting him as one "who displays monstrous quality and appears like Victorian Frankenstein of the artificial acceleration of evolution" – scientist who sets the scene for the apocalypse to start (Antor 103).

Within the discussion of evolution, another concern of the novel that meets the reader is, no doubt, the concept of 'survival of the fittest' and the 'struggle for existence' that Wells seems to have adapted for his characters in the novel in the context of social Darwinism in his approach to imminent apocalypse. As is in the

context of evolution, to analyse the development of Edward Prendick and the animal-humans based on the idea of 'survival of the fittest' will be quite to the point. As is noticed, the alterity and adaptation noticed in Prendick's attempts to stay alive just like the animal-humans created by Dr. Moreau on the island reveal the very same degree to what extent the concept of 'survival of the fittest' and the 'struggle for existence' each living on the island shows. As animal-humans start to turn into their original natural shapes as they were before Dr. Moreau's practices, Prendick also adapts to the environment he lives in full contrast to what he was before starting to live on the island, as is stressed in his own words: "I too must have undergone strange changes. My clothes hung about me as yellow rags, through whose rents showed the tanned skin. My hair grew long and became matted together. I am told that even now my eyes have a strange brightness, a swift alertness of movement" (*Dr. Moreau* 168). That's the extent how Prendick is exposed to change to be able to stay alive on the island together with animal-humans till the moment he can save himself. From another perspective, it can also be suggested that animals as part of nature prove themselves as the strongest compared to both Dr. Moreau and Montgomery when the inescapable apocalypse of them is considered. Here lies the clear explanation when the power of nature is compared to that of humankind. While both characters fall prey to nature by dying in different ways at the very end of the novel both in return for the apocalyptic deeds and due to their weaknesses against the power of the nature, animals prove themselves as those who are endowed to be the fittest to survive or struggle for their existence in their habitat. As is clear, Dr. Moreau can neither achieve to carry animals to human perfection nor cope with them as one that will make him deserve to be called the stronger one.

Here is also the point which signals the idea of Foucault on 'Death of Man' and the 'End of Men' symbolically based on the same weakness they bear. In this regard, while Dr. Moreau symbolises 'Death of Man' with his death, the death of both him and his assistant Montgomery together with the possibility of many others if the animals hadn't become what they were signals what Foucault suggests as the 'End of Men' resulted directly from greed of Dr. Moreau for more power as a man of science who is provided with all opportunities to make use of the advantages that both technology and science of his day offer to the greatest degree. It is with these developments he is endowed that lays the first stone of his inescapable end with the

possibility of apocalypse that may claim the lives of many others at any time by all means.

Of the abnormality and drastic change witnessed in the Victorian period that can well be analysed with an eye to monstrous aspect of the novel within new historicist approach, the discourse of colonialism/imperialism is what meets the reader as another significant historical point as one of the direct results of scientific and technological developments Wells touches upon as his apocalyptic revelation. On this matter, Wells's depiction of the evolved animals in such a similar way as that of colonised people is the strongest evidence for one to delve into this fact. The discourse of colonialism in *The Island of Dr. Moreau* is manifested in the 'otherness' of the human-animal creatures throughout the novel as a pure result of the colonial contact between Dr. Moreau and the animal-humans.

The colonial contact in *The Island of Dr. Moreau* is especially apparent in several scenes when Prendick witnesses Dr. Moreau's Beast Folk and can never categorise them as to who or what they are, one of which is noticed in the case of human-animal character M'Ling that is generally described by Prendick as "dressed in dark-blue serge, and had peculiarly thick, coarse, black hair" (*Dr. Moreau* 78), "the black-faced man" (*Dr. Moreau* 135), "black-faced creature" (79), or "the black-faced cripple" (87), as is further described by Prendick in the scene where he encounter with it for the first time:

> In some indefinable way the black face thus flashed upon me shocked me profoundly. It was a singularly deformed one. The facial part projected, forming something dimly suggestive of a muzzle, and the huge half-open mouth showed as big white teeth as I had ever seen in a human mouth. His eyes were blood-shot at the edges, with scarcely a rim of white round the hazel pupils. There was a curious glow of excitement in his face. (*Dr. Moreau* 78)

As is clear, Prendick is in utter amazement due to facing such 'other' characters he has never met before. Another point here regarding the Ape-man is revealed by Prendick's amazement in conceiving the fact that it is one of the animal-humans which is trained by Dr. Moreau's assistant Montgomery as a subservient to serve for his masters, as Prendick depicts vividly:

> The creature was scarcely so intelligent as the Ape-man, but far more docile, and the most human-looking of all the Beast Folk; and Montgomery had trained it to prepare food, and indeed to discharge all the trivial domestic offices that were required. It was a complex trophy of Moreau's horrible skill—a bear, tainted with dog and ox, and one of the most elaborately made of all his

> creatures. It treated Montgomery with a strange tenderness and devotion. (Dr. Moreau 135)

The idea of 'otherness' within the context of colonialism/imperialism is stressed further with novel's reference to the White men's concern with the education of the Black/colonised people, as is stated by Dr. Moreau:

> A pig may be educated. The mental structure is even less determinate than the bodily. In our growing science of hypnotism we find promise of a possibility of replacing old inherent instincts by new suggestions, grafting upon or replacing the inherited fixed ideas. Very much, indeed, of what we call moral education is such an artificial modification and perversion of instinct; pugnacity is trained into courageous self-sacrifice, and suppressed sexuality into religious emotion. (*Dr. Moreau* 125)

All the beasts of Dr. Moreau seem not to be drawn randomly but intentionally to refer to imperialism/colonialism of the Victorian age, as Christensen states that "it is as an imaginary suture for the rupture of the real that we can make sense of the multiple, polymorphous, and paradoxical significations of the black face and body within turn-of-the-century British literature" (591). In the same way, Generani also shares the same idea by asserting his claim that Wells reflects the colonial power the West experienced through the reification of the colonial dynamics with "master-slave" relationship between Dr. Moreau and the Beast Folk through which Dr. Moreau trains his slaves (250).

Connected closely with the depiction of animal-humans as 'the other' within the context of Victorian period and its manifestation of colonialism/imperialism, it will be pertinent to focus Well's depiction of the status of women in the novel. Wells's concern with the condition of women in his novel is quite interesting and deserves to be included in the light of both new historicist approach regarding Victorian age and Foucauldian theory of biopower concerning the creation of female animal-humans by a male scientist. The very first shocking fact in the novel meets its reader with the number and their place within the patriarchy, which can be clearly noticed in the utterance of Prendick: "The females were less numerous than the males, and liable to much furtive persecution in spite of the monogamy the Law enjoined" (Dr. Moreau 133). As Prendick states, Wells touches on the condition of the women in two respects: (1) the persecution by the male animal-humans they are exposed to although such abuse is stated to be forbidden by the law, and (2) the issue of female passivity that is dictated by the patriarch, which is stressed by Wells by providing so little space for female characters. It is noticed that there emerges no group of female

creatures created by Dr. Moreau except for a "Swine Woman, a mare-rhinoceros-creature", an "old woman made of vixen and bear", "a Wolf-woman" and "several other females whose sources [are] not ascertain[ed]" throughout the novel to the surprise of both Prendick and the reader, as it reads:

> The two most formidable Animal Men were my Leopard-man and a creature made of hyena and swine. Larger than these were the three bull-creatures who pulled in the boat. Then came the silvery-hairy-man, who was also the Sayer of the Law, M'Ling, and a satyr-like creature of ape and goat. There were three Swine-men and a Swine-woman, a mare-rhinoceros-creature, and several other females whose sources I did not ascertain. There were several wolf-creatures, a bear-bull, and a Saint-Bernard-man. I have already described the Ape-man, and there was a particularly hateful (and evil-smelling) old woman made of vixen and bear, whom I hated from the beginning. (*Dr. Moreau* 134-135)

The fact of "being less numerous" is even stressed in the same kind that can be noticed when the plurality of 'Swine-men' is compared to that of 'Swine-woman' (Dr. Moreau 134). Needless to say, even this seems to be enough to highlight a crucial point Wells attempts to the status of women. Beyond that, the reader does not notice any female creature engaged in a speech or given responsibility all along the novel, which directly fits in the analysis of McClintock who illustrates that women under imperialism, "are typically constructed as the symbolic bearer of the nation, but are denied any direct relation to agency" (359). In a different light, when the colonial aspect is disregarded, it is also possible to suggest that the female characters in the novel can be regarded as the representatives of all women in the Victorian age if they are white or black/colonised women with an eye to their depiction as being inferior to male characters in the novel – they are treated as nothing but as those that are simply subservient to Dr. Moreau and Montgomery who are bereft of any rights within the society they live.

As is clearly seen, Wells not only depicts the colonialism/imperialism in the context of evolution to the very core with the creatures the mad-scientist Dr. Moreau creates, but also touches upon the condition of women. It does not only reflect colonialism/imperialism of the period it was written based on its classification as romance, of which one mode is to depict colonialism/imperialism, but also the concept of women within Victorian values.

One strong allusion to the idea of colonialism/imperialism is also strengthened and revealed by the control mechanism set by Dr. Moreau for the animal-human characters in the novel with a set of laws called 'Sayer of the Law' that has much to

do with the intention of education. The rules merely function for Dr. Moreau as means of teaching all his subjects to obey him as their leader, which in fact puts him a coloniser in that case, and thus rendering them subservient to himself. Bearing resemblance to that of Seven Commandments' in Orwell's *Animal Farm* (1945), Dr. Moreau's sustenance and exertion of power to keep his colonised animal-humans under his control is revealed in two ways within a cause-and-effect relationship: (1) with full obedience to the rules that is to prevent evolved monsters from turning back to their original nature, and (2) with the fear of the 'House of Pain' where those who break the laws are punished without any mercy, as is clearly manifested in the conversation between Prendick and the Ape-man:

> Not to go on all-Fours; that is the Law. Are we not Men?
>
> Not to suck up Drink; that is the Law. Are we not Men?
>
> Not to eat Flesh or Fish; that is the Law. Are we not Men?
>
> Not to claw Bark of Trees; that is the Law. Are we not Men?
>
> Not to chase other Men; that is the Law. Are we not Men? (*Dr. Moreau* 114)

This later turns into a new formula with a stress on the 'House of Pain' this time that is chanted by all animals all the time, as it reads: "His is the House of Pain. / His is the Hand that makes. / His is the Hand that wounds. / His is the Hand that heals." (*Dr. Moreau* 114). In such a scene, these creatures become nothing rather than 'things' just like the colonised natives that are assumed to be educated by the powerful colonial power. To crown it all, that kind of education adds nothing to humanise these creatures; on the contrary, it is completely revealed as the exact opposite to what Dr. Moreau does never mention - dehumanisation. The full process of dehumanisation of these creatures as colonised under the guise of education within the context of colonialism/imperialism is clearly manifest in the words of Kuperus, as follows:

> Even while he thinks he is, Dr. Moreau is then not "humanizing" the animal or savage. He, first of all, invades the natives' home by treating them as "strange natives" and instead of creating humans he creates true strangers. They have become, in their own words, "things" that are neither human nor animal. By radically altering their bodies and behaviour they have become estranged from themselves, even feeling out of place in their bodies. This is homelessness in a very negative sense. (27)

As can clearly be sensed, this set of rules signals one crucial way of control mechanism that reminds one of Foucault's descriptions of power that is all present and comes from everywhere, which can be interpreted with reference to panopticism if the symbolic

function of the island is regarded. In this regard, the island under the full control of Dr. Moreau serves him as that of panopticon symbolically where he can observe his subjects while the rules he lays down for animals serves him to maintain this power to prevent them from reverting back to their animal nature and thus obey him. As is all clear, Dr. Moreau reveals himself as a creator, observer and the one who is endowed with the absolute power to claim the lives of those who opposes or break his rules. With a right to kill animals that he thinks rebellious, the novel takes attention to what Foucault conceptualises as the other function of biopower exerted by the powerful to either maintain or gain (more) power.

Based on all this evidence, it can be concluded that Dr. Moreau as a scientific romance/science fiction and gothic piece of literary work also serves as a social document and the representative work of art that meets reader with the reality of colonial/imperial power witnessed in the late Victorian period that adds much to his apocalyptic vision based on a mad-scientist who opens the doors to the ways that will result in the outbreak of an inescapable apocalypse on the island. As the colonised was considered nothing than the wretched that resonates "The Wretched of the Earth" (1961) by Frantz Fanon in which he analyses the dehumanizing effects of colonialism on the colonised individuals, Dr. Moreau's humanlike creatures are almost out of the boundaries between human and animal, but racialised and colonialised creatures that are all bereft of any rights, which is best summarised by Weaver-Hightower and Piwarski with their focus on 'uncanny' as follows:

> The uncanny effect comes from Wells's and his readers' uneasy awareness and horror over the inhuman colonial practices in which colonizers have participated, which they would like to repress but which the novel forces them to confront - techniques Gothic novels have employed since Horace Walpole first invented the genre. As critics like Cyndy Hendershot and Jennifer Devere Brody have recognized, one can read The Island of Dr. Moreau as an imperial Gothic and colonial allegory because of the setting and story of the white man's inhuman treatment of the Other. What the uncanny in The Island of Dr. Moreau helps us to see additionally, however, is how the story is also about what those acts do to the psyche of the colonizer, how they warp both those in power and those controlled, and also how characters and the island space provide dark doubles of the colonial dynamic, making the novel a warning about colonization. (362-363)

Drawing his characters as the mixture of human and animal disregarding the boundaries for the sake of scientific experimentation through vivisection, Dr. Moreau creates not only monsters but also 'others' on an unknown island that are utterly under his control, which refers directly to Victorian era colonialism/imperialism that is

recorded in official history that Wells himself witnessed. However, what makes Wells genuine in such depiction lies in his revelation of apocalypse that is based on his fears about both the further advances in evolution and thus the advanced form of colonialism that he suggests with the colonisation of the animal-humans in a fictionalised way just in the way as Huxley once stated, as it reads:

> [W]ithin the colony, the enforcement of peace, which deprives every man of the power to take away the means of existence from another, simply because he is the stronger, would have put an end to the struggle for existence between the colonists, and the competition for the commodities of existence, which would alone remain, is no check upon population. Thus, as soon as the colonists begin to multiply, the administrator would have to face the tendency to the reintroduction of the cosmic struggle into his artificial fabric, in consequence of the competition, not merely for the commodities, but for the means of existence (*The Major Prose of Thomas Henry Huxley* 294).

In the light of this, it can be pointed out further that this tendency is quite related to the concept of 'European Imperialism' as is also evident in McClintock suggestion, as it reads: "European imperialism was, from the outset a violent encounter with pre-existing hierarchies of power that took shape not as the unfolding of its own inner destiny, but as untidy, opportunistic interference with other regimes of power" (6). As she stresses, imperialism is centred on a power structure that feeds on the hegemony of gender, race, class and sexuality. Therefore, the analysis of *The Island of Dr. Moreau* as being a novel on British imperialism/colonialism blended within the context of evolution skilfully also enables one to grasp the idea of race and gender the novel refers to. The idea of race can first be supported with the general assumption of Dr. Moreau and Montgomery as being the representatives of the White concerning their position of being leader of the human-animal creatures on the island while the animals can be considered the representatives of the Black who serve for the White – Dr. Moreau and Montgomery on the island within the context of evolution Dr. Moreau is after. This is also what is hinted by Khair in his discussion of the colonial discourse of the novel with a different aspect on the animal-humans with a stark stress on their role as being the reflection of "the 'white man's burden" in *The Island of Dr. Moreau*:

> One obvious aspect of this fear is the colonial experiment, the 'white man's burden': much of the text is about the possibility and even desirability of civilising the 'Other'. The fact that the humanised animals are described in terms of racial Otherness is not insignificant. The first successful subject, says Doctor Moreau, was a "gorilla", who, when finished, was considered by the doctor to be "a fair specimen of the Negroid type" (p. 226). Such echoes would have reminded the contemporary reader of some of the debates surrounding the white man's burden: was the 'negro' human or basically apelike? Was it possible to civilise (or Christianise) the 'savage' and the heathen? Was learnt

> European civilisation anything other than a veneer on the Other 'races'? These were common enough debates in the nineteenth century, and perhaps even more common than they appear to have been today, as many scholars focus only on works by the most learned and accomplished of writers in the past. (29)

This imperial/colonial gaze interrelated with the racial references that are alluded through the animal-human creatures is also crystal clear in Prendick's description of the Ape-Man as a creature/beast/monster that looks "unnatural" and "ugly brute" (Dr. Moreau 96), which has previously been clarified in full vividness, as it reads:

> This man was of a moderate size, and with a black negroid face. He had a large, almost lipless, mouth, extraordinary lank arms, long thin feet, and bow-legs, and stood with his heavy face thrust forward staring at us. He was dressed like Montgomery and his white-haired companion, in jacket and trousers of blue serge. As we came still nearer, this individual began to run to and fro on the beach, making the most grotesque movements. (89)

Except for the race, Wells's focus on the animal-humans' level of intellect has also much to do with his discourse of colonialism/imperialism and the race throughout the novel. This is clearly noticed in his depiction of M'Ling as a creature that "was scarcely so intelligent as the Ape-man", which also stresses the intellectual inferiority of the Ape-man as is also referred as "little better than an idiot" that is a black creature (*Dr. Moreau* 111). Actually, this understanding is not limited simply to M'Ling and the Ape-man, but is valid for all of them that are intentionally rendered subservient to their master Dr. Moreau, as is evident in Prendick's utterance in his full astonishment:

> "Who are these creatures?" said I, pointing to them and raising my voice more and more that it might reach them. "They were men, men like yourselves, whom you have infected with some bestial taint—men whom you have enslaved, and whom you still fear. You who listen," I cried, pointing now to Moreau and shouting past him to the Beast Men, "You who listen! Do you not see these men still fear you, go in dread of you? Why, then, do you fear them? You are many—" (*Dr. Moreau* 120)

At this juncture with reference to colours that otherises the animal-humans and the right of Dr. Moreau to kill them whenever he wishes, Foucault's discussion of racism as "a way of introducing a break into the domain of life that is under power's control: the break between what must live and what must die" is what adds much to the discussion of *The Island of Dr. Moreau* as an apocalyptic fiction based on its focus on eugenics. Except for all, the reference to their level of intellect has much to do with the concern of racism and its affiliation with biopower. This really depicts the break from the ordinary life into another where each creation is treated or used for specific purposes through classification. With such a depiction, Wells proves his apocalyptic vision right if Aldous Huxley's taking this terrible practice to further stage in his brave

new world society for the sake of totalitarian power is considered. This case cannot be best put except for what the apocalypse refers in that such world order is not the world which the humanity has witnessed so far.

From another angle, when the novel is analysed by taking its symbolic meaning into full account, its reference to imperialism in the context of evolution becomes more evident. As far as the modification of living animals through practices of vivisection is assumed to be serving as a striking metaphor for the cultural surgery on living civilisation that is simply implemented with an aim to infuse some necessary ideas by the powerful to be more powerful under the guise of development or bringing light to the darkness, it becomes so clear that the idea which meets the reader is nothing rather than the reality of imperialism with its essential idea of expansionism which is put clearly by Generani as systematic policy of expansion in the light of imperialism, as he makes it clear further in his discussion metaphorically: "It is also a metaphor of a cultural surgery performed by civilization to transplant an organic set of ideas into the social body, developing its self-control. In the name of order and progress, imperialism systematically expands its policy of restraint, spreading monstrosity" (Generani 18). As is not contrary to what one can assume, one central aspect of imperialism is the idea of expansionism, and this was what had been experienced to the fullest degree during the reign of Queen Victoria before the end of the period. In the light of this, it is apt to suggest that Dr. Moreau's choice of a distant island that functions as his personal laboratory to promote his animals to the level of human perfection can best be put as relevant to the idea of expansionism as a result of imperialism. That's to say, Dr. Moreau does not go on his studies or practices in his homeland but goes abroad for the reason that vivisection is forbidden in homeland. Although he can choose somewhere away from the public, Wells makes him choose an island where no one lives with an intention to further his studies to reach his aim of creating his animal-humans. When this is analysed within the context of Victorian age colonialism/imperialism, it makes sense that Dr. Moreau's choice of a remote island has much to do with the idea of expansionism that centres on imperialism. This can also be clarified in two aspects: Dr. Moreau's occupies an unknown island which "has no name" (*Dr. Moreau* 78) and his aim to create new species there and colonise them on this new island cannot be best put with any idea rather than the idea of expansionism. Based on this, here is another point where the ideas represented by

colonialism/imperialism and capitalism exactly intersect and can best be put with Karl Marx's discussion of the two ideas as inseparable, as is demonstrated neatly in the words of Basu and Miroshnik: "According to Karl Marx, the expansion of imperialism was directly linked to a growth in capitalism due to one fundamental reason: the fact that capitalism was a worldwide system and unable to be constrained within the boundaries of a single country or nation-state" (25). As Basu and Miroshnik states based on imperialism, Weaver-Hightower and Piwarski's approach to relationship between colonialism and capitalism also sheds light on the interrelatedness among capitalism, imperialism and colonialism, as they suggest that:

> It is impossible to investigate doubling without thinking about the colonial situation …, where the European colonizers were routinely confronted with their psychological and cultural Other with whom they were in competition for land and resources. This confrontation occurred through colonial contact (exploration and settlement), stories (novels and travel narratives), exhibits (zoos, world fairs, and other menageries), and products (including tea, china, silks, tobacco, chocolate and coffee). As a result, an important part of the project of Western society of that time involved convincing the self and the Other of the superiority of the West - that is, in reaction to fear and guilt, that colonizers held power deservedly. One should remember that colonial control was hegemonic, depending on someone else being - and feeling - disempowered and dispossessed. (362)

From another angle, Chandra's viewpoint regarding colonialism and capitalism also deserves to be quoted in respect to his stress on the same idea of expansionism on equal terms with what Basu, Miroshnik, Weaver-Hightower and Piwarski suggest. In his article "Karl Marx, His Theories of Asian Societies, and Colonial Rule", Chandra highlights the point by asserting first that "the aspect of colonial rule flowed from the very character of capitalism" and by also adding that "[b]y its very nature capitalism could not exist in only one country. It expanded to encompass the entire world, including the backward, noncapitalist countries. It was a world system". (39). In the light of all these, it becomes quite evident that Wells's *The Island of Dr. Moreau* also responds to relationship among industrialism, colonialism/imperialism and capitalism. Although novel's discourse of colonialism/imperialism is clear, but capitalism is not that openly referred throughout the novel, it can be inferred from the overall context of the novel that capitalism is one of the basic ideas that is revealed behind the curtains in the novel, as Generani highlights in his claim:

> Wells takes the image of animals as victims of scientific progress and gives it a social meaning which condemns the consolidated alliance between evolutionism and imperialism. Wells's beasts represent minoritarian and oppressed groups, on the margins of institutional shelter. They mirror the

> victims of capitalism in the metropolis, and a 'cultural vivisection' perpetrated by imperialism on colonized people abroad. Within this interpretative framework, the process of humanization of animals in Wells's text should be read as a critical reflection on the dehumanizing action effected by scientific progress to manipulate natural and cultural evolution. (Generani 22)

As has been suggested, the idea of capitalism in the novel is stressed obliquely by preoccupying the reader with some subsequent questions that are left unanswered, several of which are as follows: What drives Dr. Moreau to create human-animal folk beyond his mere attempt to carry them into human perfection out of the context of his studies on vivisection? or For what would Dr. Moreau make use of his monsters? or Would it have been for manpower in an age in which industrialism was at its peak that would make animal-human power equal to machine power if Dr. Moreau had achieved his aim? and so on. Although the idea of capitalism is slightly stressed, or more correctly, left for the reader to be grasped by the reader as its core idea, Wells's concern with colonialism/imperialism is quite evident in that he represents each animal subservient to Dr. Moreau under his complete control, thus echoing in his reader one of the major topic in colonial studies which is conceptualised as colonised vs. coloniser, or self vs. the other as direct response to what he witnessed in his lifetime, as Esty clarifies:

> Engaging the intellectual and political ferment of the high imperial era, whether in the form of social Darwinism or Boer-War-era national anxiety, the romances recurrently exhibit twin spectres of degeneration and invasion that threaten the body politic. The Island of Dr. Moreau (1896) employs a conceit of forced evolution: the mad vivisectionist Moreau cuts and flays the bodies of large mammals until he has remade them into rough human form, whereupon he reconditions their souls with rudiments of law and social authority. Wells frames this scenario as a gothic horror version of the colonial situation. (28-29)

Recorded in the literary history as both gothic and science fiction/scientific romance written in a realist technique, Wells's *The Island of Dr. Moreau* well deserves to be considered a masterpiece of apocalyptic fiction in the world of letters with his clear and strong apocalyptic vision and revelation which still keeps its validity even today woven through all contexts witnessed by himself as a response to unquenchable desire of humankind for advanced scientific and technological advancement. Calling himself a 'sample' of his generation and giving a brief but elucidatory glimpse to make a brief note of his own period, which for him was demanded by the public, as is clear in his statement that "I HAVE BEEN ASKED to set down as simply and clearly as I can …, the reality of the human situation; that is to say I have been asked to state the

world as I see it and what is happening to it. This is the result" (*The Fate of Homo Sapiens 1*), Wells proves himself as one of the prominent writers of secular apocalyptic fiction just like his predecessor Mary Shelley. With his literary characteristics and quality that are quite enough to promote his vision to a level of apocalyptic revelation with full of prophecies he anticipated, his message to humanity still reveals the mere warning that one must know the limit and should not transgress the scientific borderlines by any means for any reason, which will otherwise be simply the causes for the gradual apocalypse, as is all clearly revealed in the words of the surviving character Edward Prendick:

> I must confess that I lost faith in the sanity of the world when I saw it suffering the painful disorder of this island. A blind Fate, a vast pitiless Mechanism, seemed to cut and shape the fabric of existence and I, Moreau (by his passion for research), Montgomery (by his passion for drink), the Beast People with their instincts and mental restrictions, were torn and crushed, ruthlessly, inevitably, amid the infinite complexity of its incessant wheels. But this condition did not come all at once: I think indeed that I anticipate a little in speaking of it now. (*Dr. Moreau* 122)

All in all, weaving his scenario of apocalypse by making sense of the bad omens of scientific and technological developments that had ever been witnessed till his own time by concentrating on the discussion of evolution and the relevant theories, the core of Wells's apocalyptic revelation is set in Darwinian context of evolution and is particularly concerned with mad-scientist trope through his vivid depiction of a man of science who is simply after promoting animals to human perfection from another angle to what Huxley refers as 'Human perfection', thus causing the emergence of human-animals/ monsters or the Beast Folk. It is with his creation of these monsters that Wells also reveals such effects of advancement humankind (has) witnessed as layers that are gradually revealed as being several specific following causes that lead to apocalypse, such as evolution, vivisection, eugenics and monstrosity on the scientific side that can be traced in the context of biopower/politics, and industrialism, capitalism and colonialism/imperialism on the social side that are analysed in the light of new historicist approach as causes that are reflected as phases which (will more possibly) pave way for the beginning of apocalypse in his eyes. While he present his reader the idea that advanced studies of evolution will raise scientific hubris and this will result in madness as is the case with Dr. Moreau in the context of evolution and biopower/politics, he also reflects the most horrific possibility that humanity controlled by this hubris will continue to push the limits to such an uncontrollable

degree that one can dare even to transform animals to another kind for any means at any time that has never been recorded before, which thus does not fail Wells when the practices of vivisection are considered as what had been the further step of the scientific and technological progress at his own time. In the light of all these, it has been witnessed throughout the chapter that animal-humans as product of biopower are reflected in the novel as simply monsters with their ugliness and evolved natures as opposed to what they were before, the other who are created to serve and to be controlled for the benefit of only their creator – Dr. Moreau. When all these are taken into account, what meets the reader is nothing but the ultimate end – apocalypse, failure that ends up with full destruction due to his hamartia formed by his unceasing passion for the scientific transgression of boundaries infused directly by the scientific and technological developments. His hamartia utterly corresponds to what Foucault suggests with his theory of the 'Death of Man' as is depicted in the novel with the death of Dr. Moreau, of which the final phase will be the 'End of Men', which is represented with both the death of Dr. Morea and Montgomery and the possibility of many other. It is this very fact that promotes his gothic novel to the category of apocalyptic fiction by presenting a vision that is and will always be valid even for the future. Creating such horrific scenes, Wells proves himself as one of the successful novelists of the late nineteenth century who keeps pace with both the time with his literary imagination and the traits of fin de siècle as one of the representatives of apocalyptic literature. Focusing on vivisection practices in the context of Darwinian and his followers' ideas on evolution that has evolved within itself and has come to be known as the studies of bioengineering and genetic engineering today, which was neither a simple idea nor meant anything then, but today manifests itself as one of the exemplary visionary imaginations of Wells's. As is the case today, his prophesy of the apocalypse based on these studies as a result of scientific hubris accelerated by the advancements in science and technology is still what fears and waits for the twenty first century humankind in store as a series of causes that will ignite the outbreak of apocalypse.

CHAPTER 4: BACK TO FUTURE: HUXLEYAN REVELATION OF APOCALYPSE FOR THE LIKELY RISE OF 'BRAVE NEW WORLD' ORDER

> "German law created a monster within the European constitutional theories what Foucault much later qualify as biopolitical. Biopower as totalitarianism: the result of nineteenth and twentieth century struggles, the construction of welfare, the social dimension consensus have all been absorbed by the totality of the state." (Negri 16)

> "[Technology could] iron [humans] into a kind of uniformity, if you were able to manipulate their genetic background ... if you had a government unscrupulous enough you could do these things without any doubt ... We are getting more and more into a position where these things can be achieved. And it's extremely important to realize this, and to take every possible precaution to see they shall not be achieved. This, I take it, was the message of the book—This is possible: for heaven's sake be careful about it." (qtd. in Bloom 13)

As is blatantly obvious in the quotations above, Huxley's *Brave New World* brings a new dimension to the ever-lasting argument over the technological and scientific advancements and their disastrous result stemmed from biopower with reference to 'giving life' in the context of evolution with its one of the terrible after-effects that is revealed as 'totalitarianism' that can be referred as biopolitics. Of three novels that have been analysed so far, totalitarianism is what meets the reader as the worst outcome and the highest/the most dangerous point that biopower can reach as a means of politics that helps the powerful organise/reshape the politics. In this regard, it is possible to suggest 'totalitarianism' that results directly from the practices of biopower as biopolitical that merits to be analysed in the scope of new historicism and Foucauldian biopower/politics in this dissertation to shed light on the understanding of politics and put the matter of biopower and its related ominous ill-effects on the table having an eye to still ongoing deep fear that can be interpreted today as one of the worst culminations that can possibly lead to apocalypse. As Foucault starkly highlights the close link between biopower and totalitarianism with his stress on power by stressing on the fact that power will not simply be gained over human beings through 'death', but "with living beings, and the mastery it would be able to exercise over them would have to be applied at the level of life itself; it was the taking charge of life, more than the threat of death, which gave power its access even to the body (*History of Sexuality, Volume I* 142-143), what Negri suggests later as is in the first quotation fits best in the case of *Brave New World* regarding the totality of the state

gained by biopower, and this is clearly ascertained and interpreted by Huxley through his apocalyptic vision to convey the reader his warning against totalitarianism for the sake of future humanity - practice of biopower and any attempts to change it into a means of politics result in nothing rather than apocalypse.

As has been hinted, *Brave New World* only take the third place in the analysis of biopower considering high level scientific and technological advancements and its pure result compared to Shelley's *Frankenstein* (1818), Wells's *The Island of Dr. Moreau* (1896) considering the apocalyptic vision and revelation of Aldous Leonard Huxley. In this sequence, while it has been witnessed that the seeds of biopower/politics can be traced back to the period of Mary Shelley with her focus on the mad-scientist Victor Frankenstein and his insatiable desire for creating a living by assembling and reanimating body parts of the corpses he collected, it has strikingly met the reader from another angle as a hazardous result, in which Wells takes it one stage further by envisioning a scenario of apocalypse concentrating again on a mad-scientist trope again but as one who attempts this time to create some living human-animals in an aim to carry them to the human perfection. However, Aldous Huxley thinks of such a scenario of apocalypse that it places him as more modern with his stress on totalitarianism as a result of biopower/politics, which results in dehumanisation of both society and individuals considering the highest point/disaster stemmed from the idea of evolution triggered by science and technology and their cumulative results as capitalism which fed on total consumerism, which is still a matter today, as Barr also suggests:

> [There] is no different today, in this first decade of the twenty-first century, than it was in the world facing Aldous Huxley in the early years of the third decade of the twentieth century. The names and faces have certainly changed, as have the identities of the threats facing us, but government employs the tools available to it - including the use of force - to constrict, limit, and control those within its jurisdictional reach. (849)

Based on Huxley's own assertion that "[t]he theme of *Brave New World* is not the advancement of science as such; it is the advancement of the science as it affects human individual", the analysis of the novel as an exemplary work of apocalyptic fiction will focus on its fictional process of human cloning and depiction of horrible world where these cloned citizens focuses mainly on the dehumanisation human beings. This is because each individual created in brave new world society unnaturally is being repressed and controlled by all means possible to serve for the state to the

fullest through specific processes and techniques ranging from 'Bokanovsky's Process', psychological manipulation, use of soma, absolute control of information and history, eradication of any hints of religion to imposition of state-centred view of family and sex.

As has been followed in both *Frankenstein* and *The Island of Dr. Moreau,* New Historicism and Foucauldian biopower/politics as a guiding theoretical approach will be followed to depict the socio-cultural, historical context of the novel and its author will be taken into consideration to depict the age and the reflection of all on the text from possible aspects so that apocalyptic vision and revelation of Huxley as a result of advancements in science and technology, of which the seed had been planted long ago with industrialism, can clearly be depicted throughout the chapter.

4.1 Contextual Overview of the Novel:

Wondering to what extent an attempt of manmade creation of a living can reach and what consequences can follow this attempt, it can clearly be stated that Huxley's *Brave New World* itself serves as a literary work that gives the reader necessary relevant answers convincingly with its clear depiction of the totalitarian world order that is full of fear and terror together with its reference to colonialism, capitalism, and eugenics that supports the idea of apocalypse. It is these aspects that enable one to interpret and conclude that *Brave New World* deserves to be classified as one of the best precursors of apocalyptic (British) fiction with the vision of its writer and revelation of apocalypse along with its acceptance as a dystopian novel. When looked at this way, its characteristics that make it a dystopian fiction help strengthen the idea of apocalypse it reveals in the belief that the picture the novel depicts can only be regarded as the very latest stage humankind receives that utterly heralds the inescapable end of the world. This is also supported by Martin that can be deduced from some basic but striking questions that signals the fact that this kind of life cannot be sustained and will result in nothing but the end of the world: "Will you know how to survive? How to carry on? How to sustain yourself and your family until a "Brave New World" is constructed" (9).

As has been evidenced by the novels studied so far, Aldous Huxley's *Brave New World* represents the period it was written to the very core with its reference to socio-cultural and historical developments at that time and thus it serves its purpose of

being a social document as well. It reflects not only the early twentieth century but also the very last phase of the Victorian period, in which respect the novel renders him a writer who serves as "a kind of conduit or link between the world of high Victorian liberal intellectualism and the world of the twentieth century, whose course those ardent, progressively-minded meliorists could not have predicted" as one of the exemplary writers of apocalyptic fiction (Murphy 9). The period Huxley (1894-1963) witnessed can be illustrated best with historical and cultural events, such as imperialism/colonialism that still continued to exist although it started to fall into decline gradually (Ferris 729); the unprecedented advancements recorded in science and technology to such an extraordinary degree that had not been witnessed until then, which thus inescapably resulted in the developments especially in the field of what's today known as bioengineering with its reference to both the emergence and the implementation of 'eugenics in real terms as the furthest stage of Darwinian evolution; the gradual rise of capitalism and the absolute reign of totalitarianism in both Europe and Russia that paved the way for the appalling outbreak of World War II in the twentieth century. These are all highlighted clearly by Huxley in his novel and made him come to a verdict that totalitarianism is always liable to change its version that he expounded critically in his "1946 Foreword" to his novel, as follows:

> Inevitably so; for the immediate future is likely to resemble the immediate past, and in the immediate past rapid technological changes, taking place in a mass producing-economy and among a population predominantly propertyless, have always tended to produce economic and social confusion. To deal with confusion, power has been centralised and government control increased. … There is, of course, no reason why the new totalitarianism should resemble the old. Government by clubs and firing squads, by artificial feminine, mass imprisonment and mass deportation, is not less inhuman (nobody cares much about that nowadays); it is demonstrably inefficient – and in an age of advanced technology, inefficiency is a sin against the Holy Ghost. (*BRW & BNWR* 11)

It is these contextual facts that add much to the consideration of *Brave New World* as a novel that analyses and foresees possible types of totalitarianism and its terrible apocalyptic results. In doing so, Huxley also brings new dimensions to the interpretation of totalitarianism with his novel that are interpreted by some scholars under different terms with reference to the fact that "totalitarianism has to be understood in a historical context involving the conjunction of modern science and technology, bureaucratic administration and mass murder, all of which may be united by the desire to purify and embellish the so-called 'garden of politics'" (King and Stone 194), such as 'technological totalitarianism' (Terlizzese 29), 'technocratic

totalitarianism' (Glassman 258) or "scientific totalitarianism" (DeJong-Lambert 231; Ousby 463), all of which centre on science and technology as means of subjugating and dehumanising human beings in the grip of totalitarianism (Rongé and De Man 316) as what Arendt, a holocaust survivor, encapsulates this in her assertion that "[a] single individual can be absolutely and reliably dominated only under global totalitarian conditions" (*The Origins of Totalitarianism* 392). However, this was not the immediate result that met England with the start of twentieth century, but can well be traced back to the late nineteenth century that was remarked with pessimism, Darwin's theory of evolution, rise of industrialism due to rapid developments in science and technology, as Carter and McCrae suggest:

> The twentieth century really begins before the end of the nineteenth century. Queen Victoria's Jubilee in 1887was felt by many to represent the end of an era. An end-of-century stoicism, and a growing pessimism among writers and intellectuals, may be traced to several sources, not least the publication in 1859 of Charles Darwin's *On the Origin of Species* which put the existence of God into radical question. Across the whole population, and in the face of rapid economic and social changes, radical doubts about the stability of the existing order were expressed (347).

To depict it clearly, it will be best to touch on the brief outline of the nineteenth century England in a nutshell. Although England had witnessed great prosperity during the reign of Queen Victoria in terms of both economy and thus politics all around the world which had been ignited by the Industrial revolution, which carried her to become 'factory to the world', and is evidenced by the zenith point British Imperialism had reached, the twentieth century became a period that signalled the first signs of losing her power and influence in the world arena gradually that had rested with her till then. The first of these significant events was, no doubt, The Boar War (1899-1902) that started "Britain's modern political history" (Greenblatt and Abrams 1830) as being a significant event that started the gradual dissolution of British Empire by igniting the idea of separation for other nations in the very late Victorian period and the early twentieth century, as Wilson points out in his book *With the Flag to Pretoria*:

> The fame of the Army, the prestige of the nation, the very existence of the Empire, were in grievous peril.... The scales fell from all eyes; it was clear to every man chat this was a struggle for life or death, a struggle in which defeat must mean the loss of South Africa and the shaking of the British Empire to its very foundations, and in which victory at best could never regain for us what we had forfeited our reputation before the world. (Wilson 207)

To crown it all, England was also heavily influenced by some external events along with internal problems within single lifespan. Of these, while 'The Boar War' can be

evaluated as her inner problem, the World War I (1914-1918), the impacts of the great economic depression of 1930 and World War II (1935-1945) can be regarded as the crucial historical events that were all turning points that changed her fortune socially and economically as was the very case with the rest of the West. It can clearly be stated that while World War I made the English gone through one of their worst time with the death of millions and first changed the spirit of nation into full pessimism then sowed the seeds of World War II in store for them with the results of the former, the great economic depression left them destitute and desperate with no hope for the future by bringing economic activity to a near standstill "with falling prices, wage cuts, mass unemployment and starvation on a large scale" (Sinha 89), and World War II caused them to question if their country can survive and come over that unprecedented catastrophe that befell on them (Stamp 318), as Poplawski depicts all aspects of this catastrophe with full clarity in the context of World War II:

> The experiences of people in Britain during the Second World War marked a watershed in ideas of society and political organisation. In contrast to the mass unemployment, food queues and slum housing of the depression in the 1930s, the government proved capable during the war of organising full employment, an effective system of rationing food and other necessities, and providing accommodation of some kind for those whose houses were destroyed or damaged. The war proved that centralised and planned government control could deliver (to a large extent) the basic needs of its population, at least when politicians had the will to do so. (555)

Even after its wake and recovery, another influence that resulted in both decline of its imperial power was the Cold War between the United States and the that started in 1945 and lasted till 1991 (Sherman 122). Dividing world into opposite camps, the essence of the Cold War was based on one aim of both sides "to be seen by the world as best – ideologically, technologically, militarily, economically, politically, and culturally" (Weeks 42), of which one effect was the unprecedented rise of capitalism and rapid modernisation in full guidance of its deep roots hidden in the expansionist idea of capitalist economies, as Westad highlights:

> The historical background for the Cold War was created by the expansion of capitalist economies in ever-widening circles from the West European and North American cities in the nineteenth century. While offering plentiful opportunities for people to change their own lives, the new economic system also created recurrent social and political crises, such as the depressions of the 1890s and 1930s, which were followed by World Wars I and II. Given the many underlying strengths of the economic system, it is reasonable to believe that the utopian and authoritarian alternatives to liberal capitalism – such as National Socialism, Fascism, and Communism – would not have stood a chance of mass popular support if not for these crises. Instead, by the middle of the twentieth

> century, for many people capitalism had become synonymous not with progress, but with wars and economic collapse. (8-9)

All these resulted merely nothing than England's further loss of power that plunged every single English into insurmountable difficulty in many aspects, as Bill et al. illustrated vividly and precisely:

> By 1913 the USA and Imperial Germany had overtaken the British Empire in industrial production, while the Empire's financial power had declined to the point that during the 1899–1902 South Africa War, the British Empire was forced to take a loan from the New York Stock Exchange. Declining economic power and Britain's increasingly incompetent mismanagement of the colonies severely damaged the UK's reputation internationally. After two world wars the British Empire was financially and morally bankrupt, unable to afford or justify its own foreign occupation of colonies after two wars fought to prevent foreign occupation of the UK itself. The 'imperial period' was already over by the end of the Second World War. (Bill et al. 44)

Along with all these historical developments to the detriment of the world, the rise of totalitarianism as a political system can be regarded as one of the worst political developments that simply served for no one but the totalitarian leaders. It was such widespread phenomenon during the twentieth century in both West and the East with its heavy influence on all aspects that some critics come to associate this period with totalitarianism, one of whom is Will Herberg, as is clear in his utterance: "The Twentieth Century is the age of totalitarianism. … Totalitarianism emerges as a crucial problem at every level of twentieth century life and is largely at the source of the great conflicts, economic, political, and spiritual, that are tearing apart the contemporary world" (545). The first representatives of this political system can be put as Hitler in Germany, Stalin in the Soviet Union, Mussolini in Italy and Mao in China, among whom just Hitler and Mussolini are different simply with their stance and politics following fascist strategies, whose only aim was to maintain the political power they need by all means, even making use of science and technology to the very core, as Brzezinski elucidates:

> Totalitarianism is a system, in which technologically advanced instruments of political power are wielded without restraints by centralized leadership of an elite movement, for the purpose of effecting a total social revolution, including the conditioning of man, on the basis of certain arbitrary ideological assumptions proclaimed by the leadership, in an atmosphere of coerced unanimity of the entire population (19-20).

As is clear in Brzezinski's approach to totalitarianism and when their representatives are reconsidered, one essential factor that added much to the idea of totalitarianism turns out to be the technological and scientific advancements that are

misused regardless of what the consequences it may lead to. Therefore, it will be apt to touch upon the technological advancements recorded in the twentieth century to depict the technological context to prove *Brave New World* as an exemplary of an apocalyptic dystopian fiction that is centred on 'technocratic totalitarianism' as a reflection of post-totalitarian regimes (Siegel 327), and, more importantly, to clarify Huxley's apocalyptic vision and revelation.

From its very beginning to the end, twentieth century was also an age of rapid developments witnessed in both science and technology, which can especially be evidenced by the invention of first airplane, wireless communication, and the mass production of the car, as is clearly depicted in a nutshell by Stallworthy and Ramazani:

> The early twentieth century also brought countless advances in technology: the first wireless communication across the Atlantic occurred in 1901, the Wright Brothers flew the first airplane in 1903, and Henry Ford introduced the first mass-produced car, the Model T or "Tin Lizzie," in 1913. Not that modern writers univocally embraced such changes. (1829-1830)

The emergence of airplanes, tanks, machine guns and bombs as fruits of rapid advancement in science and technology showed its true colours first in WWII then in WWII with their advanced versions that claimed millions of deaths and become one of the most terrifying fears of humanity as to what may follow if it is promoted to "new levels of mass slaughter" (Black et al. 124). It is this fear that drives Huxley to delve deep into the furthest level that scientific and technological advancements can reach in his novel *Brave New World*, as Firchow also supports:

> Huxley's most powerful rendering of the effects of science and technology, however, is unquestionably *Brave New World*. So deep a mark has this work left on the modern literate mind that the mere mention of it evokes a whole complex of hostile attitudes towards science. It has become a kind of byword for a society in which the values (or nonvalues) of scientific technology are dominant, and which has therefore reduced man to a species of machine. (301)

In close parallel with those advancements recorded in technology and science, a crucial phenomenon faced in the twentieth century was the inevitable rise of capitalism, which had already strengthened itself with the idea of industrialism just after the Industrial (Kaldor 194). However, what's more important issue that started in the twentieth century and still continues restlessly in the context of capitalism is hidden in its systematic role in the advent of two interdependent concepts – mass production and mass consumption/consumerism, which is still one of the greatest problems of the humanity that cannot be tackled today. On this basis, while mass production can be

put as cause due to the everlasting demand of products, mass consumption/consumerism can be put as the effect that dehumanises the humanity in the hands of capitalism, and these all are today regarded as the vey basis of consumerism, as Rycroft clarifies in a nutshell: "The history of consumerism begins with the history of mass production, a product of the Industrial Revolution and the birth of capitalism. Only with the mass production of commodities was mass consumption possible and encouraged" (107). Yet, this process was incomplete without the contribution of the twentieth century Ford Motor Company with the standardisation, which is known as 'Fordism' – a term used to depict "(1) the system of mass production that was pioneered in the early twentieth century … or (2) the typical post-war mode of economic growth and its associated political and social order in advanced capital" (Smith and Quale 256). Igniting first the idea of industrial revolution, second; the concept of industrialism, third; the idea of capitalism, then the mass production and mass consumption or consumerism, the very last phase of scientific and technological advancements can best be summed up in the single term 'Fordism', as is all clear in Jayne's explanation:

> Central to this transformation was the combination of new technology, techniques and products. Together these fuelled the industrial revolution and, once rationalised through Fordist production, the movement from craft-based production to industrial capitalism and mass production was completed. It was at this time that markets became increasingly internationalised, based on economies of scale which gave rise to giant organisations, and built upon functional specialisation and minute divisions of labour. … The hallmark of his system was standardisation—standardised components, standardised manufacturing processes, and a simple, easy-to-manufacture (and repair) standard product. Standardisation required nearly perfect interchangeability of parts. To achieve interchangeability, Ford exploited advances in machine tools and gauging systems. These innovations made possible the moving (or continuous) assembly line, in which each assembler performed a single, repetitive task. (35)

Beyond all these, scientific advancements that Huxley witnessed in the twentieth century have great influence on *Brave New World*. Of these, the studies in eugenics come to fore, and this was the influential topic for writers to delve deep into so that they can criticise the advancement of science in the context of evolution that would later gave way to the development of bioengineering, genetics and many other fields of study on heredity and its future as has been the very case today, which is best put by Houellebecq in his book *The Elementary Particles*:

> Michel went over to the bookshelf and took down What Dare I Think? and handed it to Bruno. "It was written by Julian Huxley, Aldous's older brother,

> and published in 1931, a year before *Brave New World*. All of the ideas his brother used in the novel—genetic manipulation and improving the species, including the human species—are suggested here. All of them are presented as unequivocally desirable goals that society should strive for". (72-73)

As can easily be deduced, *Brave New World* is a novel that delves deep into science and technology and the possible dangerous results that are proven by the dire predictions about the science it offers, such as "future applications of genetics (IVF and cloning via Bokanovsky's Process), endocrinology (Malthusian belts), behaviourism (hypnopaedia), and pharmacology (soma)" (Woiak 107). Yet, the scientific context of the novel is purely set in the eugenics with the vivid depiction of Darwinian 'theory of evolution' and the extent to which it can/could reach aiming to reorganise the society, as Congdon also highlights: "Aldous's novel can be seen as an imaginative engagement with the contemporary scientific debate surrounding the role of eugenics and scientific planning in the future of society" (84). As the first and second quotations above put stress, the idea of evolution itself has evolved over time and still keeps evolving into new concepts. This is also what has happened with eugenics, to which Aldous Huxley's complete attention was dragged, as a result of which he became "certainly the only writer of his generation who understood the impact biology would have" (Houellebecq 72). Rooted deep in Darwinian theory of evolution and came out as the furthest stage of it, the science of eugenics received its full prominence in twentieth century with full support of the scientist in the world (Iriye and Goedde 120). However, it is clearly noticed that its aim and scope was abused for the sake of political power in the twentieth century, which especially came into existence in the reign of Nazi regime in Germany, where "Nazi ideology completely discredit eugenics and the idea of improving the race" (Houellebecq 72). As has also been suggested earlier in the words of both Lynn (4) and Dyck (9), Hallanger also alludes to the fact that the eugenic studies and practices in the twentieth century was, in fact, based on the greed for more power that would be obtained by determining the future of humanity, which was completely under the guise of so-called attempts to achieve the betterment of perfect human regardless of anything, as is all clear in his words:

> What Darwinian Evolution had taken away from both religion and science, eugenics returned: teleology. Under the watchful eye of eugenics scientists, society could control the marriage and breeding, taking the natural task too long inhibited by civilised society; weeding out undesirable traits and encouraging to propagation of desirable characteristics. ... The goal is future, the present generation can rightly view itself as foundational. The trajectory of

> eugenics towards the betterment of society is clear. Eugenics provides not only the goals but also the means. (Hallanger 315)

Surrounded by influential scientists and thinkers, Aldous Huxley's centring his novel on the scientific developments and understanding of his time is not an arbitrary decision when his family is taken into full account, as Pruett clarifies:

> In recompense for Thomas Huxley's dodged defence of the theory of evolution, natural selection clearly favoured Huxley's progeny. Or so it would seem, for the Huxley dynasty boast an astounding array of scientists and thinkers: Leonard Huxley, a noted biographer; Andrew Huxley, playwright, poet, and author of the dystopian novel *Brave New World* and the religious classic *The Perennial Philosophy*; Francis Huxley, a renowned anthropologist; and Julian Huxley, knighted for extraordinarily contribution to the evolutionary synthesis. (303)

Based on his family members, Thomas Henry Huxley takes the first place with his aforementioned claim in his book *Evolution and Ethics* that "men in society, men as ethical beings, must look to the same process to help them towards perfection", which can be considered the very core of the eugenics (*Evolution and Ethics* 32), thus proving the fact that Aldous Huxley was also under the heavy influence of his grandfather in that respect. Apart from his family who can be second only to his grandfather is, no doubt, John Burton Sanderson Haldane with his book "Daedalus; or Science and the Future" (1924) who seems to have aroused Aldous Huxley's interest in the recent developments in science. For Woiak, the allusions of his novel and its relationship with Haldane's *Daedalus* considering "social uses and the control of the science" has only one aim that is simply to present the reader "a sophisticated critique of how scientific knowledge emerges from and in turn serves the social, political, and economic agendas of those in power" (124), as Woiak further elaborates:

> Daedalus and Brave New World both raise crucial questions about the social uses and control of science. Haldane celebrated the mythological Daedalus who designed the Minotaur yet was never punished by the gods. His moral was that scientific progress cannot be resisted. Huxley may have thought of his novel as a refutation of Haldane's optimism. He continually challenged the real-life Daedaluses to justify their work in terms of how it contributed to making the world a better place. ("Designing a Brave New World" 177)

It was also the influence of Haldane by his book *Daedalus* that Aldous Huxley was influenced heavily. Having the idea of 'ectogenesis' suggested first by Haldane - "formation of embryos outside the womb" (Kaplan and Squier 13), he puts this idea into use in his novel *Brave New World* by also blending his brother Julian Huxley's view of "scientific humanism" which bears the idea that "we must do our best to extend the use of scientific method into any and every field where it can be of use" (What

Dare I Think? 135). However, what is quite different from his brother's view is his belief in negative reflection of the scientific developments on humanity, and this idea of him makes him one of the exemplary apocalyptic fiction writers by depicting the apocalyptic portrayal of eugenics to the very core:

> If ectogenesis were even possible, we could play all the tricks we liked on the early development of man … For instance, the limit to human brain-power probably lies in the size of the female pelvis, which cannot give birth to babies with heads above a certain size. Abolish this cramping restriction, and you could embark upon an attempt to enlarge the human brain.

However, it was especially Aldous Huxley's brother, Julian Huxley, who contributed much to the scientific idea that his brother put to use in his novel, as Firchow states that "Julian Huxley certainly needs to be considered an extremely important intermediary on scientific matters for his brother, and perhaps even an original source" (Firchow 305). In his discussion of Julian Huxley and his influence on his brother regarding the evolution and genetics, Hodge comes to suggest that both of the brothers contributed much to the rise of eugenics and its acceptance by the society in the twentieth century, yet it was especially Julian Huxley who shaped Aldous Huxley's ideas on both evolution and the eugenics that came to full fruition with a warning in his novel *Brave New World*, as he clearly sets forth:

> Ironically, two grandsons of Thomas Huxley would play a role in the rise of eugenics and the way it was regarded by society. The first was Julian Huxley (1887–1975), one of the scientist architects who had helped bring genetics and evolution together. His brother, Aldous Huxley (1894–1963), wrote a book called *Brave New World*, which explored the social consequences of attempts to improve the human race through breeding. (63)

Julian Huxley was a key figure in the studies of eugenics as one of the former founders of the Eugenics society and the first vice-president then the president of that society (Wool 289), whose studies had great impact on the development and understanding of the eugenics in many aspects all along the twentieth century, as Weindling highlights:

> Through his work as a zoologist, Julian Sorell Huxley (1887-1975) made considerable contributions not only evolutionary theory, but also to eugenic thoughts and planning social planning. Huxley emerges as a crucial bridging figure from what has been referred as "old eugenics" to a new eugenics based on molecular biology, providing an influential analysis of human evolution and a set of persuasively appealing concepts for both the wider public and scientific elite. (480)

Holding the idea that "taking control of evolution would be a positive step for humanity", which he clarifies by comparing the practice of improving human gene pool to that of agriculture: "No one doubts the wisdom of managing the germ-plasm

of agricultural stocks, so why not apply the same concept to human stocks?" (qtd. in Culey 345-346), he put forward the idea that eugenics politics should necessarily concentrate on the ways to revive and advance the proper flow of what evolution suggested earlier simply because Europe was about to face a serious problem - "racial degeneration" due simply to the uncontrollable rise of the lower class that he considered genetically inferior, to which he believed the only solution can be found through eugenics, as he himself puts his finger on:

> I have spent some time over this question since it brings up the issues of short-range eugenics in the clear-cut form. There is in process a change in the proportion of genetic type within our population: it is a regrettable change: we can give a reasonable explanation for it: and we can envisage practical measures for racial degeneration which it involves. (*What Dare I Think?* 100-101)

In his view, this was one of the growing problems Europe had to find a solution in that if it continued restlessly that way, then the order and peace in the society would soon shatter. Taking attention to birth-control method with an allusion to other possible ways, he himself states his concern for eugenics in his book *The Uniqueness of Man* (1941), as follows:

> The lowest strata are reproducing too fast. Therefore birth-control methods must be taught them; they must not have too easy access to relief or hospital treatment lest the removal of the last check on natural selection should make it too easy for children to be produced or to survive; long unemployment should be a ground for sterilisation." ("Eugenics and Evolution" 24).

In this context, other measures except for birth-control that Julian Huxley proposed to be taken by the humanity in his book *What Dare I Think?* and Aldous Huxley puts into practice in his novel in the context of eugenics can be put in a nutshell, as follows: "conscious planning" for a happy society and "the picture of a world controlled by a man" (42), use of "pharmacological substances" to "make the average well man feel better, and persuade the population to adopt it, so that not thousands but millions would simultaneously be taking their 'little daily dose'" (68-69). All these issues matter a lot in the discussion of totalitarianism and its close relationship with eugenics, in which the latter served as a means of power while the former served for the powerful to obtain more power. This relationship resulted in nothing rather than a kind of transformation of eugenics in its aim and scope in terms of power mechanism for the states, which is especially witnessed in Germany with Nazism under the reign of Hitler, as Betta puts it best:

> Eugenics has long been an area of particular interest for research being a complex historical phenomenon, in which science, ideologies, power and policy dynamics intertwine. Studies have mainly focused on the eugenics' founding stage, ranging between the nineteenth century origins – contained in Galton's studies and in the dynamics of the positivist and evolutionist determinism – and the totalitarian regimes of the first half of the twentieth century that in several ways implemented eugenic policies in a dramatic way. In this perspective, emerged a close identification between eugenic and Nazism, following the idea that Nazis experiences were the expression of the real characters of eugenics and, more generally, of modernity. (319)

All in all, having begun writing his novel, which was for him simply a novel "on the horrors of the Wellsian utopia and a revolt against it" (Smith 348), in 1931 when the world was in the grip of economic, political, and social difficulty after WWI yet to be shocked soon by the outbreak of WWII with massive industrialization, the inescapable rise of fascism and totalitarianism that would later be coupled with the worst economic depression (*Aldous Huxley's Brave New World* 14), *Brave New World* still merits to be one of the best representatives of apocalyptic novels beyond its dystopian characteristics with its depiction of horrific brave new world order " for a society in which the values (or nonvalues)of scientific technology are dominant, and which therefore reduced man to a species of machine" (Firchow 301). In this respect, it should also be noted that it proves Aldous Huxley right as one of the prophetic writers regarding the time he wrote the novel and today with his apocalyptic revelation of the future form of a totalitarian state as a visionary who could/can analyse possible horrific outcome to follow in depth when the fine line among science, technology and reason is exceeded. In the same vein, it is also true to state that all the context drawn so far also seems to be reasonable grounds as to what drove him to write such a novel of horrific World State governed by a totalitarian regime with its citizens who has "little cultural, economic, and social pluralism" (Siegel 327), which is described by scholars as technocratic/technological/scientific totalitarian world fed on biopower where capitalism is nurtured while freedom lingers on as has been highlighted.

> It may seem somewhat presumptuous and bold to try and set out the character and scope of Aldous Huxley's cultural criticism in only a couple of pages. After all, in the span of his lifetime Aldous Huxley published 24 volumes of non-fiction, including first-time collections of essays, plus 10 novels, 6 gatherings of short fiction and another 6 volumes of original poetry, to all of which the posthumous publication in 1978 of his Santa Barbara lectures of 1959 must be added. And all these writings - be they fiction or non-fiction, and even the poetry - contain material pertaining to the subject. What is more, it is well known that Aldous Huxley's unremitting intellectual curiosity led him into ever new fields of interest, knowledge and experience, and, concomitantly, to new

> perspectives on and more radical objections to Western industrial society. (Bode 343)

So writes Christoph Bode in his deep analysis of Aldous Huxley as one of the best exemplary and prolific men of letters in the years between the wars. Establishing himself as a writer who made his mark in the twentieth century as "unquestionably one of the most stimulating and exciting writers of his day", he was always celebrated as a "polymath" (Wiley 148), a "philosophe (Kermode 454)" and a "pundit" (Murray 8) all along his life, and he still holds his own today as one of the unforgettable writers who engraved their names in golden letters in the world literature with his hint at the apocalypse from several aspects (Jocelyn 2). Yet, what puts him into this classification beyond his literary productivity is definitely his gift he was endowed with - his sheer vision of what can cause to apocalypse in the immediate future. Based on what he was already in full doubt during his lifetime as to what such unprecedented scientific and technological advancements might result in later, Huxley's vision as a man of letters, which clearly manifests itself in his deep insight into "social, political, economic, psychological, scientific, philosophical, and then literary" (Lizzo 1) aspects in his works, rightfully places him as one of the unforgettable writers of all times (Cerf and Moriarty 1230). On the top of all, with his depiction of catastrophes that may eventually end up with apocalypse, one can categorise him as one of the exemplary representatives of apocalyptic fiction in English literature thanks to his apocalyptic vision which is " still telling the future" and is "more reality than fantasy" - even today as a writer who voiced the unspeakable horrors waiting in store, which are especially evidenced in his novel *Brave New World* , as Lizzo further puts: "Huxley's world is already upon us. Huxley himself recognized it [apocalyptic meaning of the title] long before the year 2000" (Lizzo 3).

Born on July 6, 1894, in Godalming in Surrey, England as a third son to Thomas Henry Huxley's third son Leonard Huxley - an editor, writer and teacher; and to Julia Arnold - a teacher. Except for his grandfather Thomas Henry Huxley and his brother Julian Huxley, Aldous Huxley was such a lucky child that he was "a member of one of England's most brilliant and distinguished families" each of whom added much to the development of science and literature with their studies and ideas as aforementioned, thus contributing to the development of Aldous Huxley as an intellectual writer (Stade and Karbiner 252). Besides his family, men of letters were also influential in shaping Huxley's worldview and thus his literary imagination. One

of these is certainly Matthew Arnold, who was the niece of his mother Julia Arnold - the "sister of the novelist Mary Ward" (Stade and Karbiener 593). Thus, it can be suggested that it was quite predestined to be one of the members of the intelligentsia with his family background in that he inherited his literary and philosophical characteristics from the Arnolds on her mother's side while he owes his interest and knowledge of science to his Huxley family on his father's side (Cotterell 425). First started his education at Hillside, Aldous Huxley continued his education at Eton College and Balliol College in Oxford that lasted from 1908 to 1911 till he had to drop out of school due to his severe pain in his eye that would later continue at his own room where he taught himself Braille, learned to play the piano, to use a typewriter , and studied with the help of his tutors with an hope to undertake a university education when he regained his vision(Maunder 195). Although he first wanted to study biology at university due to his keen interest in science, as is clear in his utterance: "If I could be born again and choose what I should be in my next existence, I should desire to be a man of science-not accidentally but by nature, inevitably a man of science" (*Along the Road* 223), he decided to study English Language and Literature, which started with his acceptance to Balliol College, Oxford in 1913 at the request of his tutor A. W. Whitworth due simply to his being a promising student, as is clear in the quotation below:

> Aldous Huxley was my pupil here for three years during which he was at Eton, and I found him found him a most trustworthy and exemplary boy in every way. He is a boy of considerable all-round ability both literary and scientific – but bad health in early boyhood before he came to Eton and bad eyesight lately prevented him doing very much work. In spite of that he was one of the most promising scholars of his year in College and I should expect much of him if his health, as I hope, returns to him. There would be no fear as to his industry if the opportunity for him were given. (qtd. in Bradshaw 196)

As is hinted by his tutor, although his semi-blindness seems to have been an obstacle before him, it becomes clear that this did never discourage him; on the contrary, it seems to be a driving force for him to gain what he aimed at in many aspects, as is all clear with his literary career as a novelist, short-story writer, poet, playwright, political thinker beyond many more, as Reiff illustrates clearly:

> Although he was hindered by semi-blindness, he developed his literary gifts as a novelist, short-story writer, poet, playwright, travel writer, biographer, essayist, and critic, becoming one of the most influential English writers of the mid-twentieth century. Huxley began his long writing career by publishing poetry, but he soon turned his attention to novels, making a name for himself as one of the most brilliant social satirists. … Literature was not the only

> interest of this multitalented, brilliant man. He was also a philosopher, mystic, social prophet, political thinker, and world traveller who had a detailed knowledge of music, medicine, science, technology, history, literature, and Eastern religions. (7)

Although it was a handicap for Huxley, it can be claimed that his semi-blindness might have contributed much to his keen interest in science and pharmacology as well that he later puts into use in his novel *Brave New World* that includes such disciplines changing from genetics, endocrinology to behaviourism and pharmacology, as Woiak delineates clearly:

> *Brave New World* is remarkable for its accurate predictions about science and technology, economics and politics, and arts and leisure. It extrapolates future applications of genetics (IVF and cloning via Bokanovsky's Process), endocrinology (Malthusian belts), behaviourism (hypnopaedia), and pharmacology (soma). It depicts a World State in the year A.F. 632 (After Ford) where there is absolute social stability (and creative stagnation) made possible by government-controlled research in biology and psychology. (Woiak 164)

In his literary voyage right up to 1963, Huxley was mostly immersed in the question of humanity and its progress into future in the shadow of successive wars that was reflected through his lens as socio-cultural and political after-effects in many of his works. For Malcolm, at the very heart of the themes Aldous Huxley covered in his works was an "overriding concern with the decrease in our awareness of who we are as humans in the face of advancing technology, and economic imperatives", as he furthers:

> Aldous Huxley, right up to his death in 1963, had been writing since the early 1920s on themes and issues that many around the world probably believe were actually invented in the 1970s. Themes and issues such as: make love not war; save the planet; be sustainable; people matter; technological advances come with a human price; journalism has descended to the lowest common denominator; feeling, willing and thinking, as the most important attributes of being human, are more and more marginalised; spirituality (not to be confused with religion) is massively in decline; society is more and more ruled by propagandists of one description or another (the term 'spin doctor' was not around in the 1930s); humanitarianism is on the wane; and everything, no matter how debilitating to the human spirit and individuality, is made acceptable in the name of progress, and social, political and economic stability. ("Working and Fighting for Progress, for Prosperity, for Society" 30)

Aldous Huxley died in 1963 at the age of 69 after coming down with cancer on November 22, 1963, when John F. Kennedy was assassinated (Zigler 130). Even when he was at his deathbed, he proved himself as such a man of letters who devoted himself to literature that he is reported to have promised to write an essay titled "Shakespeare and Religion," that he had finished the day before he died (Reiff 33). Today, what is

left behind him is his timeless accomplishments in the world of literature with his stress on the precautions and the necessary measures to be taken with his hint at the apocalypse coming closer day by day, behind of which was his dauntless courage that lets him delve into what is undiscovered, as June Deery writes:

> One of Huxley's most attractive characteristics was his courage, a courage that came of insatiable curiosity. He was always opening doors onto the unknown and ignoring signs that warned against disciplinary trespass. At a time when many were taking shelter in specialization. Huxley boldly spoke out as a nonspecialist, as a syncretist... 'an all-purpose intellectual'. (170)

Established himself as one of the pioneering and influential science fiction writer and numerous other works, his contribution to literature starts first with his two novels *Crome Yellow* (1921) and *Antic Hay* (1923), in which he touched upon "profound cynicism" of the age (Reiff 42). These two novels was later followed by *Those Barren Leaves* (1925); *Point Counter Point* (1928); *Brave New World* (1932), which was the "turning point" in his literary career as being a novel which mirrored "hair raisingly prophetic picture of social and psychological engineering come-of-age in a future world state where technology has ironed out instability and obliterated independent thought" (Blamires 145); *Eyeless in Gaza* (1936), which reflects one's quest for a meaning life of "stable moral and spiritual values in an uncertain World" (Hager 253); *Ape and Essence* (1948), - which is today treated as an "underappreciated dystopian satire" that focus on dehumanisation of humanity in direct proportionate to technological advancements, *The Devils of Loudun* (1952), which hints at the ways how "true salvation will be found" out of religious fanaticism and mass hysteria (Dantzich 98); *The Doors of Perception* (1954) - an autobiographical book "about Huxley's experiences with the hallucinogenic drug mescaline" (Luebering 176); Brave New World Revisited (1958), as a testimony to what he had already stated in *Brave New World*; and his last novel *Island* (1962) - a utopian novel as a counterpart to *Brave New World* where its citizens form an ideal society "where people do not want to have armies or produce armaments" for peace and happiness (Reiff 56); and many more, each of which reflects his admirable intellectual capacity to the fullest.

As has been mentioned, Aldous Huxley was quite lucky to have been surrounded with some very famous family members on both his father's and mother's side who influenced him to the core in the field of science and literature. Likewise, his deep literary knowledge and the way he treats his works have also been influenced by D.H. Lawrence, T.S. Eliot, Lytton Strachey, Bertrand Russell, Virginia Woolf,

Maynard Keynes among many, with each of whom he met at 'Garsington' – "the house of Lady Ottoline Morrell" – a place which was quite influential in shaping his literary characteristics in many aspects (Dunaway 2; Bedford 69-74). However, it was especially Russian writer Yevgeny Zamyatin (1920–1921) who influenced Aldous Huxley to the core with his *We* (1924) as a dystopian novel that criticises "the burgeoning totalitarian communist regime" with the depiction of a technocratic One State where citizens are nothing rather than numbers with no freedom and rights (Riha 8; Nicol 44), as Orwell notes down:

> The first thing anyone would notice about We is the fact — never pointed out, I believe - that Aldous Huxley's *Brave New World* must be partly derived from it. Both books deal with the rebellion of the primitive human spirit against a rationalised, mechanised, painless world, and both stories are supposed to take place about six hundred years hence. The atmosphere of the two books is similar, and it is roughly speaking the same kind of society that is being described, though Huxley's book shows less political awareness and is more influenced by recent biological and psychological theories. (2841)

Beyond him was, no doubt, Hergert George Wells's utopian novels had great influence on Aldous Huxley's *Brave New World*, as is best evidenced in his own words: "I am writing a novel about the future – on the horror of the Wellsian Utopia and a revolt against it. Very difficult. I have hardly enough imagination to deal with such a subject. But it is none the less interesting work" (qtd. in Smith 348). It should also be mentioned that George Orwell as one of his literary friends also contributed much to Huxley to such an extent that Orwell once "accused Huxley of plagiarism" (Nicol 44). This influence was such an evident fact that Huxley himself would later write in one of his correspondences that stresses the relationship between *Nineteen Eighty-Four* and *Brave New World*, as it reads:

> Within the next generation, I believe that the world's rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience. In other words, I feel that the nightmare of *Nineteen Eighty-Four* is destined to modulate into the nightmare of a world having more resemblance to that which I imagined in *Brave New World*. (qtd. in Smith 605)

Last but not least, Shakespeare's influence on Aldous Huxley cannot be denied, which is specifically evident in his specific choice of the title as *Brave New World* he borrowed from *The Tempest* (1610-1611?). In *The Tempest*, the phrase 'brave new world" is uttered by Miranda in the grip of surprise when she meets the party of the King of Naples after such a long time for the first time, as follows:

O wonder!

How many goodly creatures are there

here!

How beauteous mankind is! O brave new

world,

That has such people in't! (Shakespeare 5.1.28)

These are also the words voiced by John the Savage in Huxley's novel *Brave New World* at several times, especially in the scene where John the Savage begins to perceive what it means to be human when he learns that Bernard Marx wants to take him back to civilisation just like Miranda (*Brave New World* 139). By taking his title from *The Tempest*, Huxley seems to have paved way for the appropriate basis for his novel to compare "the wonderful possibilities that are open to civilisation and the dark realities of that civilisation" as is the very case with Shakespeare's play *The Tempest* (Reiff 90). Although it is first mentioned by Shakespeare, it should be accepted that it is Aldous Huxley who modernised the term 'Brave New World' that is especially used to warn humanity against "violation of political power, rapid advancements in science and technology, bioengineering, mass consumption, as Izzo puts stress on:

> How influential is Huxley's Brave New World? The title, while from The Tempest, is recognized today as being from Huxley's novel—these three words are a catchphrase for any person or idea that is cutting edge and may have a possible positive/negative duality. If one Googles "brave new world" (as of 11 May 2006) there are 953,000 hits and the majority are not about Huxley's novel. … No other twentieth-century novel title on this planet has become such a ubiquitous term. The meaning of the phrase as Huxley intended is now both ubiquitous and threatening. (2)

As for the classification of the novel, modernism is what comes to the fore to define both Aldous Huxley and his novel. Regarded as one of the modern(ist) writers of the twentieth century, Huxley moulded his genius into letters in an effort to analyse humanity and warn it against some deeds that may possibly result in apocalypse, as is also clear in his choice of the title and use of it in a modern sense in his novel. Maybe, it is with all these specific attributions that Huxley deserves to be one of the kings of literature with his modern(ist) vein, as Sion asserts:

> Aldous Huxley, as a writer of fiction in the 20th century, willingly assumes the role of a modern philosopher-king or literary prophet by examining the essence of what it means to be human in the modern age. As is evident in his fiction to be examined and supported by the artist's own words in selected essays and letters, Huxley was a prolific genius who was always searching throughout his

> life for an understanding of self and one's place within the universe. Engaging the reader in imaginative narratives, he was to ask numerous probing questions about humanity's relationship to its physical and metaphysical worlds. (Sion 2)

In such an age, modernism became the means of literary expression by writers who "sought a more authentic response to much-changed world" to the twentieth century in the years following World War I regarding radical socio-cultural changes, as is clear in the words of by Reisch and Garwin: "In an era characterized by industrialization, the nearly global adoption of capitalism, rapid social change, and advances in science and the social sciences, modernists felt a growing alienation incompatible with Victorian morality, optimism, and conventions" (355). What Reisch and Garwin highlight in their analysis of modernism is well evidenced by *Brave New World* when the date it was written (1931) and published (1932) is considered in that the birth of modernism corresponds to the year 1910 that would last 20 or 30 years (Shiach 23). Periodised into three phases between 1910 and 1940 as (1) the early modernism before 1918 which is characterised by its being "politically-engaged, radical avant-garde" represented by Dada or Gertrude Stein; (2) "high modernism" phase represented by Eliot, Joyce, etc. in a more conservative way; and (3) the last phase as "politicization" of literature in the 1930s", of which exemplary representatives were (1894 -1963), George Orwell (1903-1950) and Wystan Hugh Auden (1907-1973) (Armstrong 36-37). However, it is quite important to point out that while the classification of Aldous Huxley as a late modern(ist) writer is quite different from those who were exemplified in the 'high wave' phase, such as T. S. Eliot, Azra Pound or Gertrude Steins's style, it is akin to D. H Lawrence's in his choice of topics that had never been tried. That is to say, while one aspect of modernism is "breaking away from established rules, traditions and conventions, fresh ways of looking at man's position and function in in form and style" (Cuddon 515-516), another significant point to stress is its attempt to introduce topics that were "hitherto neglected to such a degree that they were sometimes "forbidden subject matter" (Abrams and Harpham 227). This is also the very case with D. H. Lawrence (1885-1930), as is in his *The Rainbow* (1915) and *Women in Love* (1920) in which he analyses "the relationship between Eros and Thanatos" (Goulimari 128) and his *Sons and Lovers* (1913) in which he dares to delve into the self and sexuality through modernist realism centring on the Oedipus complex that was first put forward by Sigmund Freud (McParland 92). The use of realism in a modernist work is also what distinguishes a

modernist work from others, and this has much to do with Aldous Huxley's novel as well. Originated in Virginia Woolf's essay "Modern Fiction" (1921) in which she advices writers to write what they want to in accordance with what interests them. Locating "the current revolution in literary conventions within a profound transformation in our conceptions of the real" (McKeon 733), Woolf's ground-breaking concern with the use of realism in a modernist work is what should be distilled through personal viewpoint, as she herself clarifies:

> The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. (Woolf 741)

The use of realism in modernism as different from nineteenth century realism is best explained by David Lodge in his discussion of realist tradition. Sticking to what Woolf suggests, Lodge also put stress on the fact that the realist technique in a modernist fiction is quite perspectival as the modernist sees "the real as a mixture of public and personal viewpoint" (48).

When these understandings are reconsidered for W. H. Auden, George Orwell and Aldous Huxley, it becomes evident that their approach to themes in their works are quite different from what had been touched by till then and their realist technique in their works serves for the purpose of reflecting their own viewpoints on the nightmarish possibilities of so-called/would-be totalitarian regimes that humanity may witness in the future. It is this kind of depiction of the society that makes their novels specifically "late-modernist" (Armstrong 84; Miller 7). While Aldous Huxley draws a picture of totalitarianism as stimulated by bioengineering practices on human beings to serve for the system in such an apocalyptic scenario with a threat that can end the human race in one day, Orwell depicts the case of individuals in totalitarianism by touching upon the extent that it can reach and leaves no freedom for a single individual as a result of political greed for more power that is inherent in humankind, as Atwood also takes attention to its brief outline while stressing that it was one of the two visionary novels, the other of which *is Brave New World*, written in the latter half of the twentieth century:

> George Orwell's 1949 novel *Nineteen Eighty-Four*, with its horrific vision of a brutal, mind-controlling totalitarian state - a book that gave us Big Brother and thoughtcrime and newspeak and the memory hole and the torture palace called the Ministry of Love and the discouraging spectacle of a boot grinding into the human face forever. (7)

Regarding the stress of Armstrong on rise of totalitarianism, the failure of Marxism in the Soviet Union and fascism in Europe in the twentieth century along with other catastrophes, such as World War I & II, rise of collectivism and mass culture in close parallel with large-scale industrialism that also served for "the historical stepping stones towards the rise of the classic dystopian imagination" (Voigts-Virchow 2), one crucial matter that should be included in the discussion of modernism is the rise of dystopian fiction, which was preferred by many modernist writers as appropriate means of criticising or satirising European society, especially in political terms (Poplawski 30).

Within the discussion of modernism, its close relationship with dystopian genre adds much to its characteristics as a modernist work. *Brave New World* proves itself as one of the late modernist work due simply to being a "doubly marginalized" novel contrary to previous literary conventions, as Peat illustrates this point by analysing what Orwell once suggested in his 1940 essay "Inside the Whale" (1940): "Orwell suggests the "impossibility of any major literature until the world has taken its new shape," and the flawed, fragmentary narratives of *Brave New World* and *Nineteen Eighty-four* speak to this impossibility" (44). From another angle, McHale's claim that some questions posed by a modernist works, such as "How can I interpret this world of which I am a part? And what am I in it?' ... What is there to be known?" contributes much to *Brave New World* as a late-modernist novel (9-10).

Based on the earlier discussion supported by Echart Voigts-Virchow stress that the genres science-fiction, dystopia and (post-) apocalypse have inextricable bonds with each other (1), the basic classification of *Brave New World* can best be put as follows: (1) science fiction with its focus on "the imaginative process of scientific thinking as the source of techno-scientific development" (Raphals 179); (2) dystopian fiction with its depiction of a new World State in which "life, liberty and the pursuit of happiness find their perverted culmination in material consumption without purpose" (Gander 225); and (3) a satire with "its warning of a possible future" (Furlong 21) written in the modernist vein.

First coined by Jeremy Bentham in 1818 as 'cacotopia' from the Greek 'kakos', meaning bad or worse place, and was used first by John Stuart Mill in British Parliament in 1818 as opposite to utopia (Coverley 131), the word 'dystopia' was used first by J. Max Patrick in an anthology entitled *The Quest for Utopia* (1952) that he published in collaboration with Glenn Negley (Rosenfeld 75). Writer's need to satirise some political and social events in the West that they believed would result in total decline in the western society in contrary to what should ideally be the betterment of society paved way for the advent and rise of the dystopian fiction, thus enabling them to stress both their disbelief in Enlightenment progress and their growing pessimism over the human progress. This is depicted best by Claeys in his utterance that the dystopian fiction rose out of pessimism to protest against the utopian thought of portraying a perfect society as the "[e]nlightenment optimism respecting the progress of reason and science was now displaced by a sense of the incapacity of humanity to restrain its newly created destructive powers" (107). In such a scene, there emerged some questions that preoccupied writers, such as "Where did it all go wrong? When did the vision of heaven on earth become an anticipation of hell?" were what inspired writers to write dystopian novels so that they can respond to the era that was changing rapidly "from the hopeful, dream-like state of Victorian optimism to pass through what H. G. Wells called the age of confusion into a nightmarish twentieth century" (Claeys 107), as Moylan highlights further by asserting that:

> Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, depression, debt, and the steady weakening of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination (Moylan 9)

When all these interpretations regarding the genre dystopia are reconsidered, *Brave New World* can simply be stated as an exemplary dystopian novel like Orwell's *Nineteen Eighty-four* (1949), Bradbury's *Fahrenheit 451* (1953), Vonnegut's *Player Piano* (1952), and Atwood's *The Handmaid's Tale* (1985), as Gottlieb explains:

> What are the most salient characteristics of dystopian fiction if we concentrate on such well-known representatives of this speculative genre as Huxley's Brave New World, Orwell's Nineteen Eighty-four, Bradbury's Fahrenheit 451, Vonnegut's Player Piano, and Atwood's The Handmaid's Tale? All these works are political satires, projections of the fears that their writers' own society in the West could be moving towards a type of totalitarian dictatorship already experienced as historical reality in the USSR and in Eastern and Central Europe. (Gottlieb 34)

Although it is apt to be used for many disciplines in many areas ranging from politics, and environment to technology as "a general term encompassing any imaginative view of a society that is oriented toward highlighting in a critical way negative or problematic features of that society's vision of the ideal", dystopia is generally associated with literature (Booker 22). In its origin, the relationship of dystopia goes back to satire - an earlier form of literature, and it is assumed to have derived especially from Menippean satire – "a genre characterised by attacking mental attitudes rather than specific individuals or entities" (Roche 518). Regarding the common characteristics they share, both genres delve "to imagine a fully realised alternative world in order to stage a series of satiric contrast of the society here-and-now" in a fiction (Greenberg 238). In the light of this, to label Huxley's *Brave New World* as a satire that criticises politics into which society is plunged fits best into the category of satire as a genre or literary device, due to which he is considered "the greatest prose satirist of the century" (4) whose novels serves for criticism of an "attack on modern life" (Meckier 4-7) Regarding *Brave New World* as a dystopian Menippean satire, Woiak's stress on the novel as a satire "on contemporary culture, a prediction of biological advances, a commentary on the social roles of science and scientists, and a plan for reforming society" (106) is enough to categorise the novel as a satire, and his criticism of 'mental attitudes rather than specific individuals or entities' qualifies the novel as an exemplary Menippean satire (Meckier 17)- in particular, as Woiak offers the evidence further:

> In the broadest terms, *Brave New World* is about the relationship between science and society. Huxley was asking: how can scientific knowledge and technologies be used to improve human life, and in particular to create well-ordered states out of the perceived social and economic chaos of post-war Europe? Huxley's circle of planners, eugenicists, and socialists all strongly believed in the power of science as the means to achieve social progress. The techniques of biological and psychological engineering so notoriously predicted in the novel, along with its overall theme of the uses and abuses of science … (110)

In the light of all these, *Brave New World* deserves to be classified a speculative science fiction that carries the characteristics of dystopian satire written in modernist mode that can be well associated with apocalyptic fiction based on Voigts-Virchow claim, as it reads:

> Dystopian and post-apocalyptic narratives – with their fantasies of degeneration and destruction, their sceptical attitude towards science and technology, their criticism of a sovereign rational self, their toying with nihilism, their visions of dark urbanisation and their sensibility of crisis – may

> also be linked to scepticism in 'mainstream' modernist texts. (Voigts-Virchow 2)

Based on Voigts-Virchow's interpretation, it can clearly be suggested that *Brave New World* corresponds fully to be classified as a dystopian apocalyptic fiction for the mere reason that it does not only focuses on the dehumanisation of humanity in the grip of scientific and technological advancements by the new totalitarian world state but also poses the threat of first survival then the possibility of total extinction of human race.

Last but not least, considering all genres *Brave New World* can be attributed to, an umbrella term 'novel of ideas' in which "conversations, intellectual discussion and debate predominate" rather than plot and characterisation (Cuddon 602) is what embraces the novel in all aspects, which qualified Huxley as "ideally witty" (qtd. in Watt 1). This is also evidenced by Stade and Karbiener in his discussion of *Brave New World* as one of the prominent examples of the genre 'novel of ideas', as is clear in his statement that "Huxley's most famous novel of ideas, *Brave New World* (1932), examines the problems of the present by projecting a frightening future world where technology has overtaken humanity" (253). This idea can also be traced back to his own hint at its philosophical depth in his "1946 Foreword":

> *Brave New World* is a book about the future and, whatever its artistic or philosophical qualities, a book about the future can interest us only if its prophecies look as though they might conceivably come true. From our present vantage point, fifteen years further down the inclined plane of modern history, how plausible do its prognostications seem? What has happened in the painful interval to confirm or invalidate the forecasts of 1931? (8)

Needless to say, Huxley's wide-ranging focus on such topics from eugenics to bioengineering; from postcolonialism to totalitarianism; from his analysis of capitalism and mass consumption to class system throughout the novel can be best explained with its classification as a 'novel of ideas' that aims to both educate and warn the reader against any dangers humankind can encounter, which can be interpreted for *Brave New World* as apocalypse concerning its focus on bioengineering and the future of human race.

It was under all these contexts that Huxley wrote his novel that is set in London in 2540 CE, which corresponds to the year AF 632 in the novel. *Brave New World* depicts a society in which citizens are all bereft of freedom and rights and where Henry Ford is respected as both God. To put it neatly, the novel can be summarised best in three parts: (1) introduction of mass production of human beings through

‘Bokanovsky’s Process’ and conditioning of all these newly-produced human beings into predetermined classes so that the World State can make use them in the most effective way possible, (2) the love affair between Bernard Marx and Linda, (3) depiction of John (the Savage) as an exemplary human being who was the only untouched human being in this brave new world order who later finds himself in the grip of unbearable difficulty and unhappiness. The beginning of the period and the foundation of the World State in the novel dates back to the period when Ford introduced his T model. The novel starts with the depiction of the Central London Hatchery and Conditioning Centre where the Director and his assistant Henry Foster guide a group of young students all around the labs to give information about ‘Bokanovsky’s Process’, ‘Podsnap Processes’ and Hypnopaedia regarding the way how children are fertilised out of wombs, cloned, and how they are conditioned into their predetermined social classes with use of some distinctive chemicals and hormones at specific amounts so that they can organise their jobs in accordance with the needs of the World State. Of these classes, it is Alphas who are created as the smartest ones and the ones who fit in the upper class; Betas are engineered as the member of middle class; and Gammas as working-class members, and Deltas as lower-class citizens. The guests are also informed that the choice of the classes for each human being created serves for a specific aim, as follows: Alphas, who are the smartest, are created to be employed as leaders; Betas are created for jobs demanding skilled workers to help Alphas mostly positioned as technicians; Gammas are created as semi-skilled workers mostly for some pedestrian jobs, Deltas are employed for production in factories; and Epsilons, who are the less smart of all, serve for unskilled manual jobs, (e.g. being a porter). The level of intelligence granted for each citizen is organised in such a disciplined and mathematical way that each member of each class fits best in the job the World State choses for them to carry out. Except for the explanation of the process as to how children are created, the novel also concentrates on two main characters and their love affairs that change the course of the events in the novel, namely Lenina Crowne - a Beta Plus Hatchery nurse at the Central London Hatchery and Conditioning Centre, and Bernard Marx - an Alpha Plus hypnopaedia (sleep-conditioning) specialist. On one day, Lenina and Marx have a trip to New Mexico to visit a Reservation, where they come across some native Americans who still continue their lives primitively in severe poverty to their amazement, among whom they notice two white citizens - Linda and her son John. Later in the novel,

Linda turns out to be the woman deserted there by the director after giving birth to John out of a secret sexual intercourse with the Director some thirty years ago. In the course of the novel, John also learns the reality that his father is the Director. After some time, Lenina and Bernard Marx turn back to London taking Linda and her son John together with them. Upon coming back, Marx decides to meet the Director with Linda and John, whom the director never knew him as his son. When John calls the Director his father, the director feels himself obliged to resign considering the crime he committed. Thereafter, the novel depicts the difficulties John faces in the brave new world that was full contrast to the life he came from; Linda becomes quite sick due to her heavy soma addiction which later causes her to die of. Having no endurance for the 'brave new world' society, John desperately decides to live in isolation in a lighthouse, but he cannot escape from those who wants to see him and the reporters in any way. As a result of all these, John goes quite mad whipping himself till the moment he becomes tranquilised by the effect of the soma he takes and eventually drops off. The novel ends with the death of John after committing a suicide by hanging himself the next morning due simply to uneasiness and discomfort he felt and trapped into such a world order.

It was not a chance that Huxley's *Brave New World* sold 13,000 copies just after its publication due to his such alluring and choice of topics that can today be evaluated as apocalyptic that would later be followed by 10,000 more copies just one year after, which eventually would leave "a devastating effect on the intelligentsia of Western Hemisphere" (qtd. in Watt 17). However, it was quite unlucky that although it sold such great numbers, its literary views regarding both the novel and the Novelist Huxley were not that satisfactory. While some evaluated the novel as being "largely chilly" (Nicol 43) due to its being "weak in plot and characterization, shallow, mechanical in structure, and monotonous in tone" (Reiff 96), some hailed Aldous Huxley as "an emancipator of the modern mind and condemned as an irresponsible free-thinker" (Watt 1), to which Wells would later add such a bitter criticism that "*Brave New World* was a great disappointment to me. A writer of the standing of Aldous Huxley has no right to betray the future as he did in that book. When thinking about the future, people seem to overlook the logical progress in education, in architecture, and science" (qtd. in *The End of Utopia* 135).

However much *Brave New World* was criticised as being "a lugubrious and heavy-handed piece of propaganda" (qtd. in Draper 284) by some critics, he was celebrated as one of the influential and prophetic writers in the world of (English) Literature by some out of many, such as Edith Wharton, for whom *Brave New World* was/is " a masterpiece of tragic indictment of our ghastly age of Fordian culture" (Wharton 547); and Robert Nichols (*Observer* on 8 December 1935), for whom Huxley with his novel merits to be called "a genius of European stature and the only living English novelist who at present enjoys and deserves a European reputation" (qtd. in Paul 25). As is the case with many others, history has proved the significance of Aldous Huxley and his ideas regarding the future ahead before too long although his concern with future in his novel was considered "irrelevant and unoriginal" (Bloom 12), as is put by Nicol clearly:

> Huxley's most famous novel, *Brave New World*, was published in 1932, and the occasion of this seventy-fifth anniversary should lead us to wonder about his peculiar description of how we understand the future. We live in a time of biotechnological leaps forward that have made the term "Brave New World" almost a reflex for commentators worried we are rushing headlong toward a sterilized post-human society, engineered to joyless joy. It is easy to imagine that we see the shadows of our society in Huxley's vision of the future. But could it be that our insistence on seeing Huxley's book as an exceedingly successful prophecy actually prevents us from recognizing its real insight? Is there a way for us to understand the book free of the great distorting influence of our own times? (41)

As both Wharton, Nichols and Nicol draw attention to, Aldous Huxley with his novel *Brave New World* proves himself as a pioneering representative of the intelligence and the wittiness of the age he himself witnessed, which can further be evidenced by the fact that the novel is still coupled with his name and it is one of the prominent novels studied and analysed in depth anywhere any time, Nicholas Murray as one of the best-known Huxleyan scholars clarifies this best in his book *Aldous Huxley: A Biography*, as follows:

> *Brave New World* is Huxley's most famous book and the one which his name is always coupled. When College syllabi and newspaper list of the best or most highly regarded books are drawn up, it will always find a place. … The extraordinary presence of Huxley's satire – he forecasts not only human embryo research but a range of things, great and small. (256)

This is how Murray puts the literary reception of Huxley into words in the world of letters as one of the irreplaceable works of literature, of which range of topics it discusses reach more than the pages it was written on, as is also claimed by Firchow regarding his avid interest in science, technology and their effect on humankind:

> Huxley's most powerful rendering of the effects of science and technology, however, is unquestionably Brave New World. So deep a mark has this work left on the modern literate mind that the mere mention of it evokes a whole complex of hostile attitudes towards science. It has become a kind of byword for a society in which the values (or nonvalues) of scientific technology are dominant, and which has therefore reduced man to a species of machine. ("Science and Conscience in Huxley's '*Brave New World*'" 301)

Even today, *Brave New World* and Aldous Huxley comes to prominence as a writer of the latter half of the twentieth century together with George Orwell, between whom the fine can be stated in the fact that Aldous Huxley present the reader his apocalyptic revelation and vision that (still) "cast[s] [its] shadow over our futures" with its focus on the future form of totalitarianism of which the mere basis in on bioengineering – a threat that may one day end the human race, as Atwood highlights while evaluating *Nineteen Eighty-Four* and *Brave New World* as the epitomes of the age with their prophesies to be taken heed of:

> The other was Aldous Huxley's *Brave New World* (1932), which proposed a different and softer form of totalitarianism - one of conformity achieved through engineered, bottle-grown babies and hypnotic persuasion rather than through brutality, of boundless consumption that keeps the wheels of production turning and of officially enforced promiscuity that does away with sexual frustration, of a pre-ordained caste system ranging from a highly intelligent managerial class to a subgroup of dim-witted serfs programmed to love their menial work, and of soma, a drug that confers instant bliss with no side effects. (vii)

4.2 Apocalyptic Revelation of Brave New World within New Historicist and Foucauldian Biopower/politics

> "We can so far take a prophetic glance into futurity as to foretell that it will be the common and widely spread species, belonging to the larger and dominant groups, which will ultimately prevail and procreate new and dominant species. As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. … And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection". (*On the Origin of Species* 359-60).

> "We should note that much of what Huxley warns us against is now actually happening". (Cooney 40)

> "Our world is not the same as Othello's world. You can't make flivvers without steel—and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get". (*Brave New World* 207)

As the quotations read above, *Brave New World* is a novel that casts a doubt on the fate of human race against the rapid development of science and technology that serves as a prophecy of Huxley that humanity will/may become puppets in the hands of totalitarian regimes, of which humankind is far more afraid today. As Darwin warns humanity not to exceed the fine line just for the sake of "progress towards perfection", Huxley seems to put this warning into practice to test in his *Brave New World* to come to a conclusion by revealing his apocalyptic revelation filtering through his apocalyptic vision carrying it to such a point which is "now actually happening", as Cooney strongly highlights. Depicting such an apocalyptic scenario in which human beings are created artificially out of wombs –"ectogenesis"; in which they are provided with a prisonlike world into which they are predestined to be born and serve to the fullest by being deprived of any rights they should actually be granted with, Aldous Huxley's *Brave New World* takes its place as an apocalyptic dystopian fiction in the world of literature as reflection of his frustration, disappointment and nostalgia for the past that are all lost due to technological and scientific advancements of the modern life he happened to witness, as Daiches highlights:

> The greater your desire to believe in what was gone, the greater your resentment at finding that it was not there. Hence you write satiric pictures of modern life, not out of a feeling of superiority or amused contempt or cynical indifference - not like Wells in some of his novels or like Shaw in his plays or yet like Norman Douglas in South Wind - but out of a feeling of horror, out of frustration, nostalgia, intense disappointment. And the more romantic you are, the fiercer will be your satiric picture of contemporary society, because the more disappointed and frustrated you will have been rendered by the modern scene. In the end you will either go crazy, as Swift did, or comfort yourself with a personal mysticism-or romantic view which will not require to be tested by the facts - as Huxley has done. (306)

So far, it has been analysed and concluded in the previous novels that both Shelley's *Frankenstein* (1818) and Wells's *The Island of Dr. Moreau* (1896) deserve to be classified as mere and pioneer representatives of secular apocalyptic fiction due simply to their direct and dire warning and revelation of apocalypse based on an insatiable hubris of humankind for the power and advancement gained by science and technology for the sake of power. With its appalling depiction of an apocalyptic scenario that may possibly and eventually lead to total extinction of human race one day, *Brave New World* represents the very last phase of apocalyptic vision and revelation followed in this study. As both *Frankenstein* and *The Island of Dr. Moreau* prove themselves an exemplary leading apocalyptic fiction, *Brave New World* also

deserves to be included in the world of apocalyptic fictions with not only its basic apocalyptic characteristics but also its depiction of the worst dystopian scenario that human beings fear to face. Except for its characteristics, the title of the novel *Brave New World* also underlines the idea of apocalypse in the way as can be put that it refers to the end of this world that ignited the beginning of the new world in conformity with what Frank Kermode stresses pertaining to apocalypse that "there is still a need to speak humanly of a life's importance in relation to it—a need in the moment of existence to belong, to be related to a beginning and to an end" (4), as is also supported by Arendt as is clear in her words that "there remains also the truth that every end in history necessarily contains a new beginning; this beginning is the promise, the only 'message' which the end can ever produce" (*Ideology and Terror* 327).

Concerned with the 'ectogenesis' as the backbone of the novel, about which Huxley first mentioned in his novel *Crome Yellow* (1921), *Brave New World* fits in Foucault's concept of biopower/politics to depict the possible ways as to how apocalypse may break out in all aspects taking his approach one step further compared to *Crome Yellow*, as it reads in the scene where scholarly Mr. Scogan draws the attention of the audience while discussing where the world is heading toward:

> An impersonal generation will take the place of Nature's hideous system. In vast state incubators, rows upon rows of gravid bottles will supply the world with the population it requires. The family system will disappear; society, sapped at its very base, will have to find new foundations; and Eros, beautifully and irresponsibly free, will flit like a gay butterfly from flower to flower in a sunlit world. (47)

What Huxley has his character say quite foreshadows his keen interest and anticipations regarding its future cataclysmic effects hidden in the idea of evolution by also alluding to its own future evolution that broke out later in the intense studies of 'eugenics' - to carry humanity into perfect quality, that he himself witnessed. It's this very idea that he furthers in his novel and wields all with his foresight to reveal the horrendous depiction of what may happen in the future in the hands of totalitarian power exerted on the powerless. As his forerunners, namely Mary Shelley and H. G. Wells, Aldous Huxley analyses the scientific and technological developments closely and comes to a last verdict that humanity 'should know the limits' to prevent the imminent and immanent apocalypse as far as possible by encapsulating this in his crucial warning that he seems to request the humanity to take heed of. Otherwise, humanity may inescapably witness it one day as a means of power that is "tooled by

the state to have the power of knowledge to set a tyrannical control over the citizens", as is the very case with brave new world society (Mencütekin 69). This is also evidenced clearly by Huxley through his character Mustapha Mond - the World Controller, in the scene where he explains John (the Savage) his idea on the scientific and technological advancement that science should be controlled firmly to prevent some dangerous outcomes unexpected, as is clear in his utterance: "We don't want to change. Every change is a menace to stability. That's another reason why we're so chary of applying new inventions. Every discovery in pure science is potentially subversive; even science must sometimes be treated as a possible enemy. Yes, even science." (BNW 269).

Taking all this into full account, this chapter aims to clarify the apocalyptic vision and revelation of Aldous Huxley in his novel *Brave New World* by analysing the scope of his warning in several aspects that he gives pertaining both his own time and the future ahead based on the advancement of science and technology that goes hand in hand in twentieth century with a glance at their possible further results that may fasten the coming of ominous apocalypse as is manifested through mass-production of humankind and ruling these people under merciless totalitarian power. To depict it in its all aspects, the novel will be approached considering Foucauldian biopower/politics and his theory of panopticism in the light of new historicism by concentrating on such issues as bioengineering based on eugenics and its later form – ectogenesis; totalitarianism; capitalism and its driving force consumerism; and imperialism/postcolonialism together with Huxley's depiction of women's state in this dystopian and apocalyptic world of brave new world society, all of which will be regarded as the negative aspects/fruits of industrialism on the path of human race to reach ultimate perfection. In this regard, while the idea of bioengineering associated with eugenics will be considered as negative aspects that evolved from what Darwin and his followers claimed on evolution; totalitarianism, capitalism, postcolonial/imperial and feminist discourse of the novel will be analysed as after-effects of the hubris humanity is gripped by the scientific and technological advancements to be more powerful, all of which then will prove Huxley as one of the most significant "Prophet of our present", as Ballard explains in his newspaper article published in "The Guardian":

> Aldous Huxley was uncannily prophetic, a more astute guide to the future than any other 20th- century novelist. Even his casual asides have a surprising

> relevance to our own times. … Huxley's greatest novel, *Brave New World*, is a far shrewder guess at the likely shape of a future tyranny than Orwell's vision of Stalinist terror in Nineteen Eighty-Four. (https://www.theguardian.com)

The beginning of the novel foreshadows the concern of the novel quite clearly with a clear description of the 'Central London Hatchery and Conditioning Centre' that is described as a dark and gloomy place with an introduction to its essential motto "Community, Identity, Stability", which is assumed by the World State as means of controlling its citizens in all aspects, as it reads: "A squat grey building of only thirty-four stories. Over the main entrance the words, Central London Hatchery and Conditioning Centre, and, in a shield, the World State's motto, Community, Identity, Stability" (*BNW & BRWR* 18). Anybody who enters the building is exposed to read this motto, each which points out specific ideology that the world State instils into its citizens. Of these, while 'Community' refers to uniformity as prerequisite for overall happiness; 'Identity' suggests that every citizen of the brave new world society has a set of characteristics that are artificially embedded to make them happy, and 'stability, which serves as the core of the brave new world ideology, that underlines the ultimate goal of this society of which the primal significance is to get rid of annoying feelings to be happy. Although it is/may be considered for the best a hopeful dictum offering order, peace and happiness at first glance, it inescapably turns out to be the summary of all ideologies that are indoctrinated by the World state to its citizens just for the sake of totalitarian power contrary to what the reader may possibly expect. It is this very basis on which Huxley builds his novel and through which he presents his both apocalyptic revelation and the picture of utmost dystopian world to warn humanity against. Therefore, this motto will be regarded as the starting point to analyse the novel regarding the strategy of maintaining the stability it aims to sustain totalitarianism, which is ruled and controlled by three specific apparatuses, as follows: (1) bioengineering or genetic engineering by which they create human beings and control the population, which serves as the basic argument throughout the paper in which the idea of apocalypse specifically lies; (2) psychological conditioning or mind conditioning through which they can keep these people under full control; and everlasting attempts to encourage brave new world society to use 'soma', which serves as the last ditch so that the World State can prevent its citizens all from committing any thought crime or doing wrong against the State in case they cannot achieve the so-called stability with first two strategies.

Bearing all these in mind, it can further be suggested that the last two apparatuses that enable the World State to achieve to establish and then stabilise its form of government as totalitarianism contributes much to the fact that *Brave New World* is a dystopian novel while the first strengthens the claim that it is an earlier example of the apocalyptic fiction regarding the future of humankind. However, this study will consider *Brave New World* an apocalyptic dystopian novel based on the idea that these two distinct genres overlap with and contribute to each other in such a way that it is almost impossible to distinguish them easily, both of which certainly unite under the umbrella of "speculative fiction", as is evidenced by both Bristow and Broughton, and Isomaa et al.:

> 'Speculative' is used … as an umbrella term to incorporate a wide range of sometimes overlapping categories of narrative: fantasy, science fiction, utopian and dystopian (including post-apocalyptic) writing. These genres and subgenres are linked by their implicit or explicit articulation of 'what if … as a narrative starting point, and by their occupying a liminal space between realism and non-realism. (74)

> While the genre often overlaps with dystopia (apocalypses may, after all, occasion new forms of totalitarian reign), its frequent narratives of barren wastelands and last-man survivors also provide something like a counter-image to the highly organized and often technologically advanced societies we encounter in the classics of societal dystopia (Isomaa et al. xxii)

Then, *Brave New World* can be regarded with no doubt as a novel that is both an apocalyptic and a dystopian fiction by serving its mere purpose to satirise the period it was written and to warn the humanity against the imminent possibility of apocalypse if his due warning is not heeded with an eye to overall interpretation of two genres that are liable to overlap each other all the time.

As the Director highlights by uttering that "[by] which time the original egg was in a fair way to becoming anything from eight to ninety-six embryos—a prodigious improvement, you will agree, on nature" (*BNW & BRWR* 18), the very basic concern of *Brave New World* is with the advancement of science and technology that can reach such a "prodigious" degree considering the far-reaching effects of both on bioengineering/genetic engineering as further stages of eugenics, which today are quite enough to scare humanity with a mere possibility that if what the Director foreshadows in his utterance as "[t]he principle of mass production at last applied to biology" (*BNW & BRWR* 7) comes true.

Brave New World's focus is mainly based on mass production of human beings

and its mere results. While it associates the novel with Foucault's concept of biopower/politics – "to take life or let live" as an everlasting attempt "to administer, optimize, and multiply it, subjecting it to precise controls and comprehensive regulations" (*The History of Sexuality, Volume I* , *Volume I* 137-138), in which respect it allows one to interpret the novel as an exemplary apocalyptic fiction with some specific crucial questions that preoccupy the reader regarding possibility of the end of the human race, such as What will be the end of humanity in such word order? or To what extent will/can these created human beings survive? out of many, it also relates the novel with the dystopian genre with its nightmarish depiction of a society in which each artificially created individual is fully dehumanised by being manipulated, controlled, and imprisoned with no rights ever by the World State by a means of modern technology only to serve for the sake of the State.

It is quite necessary to suggest that *Brave New World*'s close relationship with the earlier stages of what is today known as bioengineering or genetic engineering is deeply rooted in its twentieth century scientific context - the studies of 'eugenics', of which the core of this idea lies in the theory of evolution by first Charles Darwin and his followers (Matz 147), as Zigler also points out that "[t]he eugenic movement grew out of the nineteenth century theories about intelligence, evolution, and hereditary, and still appealed to many thinkers in the early decades of the twentieth century – in spite of its unsavoury links to social Darwinism" (33).

Thus, it can certainly be asserted that today's bioengineering is the very first vision and prophecy of Huxley he presents the reader with all aspects throughout the novel. To top it all, it is also his further anticipation that bioengineering is very liable field of science that can easily be rendered a means of gaining and maintaining the necessary and dynamic power that is yearned for by a totalitarian, of which the result(s) may be nothing rather than total apocalypse – a futureless future just as what the humanity witnessed during Hitler's reign in Germany with the Nazis in near history that claimed lives of many people from different aspects including practices of eugenics. Witnessing all these in his lifetime, it can strongly be suggested that Huxley's drawing such a worst scenario in his novel is quite acceptable to be able to satirise the eugenics and its pyre results that can break out as bioengineering of human beings and the social caste system that had never been imagined till that time, as Zigler points out:

> Not surprisingly, the application of eugenic principles became a central element in the society Huxley created in *Brave New World*. It is a future of society distinguished by genetic caste system composed of the "Alphas double plusses", on the top and extending down through the "the Betas, the Gammas, and the Deltas" all the way to the Epsilons Minus semi-morons. to fully appreciate the meaning of this genetically based caste system that Huxley created in *Brave New World*, it will be instructive to consider the eugenics movement of the twentieth century – as well as Huxley's critique of it. (33)

Huxley was well aware of the negative ideology hidden in 'eugenics' although it was believed to be for the sake of humanity as a result of further advancements recorded in the history of scientific and technological advancements. This seems to be what drove him most to write such an apocalyptic dystopian novel with an attempt to depict the worst scenario bioengineering can get to, as can be deduced from his discussion about the eugenics throughout which he attempts to find a satisfying answer to the practice of 'eugenics' on a society:

> The eugenists … have proposed various remedies, some practical and some fantastically utopian. They range from modest proposals to sterilize the mentally deficient and reward with bonuses the fertility of the intelligent, to the wildest schemes for making stallions of men of genius and forbidding ordinary human beings to have any children at all. … I merely ask for myself a question: what would be the effects on society of considerable deterioration on the one hand, or considerable eugenic improvement on the other? ("A Note on the Eugenics" 279)

Getting back to the novel, as is clear in the very beginning of the novel, Huxley continues to stress his negative stance on the eugenics/bioengineering that can be evidenced by his lengthy dark description of the laboratory in the scene where the "Director of Hatcheries and Conditioning" guides a group of students, as it reads:

> The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables. (*BRW & BNWR 15*)

It is here onwards that Huxley depicts the process of mass production, which can best be put and analysed in accordance with what Foucault conceptualised as 'biopower/politics' to keep the population under full control so that the authority can achieve the targeted stability in accordance with such following basic departments that complement each other in order: 'the Fertilising Room' where "the modern fertilising

process" is followed (*BNW & BNWR* 17); "Bottling Room" where "all was harmonious bustle and ordered activity" (*BNW & BNWR* 20); 'Social Predestination Room' where necessary calculations regarding both the population of the eggs that are fertilised and the quantities as to how they should be "[d]istributed in such and such quantities" among many other groups (*BNW & BNWR* 21); 'Decanting Room' where "the newly-unbottled babes uttered their first yell of horror and amazement" while being conditioned not to be attracted by books and the botany, and are hypnotised (*BNW & BNWR* 141); and finally "Neo-Pavlovian Conditioning Rooms" where the reflexes of infants are tested and conditioned (*BNW & BNWR* 21-22).

When all these are reconsidered, one striking fact that meets the reader is that the mass production and the conditioning of such human population are not an "operation undergone voluntarily for the good of Society" as the Director claims; on the contrary, they are practices that are quite to the detriment of human race that is simply carried out for the sake of the stability the World State is after at all costs (*BNW & BNWR*17). This can also be evidenced by "the majestic buildings of the Slough" which is most possibly built to claim the lives of those who were/are rebellious against the rules put by the State as part of conditioning, as can be deduced from the utterance "Death conditioning begins at eighteen months. Every tot spends two mornings a week in a Hospital for the Dying. All the best toys are kept there, and they get chocolate cream on death days. They learn to take dying as a matter of course.' Like any other physiological process,' put in the Head Mistress professionally. Eight o'clock at the Savoy. It was all arranged.'" (*BNW & BNWR* 156). Although it is not that much stressed throughout the novel, this also has much to do with 'the right to kill' side of Foucault's theory of biopower. To say the least, it is with this way that the State can provide itself the possible means of conditioning the infants to meet its needs in all aspects. It is this point where the apocalyptic idea lies and reveals the potential danger in store for humanity as one of the dire threats against the continuation of human race, as Stapleton and Byers also stress that the horrendous depictions throughout the novel "stand in for philosophical argument entirely by those attempting to expose the potential risks of allowing the state to exercise political governance over human reproductive biology through the application of science" (105). When the reason that lies under this threat is traced further, it turns out to be nothing rather than the hubris hidden in every single human being for the advancement in science and technology for

several aims, of which the most basic one can be claimed as 'power', that carries it to such a high degree that it can reach a point where man can be reduced to become 'a species of machines", as is claimed by Peter Firchow in his essay "Science and Conscience in Huxley's 'Brave New World'" (301). This also where Foucault's claim of 'End of Men' lies in that the future generation of these artificially created human beings are based on the politics that can change and the science and technology that may fail in one point. In such a scenario, apocalypse of human race is quite inescapable. Thus, Huxley's apocalyptic vision and revelation are enough to call him a prophetic novelist just like Shelley and Wells. The extent of science and technology that can get to such a level can well be traced first in both the Director's description of the ways of the several treatments for eggs in the "Fertilising Room" and in Mr. Forster's detailed illustration of the process in the "Bottling Room". While the Director gives full outline of the process of creating embryos from an egg "with some account of the technique for preserving the excised ovary alive and actively developing; passed on to a consideration of optimum temperature, salinity, viscosity; referred to the liquor in which the detached and ripened eggs were kept" (*BNW & BNWR* 17), this process is furthered in 'Bottling Room' that it makes the reader feels herself/himself in utter fear while reading the process in the words of Mr. Forster, as it reads:

> Told them of the growing embryo on its bed of peritoneum. Made them taste the rich blood surrogate on which it fed. Explained why it had to be stimulated with placentin and thyroxin. Told them of the corpus luteum extract. Showed them the jets through which at every twelfth metre from zero to 2040 it was automatically injected. Spoke of those gradually increasing doses of pituitary administered during the final ninety-six metres of their course. Described the artificial maternal circulation installed on every bottle at Metre 112; showed them the reservoir of blood-surrogate, the centrifugal pump that kept the liquid moving over the placenta and drove it through the synthetic lung and waste product filter. Referred to the embryo's troublesome tendency to anaemia, to the massive doses of hog's stomach extract and foetal foal's liver with which, in consequence, it had to be supplied. (*BNW & BNWR* 23).

To crown it all, the most advanced form of human engineering or cloning Huxley covers and can be analysed on the context of biopower/ politics is another process of mass production. This can even be regarded further stage of bioengineering/genetic engineering which is introduced as 'Bokanovsky's Process' that is regarded by the State as "one of the major instruments of social stability!" (*BNW & BNWR* 19). However, this process is revealed as different form of process compared to those analysed so far in that while the processes both in the Fertilising Room' and the 'Bottling Room' concentrate on creating an embryo out of an egg, the

Bokanovsky's process proves itself as the most advanced process with its function to break the earlier theory of "[o]ne egg, one embryo, one adult—normality" by enabling one original egg to split into more original identical genetic copies. It starts just after the treatment of the eggs in the 'Fertility Room', of which the process lasts quite long compared to others and demands meticulous observation, as the Director illustrates:

> On a very slowly moving band a rack-full of test-tubes was entering a large metal box, another rack-full was emerging. Machinery faintly purred. It took eight minutes for the tubes to go through, he told them. Eight minutes of hard X-rays being about as much as an egg can stand. A few died; of the rest, the least susceptible divided into two; most put out four buds; some eight; all were returned to the incubators, where the buds began to develop; then, after two days, were suddenly chilled, chilled and checked. Two, four, eight, the buds in their turn budded; and having budded were dosed almost to death with alcohol; consequently burgeoned again and having budded—bud out of bud out of bud—were thereafter—further arrest being generally fatal—left to develop in peace. (*BNW & BNWR* 18).

Put another way, the World State does not only create its own population to have and maintain the stability through its fertilising technique but also multiply those of Gammas, Deltas and Epsilons except for Alphas and Betas through "bokanovskification" by applying necessary "radiation and sudden changes of temperature … to yield more identical eggs to a maximum number of ninety-six" (*BNW & BNWR*17), which the Director illustrates in full detail by likening this unnatural process to a natural one with a reference to "budding" process to support his claim that "Bokanovsky's Process is one of the major instruments of social stability!" (*BNW & BNWR* 19), as it reads:

> One egg, one embryo, one adult—normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. "Essentially," the D.H.C. concluded, "bokanovskification consists of a series of arrests of development. We check the normal growth and, paradoxically enough, the egg responds by budding." (*BNW & BNWR* 17-18)

Yet, what they also need to have is a special technique that should accelerate the process of 'Bokanovsky's Process' to get the expected results in no time -'Podsnap's Technique', without which they believe that they cannot benefit from the process at all, as what their core business is "to stabilize the population at this moment, here and now" by receiving matured eggs far shorter than the period of thirty years as it is in nature for just two hundred eggs, as the Director furthers:

> … Podsnap's Technique had immensely accelerated the process of ripening. They could make sure of at least a hundred and fifty mature eggs within two

> years. Fertilize and bokanovskify—in other words, multiply by seventy-two—and you get an average of nearly eleven thousand brothers and sisters in a hundred and fifty batches of identical twins, all within two years of the same age. And in exceptional cases we can make one ovary yield us over fifteen thousand adult individuals. (*BNW & BNWR* 19)

As is clear, all these processes can be put as nothing than the processes that brings one to total apocalypse with a simple question in mind – To what extent can this be sustained? Thus, Huxley reveals his apocalyptic vision for the future of humanity once again through his fictional invention of 'Bokanovsky's Process' by leading the reader to brainstorm and come to a conclusion that it cannot be achieved for a long time.

As a result of all these processes which enables the State to mass-produce these human beings artificially, another hidden apocalyptic idea lying in the reproduction of the identical twins of "standard Gammas, unvarying Deltas, uniform Epsilons" is the determination of the physical appearance for each group of citizens. Beyond that, the chosen colour of a dress they are to wear and the distribution of specific intelligence to each specific member of the brave new world society is what strikes the reader shockingly. Of these, determination of the level of intelligence ranging from the level of stupidity to the level of intelligence of being semi-moron to enable the World State to determine their future and employ them in the relevant jobs they are expected to serve for till the very end is the worst of all. With such a horrible depiction of society, Huxley, in a way, seems to point out his own idea and fear for the futureless future of the humanity, as can be deduced clearly from his assertion that "[t]he ideal state is one in which there is a material democracy controlled by an aristocracy of intellect - a state in which men and women are guaranteed a decent human existence and are given every opportunity to develop such talents as they possess, and where those with the greatest talent rule" (qtd. in Baker 74).

Before they become an adult, the physical appearance of all these artificially created human beings are also predetermined by the State that fits in the appropriate class they are to belong. In addition to this, the colour of their dress is also what identifies the stereotypical level of each individual within this brave new world society. While Alphas are engineered to be the elites as "powerfully built …, deep-chested, broad-shouldered, massive, and yet quick in … movements, springy and agile" with "a beautifully shaped head" (*BNW & BNWR* 71) who are made to wear grey-coloured dresses; Betas have comparatively less developed body than Alphas and are made wear mulberry or maroon-coloured dresses (*BNW & BNWR* 68); Gammas

are drawn as superior to Deltas but inferior to Betas in physical appearance who wear green-coloured dresses, Deltas are depicted as semi-handicapped similar to that of a dwarf who are dressed in khaki (*BNW & BNWR* 21), and Epsilons drawn generally as handicapped ones that "wear black, which is such a beastly colour" (*BNW & BNWR* 30). In this regard, Huxley seems to draw similarity between these engineered citizens and those of people who are collected in Concentration camps and enslaved to serve for sake of the government of Nazi in Germany. Just like brave new world citizens, people collected by the Nazis were also made to wear specific clothes and exposed to work for hours and hours that was quite unbearable.

Beyond physical reproduction and the code of their class hidden in the colour of their dresses, the production and classification of these artificially created human beings based on their level of intelligence is quite appalling to such an extent that it makes one feel oneself in the grip of utter fear of an apocalypse. As a latter phase followed by the World State, the process through which all infants are conditioned into different level of intelligence to fit in the predestined works chosen by the State comes to prominence in the name of keeping the stability in this brave new world society. While this process is quite hard for Alphas demanding meticulous study and practice, it is easy for the Epsilons with no further attempts, as is quite clear in Mr. Foster's explanation:

> "Reducing the number of revolutions per minute," Mr. Foster explained. "The surrogate goes round slower; therefore passes through the lung at longer intervals; therefore gives the embryo less oxygen. Nothing like oxygen-shortage for keeping an embryo below, par." … "The lower the caste," said Mr. Foster, "the shorter the oxygen." The first organ affected was the brain. After that the skeleton. At seventy percent, of normal oxygen you got dwarfs. At less than seventy eyeless monsters. (BNW & BNWR 24).

When analysed further, the conditioning of intelligence for each specific group is done on purpose – to keep the genius of each group of people under full control, as can be evidenced by Gottlieb's claim with her reference to Lenina, Polly Trotsky, Darwin Bonaparte and Helmholtz Watson:

> It is a society that can no longer produce, or tolerate, genius; it is a world of mediocrities at best. One has only to look at the whining, cowardly Bernard Marx, the almost totally mindless Lenina, the insignificant little Polly Trotsky, not to mention the unsavoury journalist Darwin Bonaparte and the emotional engineer Helmholtz Watson, whose creativity is thwarted by the system, to see that they are all mediocrities. .... All that this "brave new world" can produce are mediocrities: there is no tolerance for the spontaneity of the creative mind once the dream of the earlier geniuses has been realized. (77)

As a result of such practices on purpose, the World State achieves to have his citizens appropriate to what job they will be made to work at: Epsilons are engineered as the semi-moron ones who are "too stupid to be able to read" *BNW & BNWR* 30), and therefore they are predestined to work for the easiest jobs as "future sewage workers" (*BNW & BNWR* 24) that are followed by Gammas who are engineered as stupid ones to work in jobs that needs little intelligence, such as machine technicians, and Delta's with intelligence of medium level to work in factories or as servants (*BNW & BNWR* 31) while Alphas are produced having the highest level of intelligence that are thought to be the "future World controllers" and can be positioned in demanding and intellectual jobs compared to Betas, and Betas that are inferior only to Alphas with their intelligence are engineered to work in a the "Fertilizing Room" or some rather demanding works that needs some intelligence (*BNW & BNWR* 24).

However, the techniques of conditioning of the infants are not restricted to any specific method. It is most often highlighted throughout the novel that whenever there emerges a need for conditioning of an infant into a specific work, the State does not abdicate its responsibility to do the necessary requirements - such as inoculation, as is best depicted in the case of Epsilons who are to be employed in the tropics, as Forster relates the merciless method to the amazement of the reader:

> Hot tunnels alternated with cool tunnels. Coolness was wedded to discomfort in the form of hard X-rays. By the time they were decanted the embryos had a horror of cold. They were predestined to emigrate to the tropics, to be miner and acetate silk spinners and steel workers. Later on their minds would be made to endorse the judgment of their bodies. "We condition them to thrive on heat," concluded Mr. Foster. 'Our colleagues upstairs will teach them to love it'. (*BNW & BNWR* 26)

The very relevant and exemplary explanation is also given by Mr. Forster when he describes the way of preparing those who are to be employed as chemical workers under extreme conditions, as it reads:

> On Rack 10 rows of next generation's chemical workers were being trained in the toleration of lead, caustic soda, tar, chlorine. The first of a batch of two hundred and fifty embryonic rocket-plane engineers was just passing the eleven hundred metre mark on Rack 3. A special mechanism kept their containers in constant rotation. "To improve their sense of balance," Mr. Foster explained. "Doing repairs on the outside of a rocket in mid-air is a ticklish job. We slacken off the circulation when they're right way up, so that they're half starved, and double the flow of surrogate when they're upside down. They learn to associate topsy-turvydom with well-being; in fact, they're only truly happy when they're standing on their heads. (*BNW & BNWR* 27)

And so emerges the social caste all individuals are conditioned to belong or

labelled in the brave new world order as Alphas, Betas, Gammas, Deltas and Epsilons. Except for this, they are also labelled with such derivates '++', '+', '- -' '-' based on their class that also signifies their level of intelligence. While double plus is used to subdivide Alphas to specify their superiority to all; plus refers to subdivision of superiority that shows inferiority to double plus and can be used for Alphas, Betas, Gammas or Deltas; minus refers to those that are inferior to members of plus used among Alphas, Betas, Gammas or Deltas; and double minus refers to those who are the most inferior to all superior members of the relevant classification. When all this discussion of caste and class system formed for the brave new world community, it becomes all clear that this is exactly what Foucault states as the apparent relationship between biopower and the racism, through which the authority either maintains or gains more power for "the mechanisms of the State" (*Society Must Be Defended* 254). thus, these all show the reader the layers of Huxley's apocalyptic revelation and warning for the human beings in the twentieth century to make them think 'what if …'. Of possible apocalyptic results of this bioengineering practice, the inescapable outcome can most possibly be a caste system on which the whole society is centred on, as is the very case with brave new world society. This idea of Huxley was, in fact, one stage further form of what he witnessed at his own time, as he clearly writes in his essay "Variations on a Philosopher", as it reads:

> At the present time, unfortunately, all signs point, not to decentralisation and the abolition of man-herders, but rather to a steady increase in the power of the Big Shepherd and his oligarch of bureaucratic dogs to a growth in size, the complexity, the machine-like efficiency and rigidity of social organisations to a completer deification of the State, accompanied by a completer reification, or reduction to thing-hood, of individual persons. (*Themes And Variations* 55)

For Baker, what Huxley is doing by drawing a society in such caste system is based on his own observation of "modern historical tendencies" and imagination of the future form of society in its worst form as can be imagined with its depiction of "impersonality, its denial of personal identity and its insistence on social conformity", as he elaborates on:

> The Inhabitants of Huxley's World State in Brave New World are meticulously subordinated to institutionalised coercion. His State is fundamentally bureaucratic in its vertical, hierarchical structure based on intellectual competency (Alphas, Betas, Deltas, etc.). It exemplifies the continuity in offering all of its citizens permanent security within an elaborate corporate structure. … Most important, it is a technocracy of experts who have channelled their efforts toward the creation of a world of stable routine and economic efficiency (*Brave New World: History, Science, and Dystopia* 68-

69).

Drawing such a shocking scene, Huxley utterly proves the fact that bioengineering or mass production of humankind as a result of advancement in science and technology by neglecting the crucial borderline that can certainly give harm can result in nothing but highly unmanageable social problems that threaten the existence of a society beyond its wellbeing, and this once again confirms the fact as to what extent Huxley is right about his apocalyptic revelation, thus proving the power of his apocalyptic vision once again in full accordance with what he himself witnessed, as Daiches puts in a nutshell:

> When Aldous began to sit up and take notice was such as to indicate the essential hollowness in the modern view, a lack of view, resulting from the disintegration of traditional values. You had killed the Victorian superstition and convention; and what was the brave new world that modern science and freedom was then able to build? Dust and ashes. Not only was the splendour gone from the moonlight and roses (and Huxley was very much aware of this, too.), but it was also gone from that other great stand-by Victorian enlightenment – science and progress. (306)

With its possible predictions regarding the worst scenario of practices that threatens the freedom and the free will of its citizens, which are all attributed to keeping stability of the World State in the name of so-called 'stability', *Brave New World* depicts a dystopian society plunged into total apocalypse. Although both dystopian and apocalyptic characteristics of the novel is most often intertwined, some issues Huxley touches upon throughout the novel will be best to put and be analysed as dystopian characteristics in specific, such as psychological conditioning of the infants in the 'Neo-Pavlovian Conditioning Rooms' through practices of hypnopaedia, and the use of 'soma' for the short term happiness that help the World State keep its totalitarian power feeding on technology and science, as is heavily underlined in the words of Woiak:

> Mass-produced bottle-babies are "predestined" to their future jobs using eugenic selection, cloning, and conditioning; after "decanting" from artificial wombs they are subjected to a lifetime of brainwashing techniques designed by "Emotional Engineers." Society is strictly divided into five castes ranging from the Alpha Double Plus ruling and managerial elite to the labouring Epsilon Minus semi-morons. The extreme scenario depicted in the book—featuring totalitarianism, suppression of emotions, ignorance and apathy, rampant consumerism, and vacuous entertainments such as promiscuous sex and the "feelies"—has most commonly been read as a cautionary tale about the dehumanizing effects of technology and the growing influence of cultural trends that Huxley abhorred. (164-165)

It should be noted that the essence of brave new world society is utterly centred on the totalitarian ideology that is maintained through surveillance and propaganda that the World State heavily exerts on its artificially created citizens for total control that they are expected to obey without questioning, which takes the reader Foucault's theory of panopticism. If ever they happen to commit a crime by either opposing or objecting to what they are told/indoctrinated to, then the ultimate result is just severe punishment, which reflect another terrible face of this totalitarian system. Throughout the novel, what is most often stressed is the fear of punishment if one of the citizens of this brave new world fails to do what he/she has to, as can be best exemplified in the dialogue between Mustapha Mond and John (the Savage) that depicts both the lack of freedom and the stability that the World State is after all the time:

> "I was wondering," said the Savage, "why you had them at all–seeing that you can get whatever you want out of those bottles. Why don't you make everybody an Alpha Double Plus while you're about it?" Mustapha Mond laughed. "Because we have no wish to have our throats cut," he answered. "We believe in happiness and stability. A society of Alphas couldn't fail to be unstable and miserable. Imagine a factory staffed by Alphas–that is to say by separate and unrelated individuals of good heredity and conditioned so as to be capable (within limits) of making a free choice and assuming responsibilities. Imagine it!" he repeated. (*BNW & BNWR* 209)

However, it will be apt to start first with the special techniques through which the World State gradually moulds its citizens into accepting and supporting this totalitarian ideology by violating the advantages of technology and science to the very end. From this aspect, when one considers the effect of science and technology in the brave new world society, the answer will be manifested in the very fact that both are not for the benefit of the citizens but for the World State to form the very basis of its totalitarian system under the guidance of the Director, whom can be likened in this regard to "a kind of Victor Frankenstein supervising the production of a wholly transformed and monstrous race" for the sake of his yearning for more power (Brave New World: History, Science, and Dystopia 498). Depicting such a system that holds the very idea that nothing must be left to chance as this may break the order and stability of this totalitarian system, Huxley seems to be referring to totalitarian government of his time by drawing every single citizen of the World State as psychologically conditioned through neo-Pavlovian conditioning and hypnopaedia in the 'Neo-Pavlovian Conditioning Rooms', as is hinted in the words of Acquaviva that Huxley "knew that the conditions that influence the values and behaviours of individuals had to be

controlled. Particularly, those conditions that allows individuals an awareness of their wills must be eliminated" (17).

This is suggested in the novel as the very last process of conditioning followed just after the biological and chemical conditioning, which is applied by Huxley differently from what Ivan Petrovich Pavlov suggested as 'classical conditioning' and by promoting to a higher level, and that's why he called it "neo". The difference between the World State's and Pavlov's conditioning process lies in the fact that Pavlov applied this technique on the animals while Huxley depicts it as a technique applied on the babies/individuals that are artificially created by the State. In the experimentation of Pavlov, the mere aim was to detect the "behavioural and physiological changes brought about by experiencing a predictive relationship between a neutral stimulus and a consequent biologically significant event" (577), as is clearly explained by Harston in full detail:

> Pavlov presented dogs with pairs of stimuli which became associated. Following the association, the dogs responded to both stimuli in similar ways. This type of learning is illustrated in the well-known example of the dogs' salivation in response to a ringing bell. Pavlov measured the salivation of dogs when given meat powder. When the dogs were given the powder, they produced saliva. This response is a normal reflex which is called the unconditioned response. The meat powder is called the unconditioned stimulus. During conditioning, Pavlov rang a bell just prior to giving the dog the meat powder. After this pair of stimuli were given together, the dog would salivate when the bell was rung as well as when the meat powder was given. The bell is called the conditioned stimulus and salivation to the bell is the conditioned response. This is conditioning, and the classical example of learning. (73)

However, this technique is put on the babies simply to prepare each of them to accept every single idea dictated by the State without ever questioning. This is realised first by making babies/infants exposed to first loud noises of "a violent explosion" that is followed by "shriller and ever shriller, a siren" that "maddeningly sounded" (*BNW & BNWR* 48), then by exposing them to electric shock that changes from mild to harsh level, as the Director points the severity of the scene up:

> And now," the Director shouted (for the noise was deafening), "now we proceed to rub in the lesson with a mild electric shock." He waved his hand again, and the Head Nurse pressed a second lever. The screaming of the babies suddenly changed its tone. There was something desperate, almost insane, about the sharp spasmodic yelps to which they now gave utterance. Their little bodies twitched and stiffened; their limbs moved jerkily as if to the tug of unseen wires. (*BNW & BNWR* 22)

The central aim of such practice is simply to make all infants hate first books then the flowers as the director suggests: "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.” (BNW & BNWR 31). Of these, while making infants hate the books is directly related to rendering them illiterate by censorship so that they can stick to what they are told to believe and accept as one of the crucial totalitarian policy of the State beyond debate, conditioning them into hating flowers in specific that points out the nature indirectly is strangely related to economic policies of the State in such a complex way that is related to the factories the adult citizens work at and the transportation, which will be discussed later.

While being conditioned through neo-Pavlovian way, the World State’s another tactic of psychological conditioning for the infants is carried out through several sessions of hypnopaedia or sleep-teaching, which is inspired from a Polish boy named Reuben Rabinovitch, as the Director clarifies:

> “Once upon a time,” the Director began, “while our Ford was still on earth, there was a little boy called Reuben Rabinovitch. Reuben was the child of Polish-speaking parents." … He returned to Little Reuben—to Little Reuben, in whose room, one evening, by an oversight, his father and mother (crash, crash!) happened to leave the radio turned on. … While the child was asleep, a broadcast pro gramme from London suddenly started to come through; and the next morning, to the astonishment of his crash and crash (the more daring of the boys ventured to grin at one another), Little Reuben woke up repeating word for word a long lecture by that curious old writer (“one of the very few whose works have been permitted to come down to us”), George Bernard Shaw, who was speaking, according to a well-authenticated tradition, about his own genius. (*BNW & BNWR* 32-33).

This single quotation serves enough for the ill intention of the World State in its determination to pull out all the stops that technology and science offer so that it can achieve to render its citizens submissive to the totalitarian ideology of the State that “constitute the future state’s ideology: “everyone belongs to everyone else”; “Ending is better than mending”; “Everybody is happy now” (Hovanec 114). In one of the sessions, which ranges from ‘Elementary Sex’ education to ‘Elementary Class Consciousness’ that is applied “forty or fifty times more before they wake; then again on Thursday, and again on Saturday” the reality of mind-conditioning is clarified by focusing on how the State achieves moulding child’s mind fully with the suggestions into accepting the indoctrination exposed by the State:

> ‘Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too–all his life long. The mind that judges and desires and decides– made up of these suggestions. But all these suggestions are our suggestions!" The Director

> almost shouted in his triumph. ‘Suggestions from the State.’ (*BNW & BNWR* 37).

This is also depicted vividly in the scene where the group of students and the Director accidentally come across one of the sessions titled ‘Elementary Class Consciousness’ during their tour, of which the terrible scene meets the reader starkly as it reads below:

> The Director walked slowly down the long line of cots. Rosy and relaxed with sleep, eighty little boys and girls lay softly breathing. There was a whisper under every pillow. The D.H.C. halted and, bending over one of the little beds, listened attentively. “Elementary Class Consciousness, did you say? Let’s have it repeated a little louder by the trumpet.” At the end of the room a loudspeaker projected from the wall. The Director walked up to it and pressed a switch. “. . . all wear green,” said a soft but very distinct voice, beginning in the middle of a sentence, “and Delta Children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides they wear black, which is such a beastly colour. I'm so glad I'm a Beta.” … “Alpha children wear grey. They work much harder than we do because they're so frightfully clever. I’m really awfully glad I'm a Beta, because I don’t work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able …” (*BNW & BNWR* 36 -37).

As is all clear, brave new world is such a nightmarishly structured society where each individual is controlled and thus dehumanised to the very core in all aspects from childhood to adulthood that even the games these infants are allowed to play are organised. Of the games they are simply offered to play, these are the ones that are revealed in the novel: “with bricks and clay modelling, hunt-the-zipper, and erotic play”. Reconsidering these games, it is easily noticed that even the games offered by the state have pure intention of conditioning these children into the way the State wants them to be. This is especially clear in the a “rudimentary sexual game” that is specifically called “erotic play”, of which the main idea is to prevent all the children from having emotional attachment so that they can think nothing personally rather than the State and yield utterly to the ideology conceptualised as a “hypnopaedic proverb” that reads: “everyone belongs to everyone else” (*BNW & BNWR* 48).

As is quite clear in the discussion above that adds much to the ill practices of the World State that follow one another in a systematic way so far, its resorting to such practice of indoctrination of ‘promiscuity’ through a game in children has also an aim that is later revealed as an indoctrination about the family concept from motherhood to fatherhood contrary to expectations. Huxley’s choice of sexuality and his focus on it contrary to deep-rooted conventions in his apocalyptic dystopian novel has much to

do with his vision of family in the future that can end up with utter catastrophe, and thus the end of human race if it is focused in depth. As is generally held, sexuality keeps its own as one of the significant concerns of each society and state as being one of the keystones that forms the essence of a community throughout the ages. With the advancement in science and technology, which can be associated with Foucauldian biopower in that respect, family concept has been one of the keen interests in the field of biology and medicine, as Foucault notes that:

> "One had to speak of sex; one had to speak publicly and in a manner that was not determined by the division between licit and illicit, even if the speaker maintained the distinction for himself … One had to speak of it as of a think to be not simply condemned or tolerated but managed, inserted into systems of utility, regulated for the greater good of all, made function according to an optimum. Sex was not something in the nature of a public potential; it called for management procedures; it had to be taken charge of by analytical discourses." (*History of Sexuality, Volume I 24*)

This note of Foucault is what is realised in the dystopian world of the brave new world society. Artificially created human beings that are all conditioned to serve the very purpose of the State become nothing but slaves or a means of potential power that the State needs through the indoctrination of promiscuous affairs among many others that goes hand in hand with both the advancement in science and technology and the economic means of the state to keep up with other countries, as is evidenced best by Huxley himself in his own words:

> There are already certain American cities in which the number of divorces is equal to the number of marriages. In a few years, no doubt, marriage licenses will be sold like dog licenses, good for a period of twelve months, with no law against changing dogs or keeping more than one animal at a time. As political and economic freedom diminishes, sexual freedom tends compensatingly to increase. And the dictator (unless he needs cannon fodder and families with which to colonize empty or conquered territories) will do well to encourage that freedom. In conjunction with the freedom to daydream under the influence of dope and movies and the radio, it will help to reconcile his subjects to the servitude which is their fate. ("1946 Foreword" 13)

In brave new world society, this concept is rendered as a cause that can end up with being excommunicated from the society if not abided by. To crown it all, this is also the very reason for being labelled as anti-civilised in that it is believed that this kind of behaviour will result in the break with the norms that keep the State stable, as is represented especially by Lenina in her approach towards the men in her dialogue with Fanny:

> "But after all," Lenina was protesting, "it's only about four months now since I've been having Henry." "Only four months! I like that. And what's more,"

> Fanny went on, pointing an accusing finger, "there's been nobody else except Henry all that time. Has there?" Lenina blushed scarlet; but her eyes, the tone of her voice remained defiant. "No, there hasn't been any one else," she answered almost truculently. "And I jolly well don't see why there should have been." "Oh, she jolly well doesn't see why there should have been," Fanny repeated, as though to an invisible listener behind Lenina's left shoulder. Then, with a sudden change of tone, "But seriously," she said, "I really do think you ought to be careful. It's such horribly bad form to go on and on like this with one man. At forty, or thirty-five, it wouldn't be so bad. But at your age, Lenina! No, it really won't do. And you know how strongly the D.H.C. objects to anything intense or long-drawn. Four months of Henry Foster, without having another man—why, he'd be furious if he knew …" (*BNW & BNWR* 48-49).

As is hinted at the scarlet colour of Lenina's face, to have just one partner is seen as quite contrary to the conventions established and accepted in this society. What she should do is simply to have more partners to 'hang out' except for just Henry, in other words she should be promiscuous to be more civilised and, most importantly, she must contribute to the stability of the brave new world as it necessitates: "Stability," said the Controller, 'stability'. No civilization without social stability. No social stability without individual stability." (*BNW & BNWR* 50).

As can be expected in such a biologically engineered society of which each member is conditioned in all aspects to fit in the totalitarian ideology – to serve for the State, there can be no room for one to discuss even a bit about the concept of motherhood and fatherhood, which is still so very terrifying for the twentieth-century reader. In the world of brave new world society, there are no mothers or fathers who care for their children as it has come to be regarded as an "appalling dangers of family life" as a result of the earlier experience of what humankind witnessed considering the viewpoint of the State: "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" (*BNW & BNWR* 50). In fact, this not something unexpected with an eye to a brave new world race of human beings who are completely created through bioengineering techniques, through which they are first fertilised; then decanted; and finally born to be conditioned, although it is unacceptable in general terms with a twentieth century outlook. In his quest for the reasons why "the state cut the cords of personal relationships between, parent and child, man and woman", Rees comes to a verdict in her book *Utopian Imagination and Eighteenth-Century Fiction* (1996) that this kind of merciless politics of instilling its citizens the necessary doctrines to maintain its totalitarian power is another tactic of such systems (19). The roots of such outcome is quite inescapable in this kind of a

society in that there's no emotional bonds among all citizens and they are quite indifferent to what parents seem to mean, which Huxley presented it as "the truly revolutionary revolution": "the revolution in individual men, women and children, whose bodies were henceforward to become the common sexual property of all and whose minds were to be purged of all the natural decencies, all the laboriously acquired inhibitions of traditional civilization" (*BNW & BNWR* 9), which is further analysed by Claeys:

> In Brave New World, the institutions of marriage and the family have disappeared, and words like 'mother' are risible if not offensive. In what Adorno, in a brilliant essay, describes as a 'jaded official sexual regime', mandatory sexual promiscuity—which Huxley called 'the truly revolutionary revolution'—prevents the attachments of emotional love, marriage, child-bearing, and the isolated family from eroding social cohesion. (*Dystopia: A Natural History* 362)

This idea is instilled into infants so strongly that they feel nothing rather than full amazement and wonder mixed with excitement when they hear the word 'parents' for the first time, as is clear in the scene that reads below:

> There was an uneasy silence. Several of the boys blushed. They had not yet learned to draw the significant but often very fine distinction between smut and pure science. … The poor boy was overwhelmed with confusion. 'In brief,' the Director summed up, 'the parents were the father and the mother.' The smut that was really science fell with a crash into the boys' eye-avoiding silence. 'Mother,' he repeated loudly rubbing in the science; and, leaning back in his chair, 'These,' he said gravely, 'are unpleasant facts; I know it. But then most historical facts are unpleasant'. (10)

As is revealed in such kind of utterance of the boys in full surprise and shock, these infants have no chance to meet their mother or father by no means as they have no parents, which, in a way, seems to realise further stage of what Plato once thought about the family concept as "the greater the unity of the state":

> I am speaking of the premise from which the argument of Socrates proceeds, 'that the greater the unity of the state, the better' (λέγω Sè το μίαν είναιτην -πάλιν -πάσαν ώς μάλιστα). Is it not obvious that a state may at length attain such a degree of unity (ψινομένη μία μάλλον) as to no longer be a state? - since the nature of a state is to be a plurality, and in tending to form a greater unity, from being a state, it becomes a family, and from being a family, an individual … Hence it is evident that a city is not by nature one (ώςοϋτε πάφυκί μίαν o'ύτως eTvai) in that sense which some persons affirm; and that what is said to be the greatest good of cities is in reality their destruction; but surely the good of things must be that which preserves them.

Of this dystopian society where each citizen is dehumanised by all means, one but unreal happiness that these citizens are filled with is the moment when they take soma at any time anywhere at any amount – a chemical recreational drug used from

childhood to adulthood that "marks the disintegration of personality that renders them less productive, less productive, effective but useful for the State" (Sarkar and Basu 274). As a hedonistic practice of the World State, taking soma is revealed as one of the significant components that helps the totalitarian ideology by enabling the World State to keep its citizens under full control insidiously. It is with the help of this chemical drug that the State provides its citizens necessary means of getting rid of some dreadful ideas so that they do not put their lives on the line, thus securing the so-called stability it needs. One of the best exemplary cases for this is inferred from Lenina's warning to Bernard, as it reads: "why you don't take soma when you have these dreadful ideas of yours. You'd forget all about them. And instead of feeling miserable, you'd be jolly. So jolly, she repeated and smiled, for all the puzzled anxiety in her eyes, with what was meant to be an inviting and voluptuous cajolery" (*BNW & BNWR* 93), contrary to what the citizens are indoctrinated with, as is all clear in the words of the Controller Mustapha Mond:

> Now–such is progress–the old men work, the old men copulate, the old men have no time, no leisure from pleasure, not a moment to sit down and think–or if ever by some unlucky chance such a crevice of time should yawn in the solid substance of their distractions, there is always soma, delicious soma, half a gramme for a half-holiday, a gramme for a week-end, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon; returning whence they find themselves on the other side of the crevice, safe on the solid ground of daily labour and distraction, scampering from feely to feely, from girl to pneumatic girl. (BNW & BNWR 61-62)

As is clear in Lenina's utterance, soma as a sedative chemical is the only means of pacifying one to cope with some insuperable problems that preoccupies a citizen of this brave new world society, as Mustapha Mond once again put stress by clarifying the very purposes of this practice with his reference to past:

> And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there's always soma to give you a holiday from the facts. And there's always soma to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. Christianity without tears—that's what soma is." (*BNW & BNWR* 224).

Yet, even in such a practice that gives pleasure and happiness lies the sheer malice of the World State – to control its citizens and prevent them all from becoming aware of the social and political concerns that are all hidden from them in this systemically

organised and ruled society, as Beauchamp also agrees on the very same idea claiming that Huxley furthers this drug usage compared to another novel of him - *Island* (1962):

> The liberating or reality-heightening property of moksha places it at the farthest pharmacological and political remove from the other imaginary drug that Huxley made famous in Brave New World, soma. Soma's effect is, of course, not psychedelic but sedative? - providing 'a holiday from reality' rather than a heightening of reality. The purpose of saturating the *Brave New World* with a sedative is social control: any potential frustration can be defused with a few grams of soma. Playing on the negative associations that attach to 'drugging' people … depicts the practice satirically, as one means of condemning the obsession with manipulating not merely the actions but the thoughts of its citizens that characterizes many, perhaps most, dystopias (Beauchamp 64).

Based on this insidious intention, making all brave new world citizens take soma can also be interpreted as means of brainwashing in respect to its being an "effective technique for producing mental submission" that a totalitarian system tries hard to achieve (Schein 434). Indeed, having enough potential to be abused for many purposes due the feeling of intoxication it gives its users, those who uses soma feels themselves in peace and secure to such an extent that they can never have any tendency to say anything against the system let alone rebelling in full contrast to the periods when they are unintoxicated. The mere reason of this lies in the fact that what they know and feel is nothing but how happy and how lucky they are by thinking that "they get what they want, and they never want what they can't get", as Mustapha Bond puts in a nutshell:

> "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; they've got no wives or children or lovers to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. And if anything should go wrong, there's soma" (*BNW & BNWR* 207-208).

Paying attention to Deery in his essay "Technology and Gender in Aldous Huxley's Alternative (?) Worlds", to consider *Brave New World* itself as a machine and its citizens as its mechanisation at work is quite to the point to further the discussion about the use of soma in this society by considering this chemical as a pure result of the advancements in science and technology and their effect on rendering society to nothing rather than mechanical gadgets - which simply serves for the system/totalitarian authority "to keep the machinery turning and maintain all citizens, male and female, in a state of calm through superficial contentment" which is further supported with the utterance that "[e]ach has a limited and specialized function in the

great mechanism of the State, the whole being lubricated by synthetic drugs" (Deery 104). This idea can also be inferred from the fact that none of these biologically engineered characters/individuals of this society knows anything apart from what they are taught to or forced to specialise in. They are created in and moulded into such a soulless and mechanical system that they always need guidance and control without being aware of what they are doing or why they are doing something. This is clearly revealed in the case of Linda in one of her most difficult times when her son John (the Savage) wants to learn where the chemicals she uses comes from:

> "But how do you make chemicals, Linda? Where do they come from?" "Well, I don't know. You get them out of bottles. And when the bottles are empty, you send up to the Chemical Store for more. It's the Chemical Store people who make them, I suppose. Or else they send to the factory for them. I don't know. I never did any chemistry. My job was always with the embryos." (*BNW & BNWR* 126).

Sticking to the very same idea of Deery, this mechanisation of human beings fits best in Foucault's analysis of power over life and all these can best be put by ideas he presents in his analysis where he classifies this case as "an anatomo-politics of the human body", which especially focus on the discipline of the body in terms of productivity, peacefulness which is "centred on the body as a machine" that can be trained and used in the way as is needed or wanted, as it reads in his book *History of Sexuality, Volume I*:

> One of these poles-the first to be formed, it seems - centred on the body as a machine: its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the disciplines: an anatomo-politics of the human body (139).

Among all the citizens of this society, all citizens are so 'docile' that there appears no one who is even half-aware of the reason why they are allowed to take some whenever they want and the real function of it. It turns out that they have become so integrated with the so-called benefit of taking it that it is only John (the Savage) as an outsider and the symbolic character of the old-world order who notices the danger enshrined in it for the first time. For him, it is not a drug for happiness that enables citizens to "[t]ake a holiday from reality whenever [they] like, and come back without so much as a headache or a mythology" (*BNW & BNWR* 60) but simply a deadly "poison" that he

manifests in the scene where the Director punishes Bernard for bringing him back to brave new world society, as it reads:

> "Free, free!" the Savage shouted, and with one hand continued to throw the soma into the area while, with the other, he punched the indistinguishable faces of his assailants. "Free!" And suddenly there was Helmholtz at his side — "Good old Helmholtz!"—also punching—"Men at last!"—and in the interval also throwing the poison out by handfuls through the open window. "Yes, men! men!" and there was no more poison left. He picked up the cash-box and showed them its black emptiness. "You're free!" (*BNW & BNWR* 201)

Yet, the moment John becomes fully aware of the real function of this soma is especially revealed in the scene where he faces his mother's death due to overdose dosage of soma she takes, as is best depicted in his futile desperate attempts to bring her back to reality of the real world:

> "But, Linda!" The Savage spoke imploringly. "Don't you know me?" He had tried so hard, had done his very best; why wouldn't she allow him to forget? He squeezed her limp hand almost with violence, as though he would force her to come back from this dream of ignoble pleasures, from these base and hateful memories—back into the present, back into reality: the appalling present, the awful reality—but sublime, but significant, but desperately important precisely because of the imminence of that which made them so fearful. "Don't you know me, Linda?" (*BNW & BNWR* 193).

In the light of all these, one term that can sum up all these manipulation and control of the brave new world society by the World State can best be illustrated with what Foucault has theorised as 'panopticism' based on Bentham's panopticon, of which the core idea is "control over individuals is made possible through a system that facilitates the continuous, automatic, disciplinary surveillance of persons who have been determined to be in need of correction or normalization" (Gandy 36). Put another way, panopticism centres on the idea that the one who is first exposed to be visible later becomes volunteer to function in this web of surveillance system, which Foucault put as: "he becomes the principle of his own subjection" ("*Discipline and Punish: The Birth of the Prison*" 201-202). When all these are considered, brave new world society is nothing rather than a panopticonlike prison where each citizen is engineered to be controlled to the fullest by any means of surveillance. As is witnessed, each citizen in brave new world society is not allowed to spend time all alone but together with other citizens. Even this is enough to prove to what extent brave new world functions as a kind of laboratory of power where each citizens become its mechanism in full accordance with what Foucault puts in a nutshell as "mechanism of observation" ("*Discipline and Punish: The Birth of the Prison*" 204). This is best

revealed in the scene where the Doctor tells John (the Savage) that "If our young people need distraction, they can get it at the feelies. We don't encourage them to indulge in any solitary amusements" (*BNW & BNWR* 156). This is also the very case with Fanny's astonishment during her conversation with Lenina about Bernard's enjoying loneliness, as it reads: "'And then he spends most of his time by himself—alone' There was horror in Fanny's voice'" (*BNW & BNWR* 156). As is evident from the possibility to include many more examples, *Brave New World* serves as a well-designed representative of Foucault's theory of panopticism that the novel puts into practice. In addition to this, it can also be stated that *Brave New World* brings a new dimension to the understanding of panopticism with the biologically engineered human beings which Aldous Huxley introduces. This also underlines the idea of apocalypse by opening a possibility that if this mass creation is achieved one day, one control mechanism of this society will be through complete surveillance so that they all yield to the powerful, which once again points out the ill intention of such practices under the pretext of developing into utmost perfection.

The religious system and the concept of God in brave new world society, which is centred on their Ford, and it is represented with the 'T' symbol, is also what contributes to totalitarian ideology instilled in these artificially mass-produced citizens. Although it can be likened to Christianity, there is one striking difference in its similarity to Christianity, which can be put as its close association with the short-termed happiness received from taking soma and its function as brainstorming, as is hidden in what Mustapha Mond states: "Christianity without tears-that's what soma is" (*BNW & BNWR* 224). In addition to soma, the indoctrination of religion in these engineered citizens of the brave new world society is what strikingly meets the reader as another layer of the totalitarian ideology throughout the novel that replaces the short-winded happiness with the suffering and tear of Jesus Christ that is generally attributed to Christianity of which the essence and "highest command" is 'to suffer', as Feuerbach notes in his book *The Essence of Christianity* (1854):

> Tears are the light-reflecting drops which mirror the nature of the Christian's God. But a God who has pleasure in tears, expresses nothing else than the nature of the heart. It is true that the theory of the Christian religion says: Christ has done all for us, has redeemed us, has reconciled us with God; and from hence the inference may be drawn: Let us be of a joyful mind and disposition; what need have we to trouble ourselves as to how we shall reconcile ourselves with God? (27)

In the world of brave new world society, the religion is represented by the dictums of Henry Ford – an assumed representative totalitarian leader, whom all citizens worship

as their only god and a divine entity that they believe he was on earth once (*BNW & BNWR* 33). As this is the case, the only one whom to blame is also deceased Henry Ford for all engineering systems and the political tactics to maintain totalitarian power. However, this also proves the cleverness of the system in that there's no one in this system as the sole leader in power to blame, thus whenever there may occur serious problem among the unity and stability of the citizens, the only way out is to claim that all is done by 'our Ford' whom we should show respect for and worship. To the amazement of the reader, Ford is respected in such a deeply way throughout the novel by the citizens that he is addressed most often either as 'our Ford' or is followed by several tokens of religious respect attributed to him, such as "for Ford's sake "(*BNW & BNWR* 91); "Ford forbids" (*BNW & BNWR* 223); "Thank Ford!" (*BNW & BNWR* 82); "Ford knows" (*BNW & BNWR* 97); "Ford help him!" (*BNW & BNWR* 201) just as show of respect for the technological and scientific advancement he offered his citizens (*BNW & BNWR* 95), all of which are nothing rather than a disguise the system wear to make use of all citizens for the sake of its own interests. To crown it all, this respect reaches such a profound level that they have even composed a hymn to commemorate him all the time, of which the main idea refers to so-called stability, as it reads: "Ford, we are twelve; oh, make us one, / Like drops within the Social River; / Oh, make us now together run / As swiftly as thy shining Flivver." (*BNW & BNWR* 84). Yet, the concept of religion and God is vividly revealed during one of the conversations with Mustapha Mond and John when John wonders the reason as to why the God is absent in the brave new world society, through which the reader shockingly notices the evolution of the God concept just for the sake of the State to achieve its aims, as is all clearly depicted in all aspects:

> ""Then you think there is no God?" "No, I think there quite probably is one." "Then why? ..." Mustapha Mond checked him. "But he manifests himself in different ways to different men. In premodern times he manifested himself as the being that's described in these books. Now …" "How does he manifest himself now?" asked the Savage. "Well, he manifests himself as an absence; as though he weren't there at all." "That's your fault." "Call it the fault of civilization. God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness. That's why I have to keep these books locked up in the safe. They're smut. People would be shocked if" The Savage interrupted him. "But isn't it natural to feel there's a God?" "You remind me of another of those old fellows called Bradley. He defined philosophy as the finding of bad reason for what one believes by instinct. As if one believed anything by instinct! One believes things because one has been conditioned to believe them. Finding bad reasons for what one believes for other bad reasons—that's philosophy. People believe in God because they've been conditioned to believe in God." (*BNW & BNWR* 220-221).

As is hinted by Mond above, it is by denying the existence of the real God and replacement of him with Ford that the World State can centre its totalitarian ideology on its citizens. If they accepted the real God, they wouldn't have been able to become industrialised or civilised as they call; therefore, God should not exist in this society, as Mond stresses further in one of his talks concentrated on the lack of 'self-denial' which, in his view, is what paves way for the industrial civilisation: "What about self-denial, then? If you had a God, you'd have a reason for self-denial." "But industrial civilization is only possible when there's no self-denial. Self-indulgence up to the very limits imposed by hygiene and economics. Otherwise, the wheels stop turning" (*BNW & BNWR* 223). As is achieved by soma, the religion also has much to do with brainwashing technique of this totalitarian World State as Mustapha Mond highlights above in the way as he thinks that science and God do never goes parallel with each other because science requires one to search for the facts or events by questioning; however, religion attributes all necessary and satisfactory answers to God. As this is the case, Mond gives a reasonable answer for the reason why they fabricated a representative God instead of destroying completely. Essentially, they do not want to get rid of the concept of God and religion as all necessary answers to the questions about their situation, the meaning of their existence or life can be best put by the State with the help of God concept, and thus the citizens do never need to ask any similar questions. That's utterly the way how this fabrication of God serves the very purpose of the State as means of rendering these desperate citizens submissive to brainwashing and inferior to the totalitarian system to the fullest as those who cannot think and thus cannot have any critical thought about the ongoing events around them but to believe in what is told. As they are prevented from asking questions by being made to use soma, they are also prevented from thinking critically by being exposed to religion and a fictitious god presented by the State to make "men as steady as the wheels upon their axles, sane men, obedient men, men stable in contentment" (36). As is also clear in the very first quotation by Mond as it reads that "[t]hat's why I have to keep these books locked up in the safe. They're smut. People would be shocked if", the brave new world citizen is deprived of freedom to such extent that they are not allowed to learn other religions, or more specifically, Christianity through the books in that all kinds of books ranging from the plays or poems of Shakespeare or any other writer or poet's works to religious ones are all prohibited/ 'locked up' by the World State, which in this regard refer merely to censorship put by the totalitarian authority on the brave new world society. As is clear, all these can be attributed to the end of world and humanity beyond being characteristics of a dystopian

society in that the loss of religion or replacement of it with a fictional one shows that the world is ended and the new one has started as the title of the novel suggests once again.

Needless to say, in such a scientifically and technologically developed/advanced society, to guess the economic system of such a merciless totalitarian system is not that difficult. That's, the economic system of this society is the capitalism that is supported by its driving force - consumerism. Thus, this is the point that makes *Brave New World* a novel that highlights the degree to what extent "the manipulation of the citizen by mass media and modern consumer capitalism" can reach (Murray 256), which can also be interpreted as footsteps of harsh/wild capitalism the twentieth century humanity is trapped into. Of this economic system, the citizens of this system are enslaved to this system in such a harsh way that they only live to meet the needs of this system and thus the State, or more correctly, they just strive at promoting the wellbeing of the State to the highest stage economically by neglecting themselves. As has been implied in some quotations so far, what the World State yearns for is to make "[e]very man, woman and child compelled to consume so much a year. In the interests of industry" (*BNW & BNWR* 58) which is manifested as an act of 'use and throwaway' as pure result of the often-repeated motto "Ending is better than mending" (*BNW & BNWR* 58). This is revealed for the first time in the repeated utterance of infants during one of their 'Elementary Class Consciousness' lesson through which they are being conditioned, as is clear in their altogether utterance that "I do love flying. I do love flying, I do love having new clothes. But old clothes are beastly. We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better than mending. The more stitches, the less riches; the more stitches, the less riches" (*BNW & BNWR* 55). Yet, this ideology is also best illustrated in the scene where the State indoctrinates the infants into the feeling of hatred for the flowers of which the significant focus is essentially on the nature. As has been discussed, while the State's attempt of conditioning infants into hating books refers to censorship so that they can make them believe what they want and brainwash them easily, its attempt to make them hate flowers and nature but to love their country is directly related to a complex economic policy of the State based on consumerism, as is clearly put by the Director:

> Primroses and landscapes, he pointed out, have one grave defect: they are gratuitous. A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes; to abolish the love of nature, but not the tendency to consume transport. For of course it was essential that they should keep on going to the country, even though they hated it. The problem was to find an economically sounder reason for consuming transport than a mere affection for primroses and landscapes. It was duly found. "We condition the

> masses to hate the country," concluded the Director. "But simultaneously we condition them to love all country sports. At the same time, we see to it that all country sports shall entail the use of elaborate apparatus. So that they consume manufactured articles as well as transport. Hence those electric shocks." (BNW & BNWR 32).

As it reads above, driving the masses of these mass-produced citizens to be addicted to mass consumerism is not only limited to consumption of transportation but it also includes the consumption of pieces of sport equipment. In the very same manner, this is also one of the ideologies that is instilled into citizens by making them love their country sports. This is exactly what the capitalist system which the State strengthens with the indoctrination of mass consumption the State forces its citizens to anytime anywhere at full amount.

The concern of the novel with capitalism and consumerism as its driving force is what Huxley was against, and this is the very reason as to why he satirises it in his novel *Brave New World* with his reference to Americanisation that he was utterly against, as Meckier points out:

> When Aldous Huxley revised the *Brave New World* typescript between 27 May and 24 August 1931, he strove to Americanize his dystopia. His cleverest expedient was to ink in additional insults to Henry Ford, so that a novel that began as a satiric rendition of the future according to H. G. Wells grew increasingly anti-Fordian. With Ford as synonym and stand-in, each new uncomplimentary use of his name further condemned the World State for being America writ large. Mustapha Mond's jurisdiction forms part of an insanely rational society for which several of Huxley's finest holograph insertions blame America's archetypal technocrat. In the choicest of emendations herein called Americanizations, Huxley writes a new paragraph of two short sentences: "Ford's in his flivver," murmured the D.H.C. "All's right with the world." ("Aldous Huxley's Americanization of the Brave New World Typescript" 427)

Centring Henry Ford as their god and all the indoctrination known as Fordism, the capitalism and heavy consumerism as its aftereffects of this set of indoctrinations is depicted as prominent characteristics of the novel that classifies it as an apocalyptic dystopian novel where each citizens has no freedom but are bound to serve for the State to promote it to the highest level to compete with other countries by working like ants, as Meckier highlights by likening the workers in brave new world community to ants or termites:

> Ironically, the system employed by Mond and the brave new world is natural: it is in accord with nature, where the individual ant's or termite's claims are never permitted to overrule the needs of the group. No ant is more important than the anthill. Group needs will soon be met, Huxley prophesied, by mass production, mass culture, mass education. Hence the immodest proposal of a termite ideal. "Go to the termite, thou individualist"-this, says Huxley, "will be the advice of the wise men" in the future, wizards such as Mustapha Mond and the Grand Lunar; "and to the termite the individualists will duly go." (qtd. in "A Neglected Huxley "Preface")

When reconsidered, it once again strikes the reader as the worst form of apocalypse that arouses the feeling of utter fear when he/she faces such a dystopian society that emerges as a new type of biologically engineered human beings to serve for special tasks they are preassigned; a society which is made to believe a deceased man Ford as their god and worship him although he is the one who is to blame for all these cataclysmic events/processes; a society where there is no motherhood, fatherhood or any emotional bonds among the citizens contrary to traditional understanding; a society whose only means of happiness is simply through use of soma; a society who is made to contribute maintenance of capitalism as its economic system that goes hand in hand with the totalitarian ideology at full tilt. All these are best depicted by Booker in his article "English Dystopian Satire", as follows:

> *Brave New World* can be taken as a satirical rejection of modern capitalism, including the turn toward consumerism that marked capitalism in the 1920s. Huxley creates a nightmare future world so devoted to capitalist ideals that its central hero is Henry Ford, who is worshiped almost as a god. Here, Fordist production has helped to create a high level of affluence, so much so that most individuals spend most of their time in the pursuit of instant happiness through sex, drugs, and mind-numbing multisensory entertainments like the popular ''feelies,'' which are continually broadcast to keep the minds and senses of the citizenry occupied at all times. (33)

This is so intricately interwoven with all concerns of the novel that all adds much to the revelation of capitalism and consumerism throughout the novel, and these bring the reader to the concept of apocalypse closer in a sense that the old-world order is coming fast to its imminent and immanent end compared to the brave new world order presented in the novel. Just like the production of Ford cars in assembly line, the mass production of the citizens can be best explained with the satirical approach of Huxley towards "modern consumer capitalism within the context of the Depression-ridden time in which it was written" ("English Dystopian Satire" 33) as a direct result of the high-level advancements in science and technology. This is another apocalyptic revelation of Huxley by imagining the worst scenario for the next generation as a warning in full fear that they may be exposed to. He achieves this throughout his novel in full guidance of his apocalyptic vision based on Ford and his innovation:

> He offered the consumer Model T and the private fortune, though, Ford brought to fruition a new consumer society with its concentration on materialism, the standardisation of production through use of assembly line, the disturbing drive for equal standardisation of the worker, the complete dismissal of the past which can surely be seen as one more manifestation of the modernist gap or break, a gospel of technology and an arrogant dismissal of power structures out of his own. (Higdon 77)

In his discussion about capitalism and consumerism as to what twenty-first century is exposed to, which in this regard proves Huxley's claim to the fullest, Booker also notes that this is one of the reflection of totalitarian ideology the World State is centred on, as is clear in his claim: "Indeed, the 1930s saw the emergence of a number of dystopian fictions aimed at capitalism, many of which also react directly to the threat of fascism, while collectively providing a crucial literary background to the later" ("English Dystopian Satire" 33). This is also satirical reflection of Huxley's thoughts on the twentieth century politics that reigned in Germany, Russia, Spain, Italy and China. Of these totalitarian governments, Huxley was especially worried about the ways Hitler followed by devising all means of methods and propagandas to maintain his own powerful position that gradually resulted in depriving people of their freedom and right to live peacefully that later reached the point to kill them if they do not obey under the guidance of what a totalitarian system requires, as he clearly states in one of his interviews:

> I mean, what were Hitler's methods? Hitler used terror on the one kind, brute force on the one hand, but he also used a very efficient form of propaganda, which er...he was using every modern device at that time. He didn't have TV., but he had the radio which he used to the fullest extent, and was able to impose his will on an immense mass of people. (Wison 06:16-06:46)

For McGiveron, Huxley was quite disturbed about the rise of totalitarian regimes like communism and fascism that bear the idea of capitalism all the time in accordance with the advancements in science and technology holding the fear that the democratic system will completely be destabilised, and that also serves as the reason as to why he feels himself bound to create the worst political and economic scenario for the World State as an exemplary fictional depiction in his novel, as he [McGiveron] suggests that "[r]ather than taking the best aspects of both capitalist Right and socialist Left, the World State has taken the worst: from the former the subordination of the individual to the supremacy of the collective State, and from the latter the reduction of the individual to compulsive consumer" (29). It should also be included that the primary reason of weaving this point in such a way lies purely in both his intellectuality that enables him to "respond a similar sense of crisis in the West" and in his prophetic vision through his text which "does not envision [simply] the downfall of capitalism, but its ultimate dehumanizing triumph" even for later generations after him (Booker and Thomas 67), which is especially epitomised in the words of Mustapha Mond during his conversation on stability and its dispensable component – social stability:

> The machine turns, turns and must keep on turning— for ever. It is death if it stands still. A thousand millions scrabbled the crust of the earth. The wheels began to turn. In a hundred and fifty years there were two thousand millions. Stop all the wheels. Ina hundred and fifty weeks there are once more only a thousand millions; a thousand thousand thousand men and women have starved to death. (*BNW & BNWR* 50)

As has been already focused on the part with reference to Deery and Foucault regarding their likening brave new world society to a part of a mechanisation, what Mustapha Mond also stresses above is quite notable to draw attention to capitalism's crystal-clear tendency to render these citizens its inescapable slaves. In close connection with what McGiveron suggests, to take heed of the interpretation of Spierings and Van Houtum regarding their views on *Brave New World* as an exemplary apocalyptic dystopian fiction is quite noteworthy. They suggest that the dystopian depiction of the society by Huxley is directly linked with the ominous end of the world order by preparing this order for the new one where there will be no freedom, no political system than totalitarian which will always follow capitalist and consumerist economic system, as they hint at:

> In writing *Brave New World*, Huxley was inspired by the changes of his time: the industrial revolution which brought mass-production, the Russian revolution which brought communism, and World War I which disclosed the destructive power of extreme nationalism. Not surprisingly, the dystopian future was an apocalyptic forecast and mockery of these modern totalitarian regimes—of communism (everything and everyone belongs to each other), fascism (the mass-production of "pure" humans within a strict hierarchical order) and modern capitalism (i.e., Fordist mass-production). (900)

In this regard, to open the discussion of apocalypse and post-apocalypse will be quite noteworthy considering the possibility of interpreting *Brave New World* as both apocalyptic and post-apocalyptic fiction. That's to say, when the new world order presented in the novel is taken as a starting point, then it can be regarded as an apocalyptic fiction where the biologically engineered people are conditioned to live in specific ways in a world where there is no natural reproduction, thus bringing the present world order to its gradual end; however, when the characters John (the Savage) and his mother Linda are considered as those who strive to live in this apocalyptic world, then the navel can be categorised as post-apocalyptic fiction. While the former stresses the stages that carries the humanity to its gradual end, the latter focuses on the life after the apocalypse. After all, this chapter, approaches to the novel as apocalyptic novel regarding that bioengineering/genetic engineering as reflection of the highest degree science and technology reach may result in the apocalypse.

While presenting the reader such an apocalyptic dystopian fiction, Huxley also touches upon (post-)colonialism as one of the discourses he manifests in his novel *Brave New World*, especially through the case of his characters John (the Savage) and his mother Linda as outsiders, or more correctly the others from this mass of engineered citizens of the brave new world community. Yet, it should also be noted that any member of this brave new world society represents, in fact, 'the other' in the very eyes before the reader, who have been otherised and alienated from their very nature 'self' by the system and its protector Henry Ford. Regarding the acceptance of post/Colonialism as a distinct field of literary studies that serves for delving deep into the essence of the relationship between the colonised and the coloniser to depict the state of inferiority of the colonised compared to that of coloniser in culture, politics and in many other fields, Huxley's novel merits to be approached in that respect to further his apocalyptic revelation and vision in view of new historicist approach (Plumwood 503). In this regard, the concept of 'othering' by Gayatri Spivak will be to the point to depict "the process by which imperial discourse creates its 'others'", namely John /the Savage) and his mother Linda in the novel the novel (*Key Concepts in Post-colonial Studies* 171), of which the brief explanation is suggested by Hitchcock with her reference to subalternity that will also be the point, as it reads:

> Another aspect of Western colonialism explored by Spivak is the way that colonial discourse participates in a process she refers to as othering. Othering—a term derived from a whole corpus of texts by Hegel, Lacan, Said, Sartre, and others—is an ideological process that isolates groups who are seen as different from the norm of the colonizers. For Spivak, othering is the way in which imperial discourse creates colonized, subaltern subjects. Like Said, she views othering dialectically: The colonizing subject is created in the same moment as the subaltern subject. Othering, therefore, expresses a hierarchical, unequal relationship. (214)

In its distinct way of several concepts, to focus on the 'otherness' and 'othering' concepts of postcolonial studies will be best to be trace in John and his mother as characters that are 'otherised' as those who are banned to live through the conventions of their own culture through the organised mechanism of 'othering' by the State. The concept of 'othering' in the novel is revealed when the formidable hegemony of the World State is contrasted to Reservation in Mexico, which is home to John /the Savage) and his mother Linda as member of Malpais community. This can be inferred directly from Lenina's state of being shocked at seeing the scenery of Malpais, as is clear in her utterance: "Queer," said Lenina. "Very queer" (*BNW & BNWR* 106). Beyond this utterance, the otherness and othering of the natives in Malpais is also

stressed with their colour in the very following scene by Lenina, as follows: "'And I don't like that man. She pointed to the Indian guide who had been appointed to take them up to the pueblo. Her feeling was evidently reciprocated; the very back of the man, as he walked along before them, was hostile, sullenly contemptuous. 'Besides,' she lowered her voice, 'he smells.'" (*BNW & BNWR* 107). When viewed in general terms, the othering/otherness is stressed with the distinction between the World State which is described as a state of "civilisation" and the other some small islands, which are called places where 'uncivilised' people live. These people are always referred in the novel as 'savages' or "Beastly savages" (*BNW & BNWR* 147), of which inferiority to brave new world citizens is pointed out especially by the Director for Lenina as follows:

> . . . about sixty thousand Indians and half-breeds . . . absolute savages . . . our inspectors occasionally visit . . . otherwise, no communication whatever with the civilized world . . . still preserve their repulsive habits and customs . . . marriage, if you know what that is, my dear young lady; families ... no conditioning . . . monstrous superstitions . . . Christianity and totemism and ancestor worship . . . extinct languages, such as Zufii and Spanish and Athapascan . . . pumas, porcupines and other ferocious animals . . . infectious diseases . . . priests . . . venomous lizards … . (*BNW & BNWR* 120-121)

Worse than this is the manifestation of the 'Reservation' as a prisonlike place due to its primitiveness that the World State uses to punish those who dares to rebel against the State, as is the very case with Bernard Marx, who's punished by the Controller Mustapha Mond for his act that "grossly betrayed the trust imposed in him" after bringing John back to brave new world society with him. Yet, this is ultimately for the benefit of the reader as the other world is thus introduced to the reader as a colonialised part of the world the World State seems to control and govern to benefit from (*BNW & BNWR* 143). Although this is not that clearly pointed out, to consider the World State from another angle as a powerful hegemony over these primitive islands or parts of the world is quite possible if the colonial ideology of World State is focused as 'neocolonialism' in its everlasting attempts to keep the colonised as part of the 'Third World', 'other' through several political, cultural and economic means, as Ashcroft et al. highlight the essence of neocolonialism with his reference to Nkrumah's argument that "neocolonialism was more insidious and more difficult to detect and resist than the direct control exercised by classic colonialism", as it reads:

> Countries like Ghana had achieved political independence, the ex-colonial powers and the newly emerging superpowers such as the United States continued to play a decisive role in their cultures and economies through new

> instruments of indirect control, such as international monetary bodies, through the power of multinational corporations and cartels which artificially fixed prices in world markets, and through a variety of other educational and cultural NGOs (Non-Governmental Organizations). (*Post-Colonial Studies* 146)

In addition to all these, colonial/imperial reference of the novel is especially centred on two characters, namely Linda and John (the Savage) as representatives of the others of the brave new world community. Throughout the novel, John (the Savage) is depicted as a character who has been first delighted to visit his motherland, but he later becomes worried about this brave new world, to which he can never become accustomed, and thus finds himself as 'the other' driven into absolute solitude, as is illustrated well in the scene where he wants to live in a lighthouse with an hope to find similar place to that of his earlier one:

> He had decided to live there because the view was so beautiful, because, from his vantage point, he seemed to be looking out on to the incarnation of a divine being. But who was he to be pampered with the daily and hourly sight of loveliness? Who was he to be living in the visible presence of God? All he deserved to live in was some filthy sty, some blind hole in the ground. Stiff and still aching after his long night of pain, but for that very reason inwardly reassured, he climbed up to the platform of his tower, he looked out over the bright sunrise world which he had regained the right to inhabit. (*BNW & BNWR* 292).

However, he is not left alone even here by a journalist some brave new world individual to take photo of him and see what he's doing (*BNW & BNWR* 305-306). Although he does his best to get rid of this mob even by fighting, he gives up and commits a suicide by taking soma just like his mother Linda, as is depicted quite tragically:

> It was after midnight when the last of the helicopters took its flight. Stupefied by soma, and exhausted by a long-drawn frenzy of sensuality, the Savage lay sleeping in the heather. The sun was already high when he awoke. He lay for a moment, blinking in owlish incomprehension at the light; then suddenly remembered—everything. "Oh, my God, my God!" He covered his eyes with his hand. (*BNW & BNWR* 310).

To analyse Linda as a colonised (female) individual, to take the discussion of the term 'Creole' into account will help one to delve deep into colonialism/imperialism the novel refers to. First used as a term to refer to "a white (man) of European descent, born and raised in a tropical colony", it has become to be used for all "indigenous natives and others of non-European origin" *(Post-Colonial Studies* 50), then evolved into a brand-new term as "creolization" to simply mean:

> The process of intermixing and cultural change that produces a creole society. While the creolization processes might be argued to be going on throughout the

> world, the term has usually been applied to 'new world' societies (particularly the Caribbean and South America) and more loosely to those post-colonial societies whose present ethnically or racially mixed populations are a product of European colonization. *Post-Colonial Studies* 50-51)

Based on all these guiding references, Linda turns out to be a real representative of this post-colonial term when her similarity to Bertha Mason in *Jane Eyre* is considered (Litvak 60). As is clearly stressed in the novel Linda is depicted as 'the other' together with John who comes from a different/old world to brave new world as representative of the colonial margin. To draw the striking similarity between Linda and Bertha it can further be suggested that both characters are depicted as caged individuals: while Bertha is imprisoned at home, Linda is, in a way, imprisoned in brave new world by living all alone. When the single reason for all these is traced, what meets the reader is simply her being born in other place than the brave new world through natural means as different from those of the World State citizens.

As does with colonialism/imperialism, Huxley is also concerned with feminists issues he conveys through his novel *Brave New* World. This can best be interpreted and understood if Spivak's idea of 'Subalternity" is taken into centre of discussion. For Spivak, "[s]ubalternity is a position without identity" ("Scattered Speculations on the Subaltern and the Popular" 475) for those subalterns who are all "removed from all lines of social mobility" ("Scattered Speculations on the Subaltern and the Popular" 476), and live at a point where "social lines of mobility, being elsewhere, do not permit the formation of a recognizable basis of action'" ("Scattered Speculations on the Subaltern and the Popular" 476), and mercilessly they are made to "work in the sector of 'no-work'; work is not paid and takes place without set working conditions. Victims are on the periphery –women, underprivileged workers, illiterates, homosexuals, branded subjects and many more" (*In other worlds* 84). In the light of all these, Linda is exactly the embodiment of a subaltern, which is especially stressed with her physical appearance, as is clear in the scene she is described in full detail:

> The door opened. A very stout blonde squaw stepped across the threshold and stood looking at the strangers, staring incredulously, her mouth open. Lenina noticed with disgust that two of the front teeth were missing. And the colour of the ones that remained . . . She shuddered. It was worse than the old man. So fat. And all the lines in her face, the flabbiness, the wrinkles. And the sagging cheeks, with those purplish blotches. And the red veins on her nose, the bloodshot eyes. And that neck—that neck; and the blanket she wore over her head —ragged and filthy. And under the brown sack-shaped tunic those enormous breasts, the bulge of the stomach, the hips. Oh, much worse than the old man, much worse! (*BNW & BNWR* 139).

All these were the pure reasons why everybody alienates Linda, as is evidenced by that: "[N]obody had the smallest desire to see Linda. … [T]his was by far the strongest reason for people's not wanting to see poor Linda—there was her appearance. Fat; having lost her youth; with bad teeth, and a blotched complexion, and that figure (Ford!)—you simply couldn't look at her without feeling sick, yes, positively sick" (*BNW & BNWR* 147).

From another angle, Huxley's association of 'submissiveness' with women through the advancements in science and technology that the World State is run has much to do with his views on feminism. This can be interpreted in two distinct ways: (1) with the necessity of obedience by the women, and (2) with the addiction of consumerism through which they become beautiful and thus accepted by the patriarchy. In this society, women are accepted and allowed to get in contact with men as long as they obey the rules put by the patriarchy that they have been conditioned earlier to enjoy "submissiveness and passivity—qualities at odds with a fundamental goal of feminist advocacy—self-determination" (Campbell 393). The second revelation is achieved through the need of women to have bodily perfection through high consumerism to be loved and admired by the patriarchy, which is strikingly drawn in the scene where Lenina gets prepared:

> Lenina got out of the bath, towelled herself dry, took hold of a long flexible tube plugged into the wall, presented the nozzle to her breast, as though she meant to commit suicide, pressed down the trigger. A blast of warmed air dusted her with the finest talcum powder. Eight different scents and eau-de-Cologne were laid on in little taps over the wash-basin. She turned on the third from the left, dabbed herself with chypre and, carrying her shoes and stockings in her hand, went out to see if one of the vibro-vacuum machines were free. (*BNW & BNWR* 45).

They are, in a way, commodified for the patriarchy to be loved and owned, which is strengthened further with the manifestation of the hatred for the monogamy, as is best clarified in the scene where Fanny warns Lenina against the danger waiting for her due to his affairs with only Henry Foster "without having another man" that would make the Director "furious if he knew" (*BNW & BNWR* 48-49).

Although imperialist ideology of the State is not that clearly covered throughout the novel, there are some allusions that can be analysed as hidden ideology nurtured by the State. This idea is inferred from some separate islands or parts that are mentioned briefly during some conversations of Mustapha Mond. Some of these allusions are clear in some utterances, such as "And yet, And yet, among the savages of Samoa, in certain islands off the coast of New Guinea of Samoa, in certain islands off the coast of New Guinea that …" (*BNW & BNWR* 47); "there are such a lot of

islands in the world. I don't know what we should do without them" (*BNW & BNWR* 215); "What about the Falkland Islands?" (*BNW & BNWR* 247).

Last but not least, to touch upon the views of Foucault on his analysis of apocalypse with his reference to 'End of Men' is quite noteworthy to refer here. Focusing on the death of both John (the Savage) and his mother Linda due to use of overdose soma is what causes them to die as a chemical drug produced by the World State through means of high technology and advancements recorded in science, and this best illustrates the break with 'the order of things' Foucault suggests in his discussion of biopower/politics. While this in one side of the coin, another side of it can be suggested with the imminent 'End of Men' with reference to all citizens of the brave new world society on the assumption that they are not natural human beings but the ones that are engineered. This also opens the discussion that those who comes to brave new world are liable to die by any means, and thus this once again shows how Foucault's ideas on apocalypse are valid and possible. Again, the death of John and his mother can also be evaluated in the light of social Darwinism, of which the essence is centred on two concepts – "struggle for existence' and 'survival of the fittest" as has been stressed earlier with reference to Hofstadter (6). From this viewpoint, both characters fail in their attempts to struggle for their existence, and thus cannot survive as one of 'the fittest' in this society, and which therefore proves both Rudman's and Glick's idea that "[s]ocial Darwinism is an especially harmful ideology that views human life as ruthless struggle for the survival where 'the fittest' group emerge on top" (267). Depicting such a worst scenario, Huxley once again shows to what extent a biologically engineered and organised through science and technology can reach.

All in all, centring his novel on the basic motto of a fictional World State as 'stability', Aldous Huxley's *Brave New World* merits to take its place as an exemplary and significant apocalyptic dystopian novel in the world of letters as clear and deep analysis of the possible negative effects of advancements in science and technology on human beings with his peculiar focus on the ominous outbreak of apocalypse that may possibly be witnessed in the future as is concluded in the light of new historicist approach and Foucauldian concept of biopower/politics. In this respect, while bioengineering/genetic engineering aspect of novel as descended from eugenics has been analysed considering Foucault's concept of biopower while its application and effects, such as totalitarianism, capitalism, colonialism/imperialism are analysed from biopolitical aspect with references

to history and culture as new historicism requires to delve into Huxley's apocalyptic vision and revelation in his novel *Brave New World*.

Making use of literary characteristics of genres that add much to his novel, such as science fiction, satire, speculative fiction and dystopian, he presents humanity his dire warning against the possible and worst apocalyptic and dystopian scenario by analysing to what extent the practices and studies of eugenics can reach in a different way but furthering what Shelley and Wells stress as his precursors: never ever cross the borders to receive the so-called utmost perfection as this may result in irredeemable apocalypse that is strengthened by totalitarian ideology.

The criticism of the advancements in science and technology by Huxley in his novel is so neatly interwoven that each event or development in the novel lead to the same ideology in different ways – the basis for the totalitarian system. Starting out from his suggestion of eugenics as negative and further stage of what Darwin and his followers suggested in the name of evolution, Huxley's inquiry into future of human race ends up with the possibility of total apocalypse that is still enough to fear the twenty-first century human beings even today. As is clearly stressed throughout the paper, the core of the novel is based on mass-production of the human beings as reflection of the highest point science and technology can reach. First revealing this, it aimed to depict how Huxley draws the worst scenario with the artificially mass-produced human beings by focusing on the ways how these people can be dehumanised by being plunged into the hands of totalitarianism through complete surveillance and endless fear of being punished. Thus, his apocalyptic revelation lies in two distinct ways, of which the first one can be put as the basis of possible outbreak of apocalypse that may be resulted from the mass production of human beings in an unnatural way, and the second, which is the worse, can be put as the manifestation of the ways as to how these citizens may be conditioned into nothing rather than tools to provide and secure the necessary power a state needs. These are the mere causes that enables one to evaluate Huxley as one of the most far-sighted writers in the world of literature who can be regarded as today's with his long-term dire predictions regarding the future of human race so much so that one of the contemporary American science fiction writer calls him the literary prophet of twenty first century by commenting that "Huxley's *Brave New World* seems more prophetic every decade. Technology keeps getting closer to creating true test tube babies, and human cloning looms ahead. Today's blockbuster movies are mindless, thrilling, and overtly pornographic as his feelies" (Disch 7).

As Disch also suggests, *Brave New World* seems to be serving for what humankind may witness on its way to coming closer to apocalypse. The apocalyptic revelation of Huxley follows one after another ceaselessly beginning with his apocalyptic vision of mass production of humankind through specific processes to specific techniques to condition them. It is after this vision that he furthers his revelation including the political system as totalitarianism, of which the reflections may possibly be a peculiar caste system they are predestined to belong in which all citizens are conditioned into serving for the state/powerful/totalitarian by all means as is the case with Alphas, Betas, Gammas, Deltas and Epsilons who are all created in specific level of intelligence,; use of soma by all citizens as a chemical drug for short-winged happiness so that they can become numb and thus cannot think about anything serious regarding their present and future situation or many other things a state does not wish; fabrication of a religious system as is represented by Ford and his set of indoctrinations that is accepted to be core of this religious system to which all citizens are to stick without any questioning; an inescapable capitalist system as the basic economic system of the totalitarian ideology that is strengthened by its driving force as consumerism to render the citizens simply slaves for the sake of the state in a vicious circle; othering of those who do not belong to the state and making them fail as those who can neither 'struggle for existence' nor 'survive to be fittest' as is the very case with Linda and her son John (the Savage); and finally commodification of women to be in the service of patriarchy as is represented by Lenina and Fanny who are afraid of being punished if they do not yield to patriarchy. These all depict how the brave new world society is rendered a nightmarish dystopian society, where there is freedom for any citizen from education to job choices as they are all predestined to be educated and work in the way how the state wishes, which is coming closer to ultimate apocalypse without any hope for the future.

CONCLUSION

> "The Abbey interment celebrated the vast, unfinished social transformation that England was undergoing. There were new colonies, new industries, new men to run them—not least a ''new Nature,'' as Huxley called it, speaking through new priests, promising progress to all who obeyed. Darwin's body was enshrined to the greater glory of the new professionals who had snatched it. The burial was their apotheosis, the last rite of a rising secularity. It marked the accession to power of the traders in nature's market-place, the scientists and their minions in politics and religion. Such men, on the up-and-up, were paying their dues, for Darwin had naturalized Creation and delivered human nature and human destiny into their hands. Society would never be the same. The 'Devil's Chaplain' had done his work". (Desmond and Moore 677)

> "The end approaches, but the apocalypse is long-lived. The question remains and comes back: what can be the limits of demystification?" (Derrida 59)

This was the scene with a clear depiction of the apocalypse that was thought to have come years ago with evident reference to socio-cultural and historical contexts in human history, which also proves Derrida in his claim that apocalypse that has already been witnessed is coming closer and closer of which causes waits to be demystified.

Throughout the course of human history from very beginning to the very present, one of the curiosities of humanity that can never be overcome is his/her attempts to learn even a little piece of information about the apocalypse. There always emerges series of questions that preoccupy humanity as to when and how the apocalypse will/may start and take place; what will/may happen during and after it; and if humanity may be able to survive it waits to be answered to satisfy the curiosity. Therefore, that's why almost every individual is very eager to read, watch or learn anything about the apocalypse the humanity has recorded for many years, most famous one of which is certainly ancient Mayan prediction of the doomsday that signalled the date 21 December 2012 as the end of the time- the outbreak of the apocalypse. It became so popular that this prediction was also filmed by Roland Emmerich in 2009 as a sci-fi movie and watched by "more than 140 million" people all around the world (Graser). As this case proves, all the theological apocalypses also prove this fact with their depiction of different apocalyptic scenarios. For the keen interest in all apocalyptic scenarios whether theological or secular, the pure reason lying in this fact is certainly the possible prediction of the time the apocalypse will break out and the way how it may proceed. However, of these, the function of each apocalyptic writing as a warning for the humanity against the imminent and immanent outbreak of the apocalypse is what comes to the fore beyond its being product of powerful magic of

imagination that is wielded by, which is centred in the very essence of apocalyptic depictions in all possible ways. In such a case, of the various ways of its depiction, literature proves itself as one of the best means of conveying its different possible scenarios, as is the case with Shelley's *Frankenstein*, Wells's *The Island of Dr. Moreau* and Aldous Huxley's *Brave New World*.

Developed as a sub-genre of science fiction and speculative fiction, (post)apocalyptic fiction serves its very purpose of revealing the ways how humanity seems to face the inescapable outbreak of apocalypse, which is also inextricably linked to dystopia and satire. However, principal stress of an apocalyptic fiction is based on the imminent and immanent end waiting in store for the humanity. As time has gone by, first the understanding then the interpretation of apocalypse has undergone great transformations, but its devastating results in different ways have always remained the same. In the world of secular/apocalyptic fiction, one and the most significant literary critic is Frank Kermode with his book *The Sense of an Ending: Studies in the Theory of Fiction*, and this was the basic reference book this study made use of. In it, one of the most important points Kermode highlights was the fact that the sense of an ending or apocalypse lies in the middle of one's life that moves from very beginning to very end, and human beings are born with a tick and die with the tock sound of the clock. It is in the middle phase of the life that humankind feels all anxieties, fears and despairs, and it is just at this point that apocalypse helps humanity as a means of catharsis, as Curtis points out, in two distinct ways: by either writing apocalyptic fiction or reading to delve deep into it. That's also why there rose such a distinct genre as secular/popular (post)apocalyptic fiction adapted to each period extending to postmodernism by gaining appropriate characteristics.

To demystify the apocalyptic vision and the revelation of each writer within the scope of this study, new historicism and the related concepts and theories of it suggested by Foucault to trace the power relations have been consulted throughout the novels. While new historicist approach is the backbone of the study as a theoretical approach, Foucault's theory of biopower/politics; his ideas about the interpretation of the concept of apocalypse that he conceptualised as the 'Death of man' and the 'End of Men'; his discussion of the relationship between racism and biopower, in which he thinks that biopower has an undeniable contribution to the rise of racism; and his

theory of panopticism, which is one of his major theories on the way to dissolving web of power relations, have all been consulted with throughout the study to reveal the apocalyptic visions and the revelations of each novelists in the most possible ways. As might be expected, some Darwinian evolution terms, such as 'the survival of the fittest' and 'the struggle for the existence', which rose out of the scientific evidence that gained from the scientific context each novel shares, were also what helped to investigate the apocalyptic vision and the revelation of each writer.

Kermode's discussion that each apocalyptic event reveals itself through 'myths of transition', which he uses to signal the discourse of each period within history just like what Foucault also takes attention to major significance of discourses in his discussion of the power concept to illustrate the intrigue web of the power relations in each period, is what has ignited the idea that it will only be possible and the best way to depict apocalyptic visions and revelations of each writer through the worst scenarios which they drew in their novels based on the historical and socio-cultural events that the period they produced their novels is shaped by. Thus, three distinct understanding and interpretation of the apocalypse have been achieved with reference to specific causes that each writer thought may result or fasten the coming of the apocalypse based on the socio-cultural, historical and the biographical context each novel reflects. As a result, it has been concluded that while the emergence of apocalypse is ignited by the insatiable greed for power and the hubris inherent in humankind, the coming of it is especially supported by a series of results of this hubris and greed for power that are clearly manifested in the emergence of the uncontrolled advancement of science and technology in the negative light.

In the light of this approach, this study has claimed that scientific and technological developments directly or indirectly result in unavoidable phases that come together inextricably, and they will/may gradually plunge humanity into unmanageable outbreak of apocalypse one day to full realisation that has actually started, as is evidenced by the works of Shelley, Wells and Huxley. Focusing on Kermode's approach to his figurative concept of apocalypse that he states as pure product of the age which is liable to change from one period to another, the interpretation of secular apocalypse in this study is traced from late eighteenth century with Mary Shelley's *Frankenstein* (1818), late nineteenth century with H. G. Wells's

The Island of Dr. Moreau (1896) to early twentieth century with Aldous Huxley's *Brave New World* (1932).

As has been stressed throughout the study, the greed of humankind for the advancement in science and technology and his hubris to claim authority or gain power show that the world and its inhabitants are coming fast towards the inescapable outbreak of the apocalypse. This is especially felt and can be evidenced by some various abnormalities humanity faces in the present twenty-first century which are revealed in the case of unexpected close approach of asteroids, fear of unexpected eruption of supervolcanoes that are thought to be out of control, the increasing risk of nuclear war from day to day – which humanity seems to come far closer due to the unresolvable crisis and actual war between Russia and Ukraine nowadays, climate change that astonishes the inhabitants of the world, engineered viruses that cannot be managed, artificial intelligence that started to guide humanity as is clear in the case with smart phones and watches, and some specific studies in the field of bioengineering or genetic engineering of which the extent it can reach has evidently been revealed in the case of Dolly the Sheep – which thus has opened the discussion of even the slightest doubt as to if any other experiments are still being furthered or if furthered, what the current situation/progress is. Considering all these advancements achieved with the help of both science and technology that go hand in hand in the wrong way on their way to so-called progress further at full tilt, the basic assumption that apocalypse is closer than it is thought is the idea that one cannot stop musing over desperately, as Derrida also assumed. Here is the starting point of the idea of apocalypse that Shelley, Wells and Huxley predicted and revealed their relevant warnings against the humanity to be careful with the fine line between science/technology that can result in some unmanageable results which pave the way for the eventual apocalypse. Then, they come to suggest figuratively that if humanity does not desist from crossing the borders, then the gradual exposure to the effects of apocalypse on its halfway will be what humanity will be observing and continuing to complain as 'Society would never be the same. The 'Devil's Chaplain' had done his work', as Desmond and Moore highlight in the first quotation above.

Of all these events that may gradually lead to apocalypse, studies and experiments in the field of bioengineering or genetic engineering come to the fore as

the worst of all humanity has witnessed so far with an eye to the difference from others that these are the handmade causes compared to those that are natural, although human beings have great role in it. Bearing this in mind, the backbone of this study to reveal the apocalyptic scenarios by each relevant writer is based on the analysis of specific scientific developments and their influence on the writers. Of these developments, the roots of all reach the ideas of Charles Darwin on the evolution with his groundbreaking work *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* (1859), which, in fact, started long before him with his grandfather Erasmus Darwin, then followed and developed further by his ardent followers, such as Herbert Thomas Huxley who suggested the idea that it is possible to carry human beings into perfection in his book *Evolution and Ethics* (1894); Herbert Spencer with his theory of 'social Darwinism' which advocated the idea that human beings are also subjected to laws of nature just like animals and plants, which were later conceptualised in his book T*he Principles of Biology* (1864) as 'survival of the fittest' that would influence the understanding of both imperialism and racism later; the fruit of both this and the former understanding would later give way to the birth of 'eugenics' originated and put forward first by Sir Charles Galton – cousin of Chares Darwin, who suggested that mental and physical inabilities are inborn characteristics that can be treated in his book *Hereditary Genius* (1869), which would later be carried further by John Burdon Sanderson Haldane and Sir Julian Sorell, and Julian Huxley - brother of Aldous Huxley and grandson of Herbert Thomas Huxley, both of whom are considered today the forerunners of bioengineering/genetic engineering with their approach to eugenics. Thus, the doors of causes, that will result in the outbreak of imminent apocalypse, have been opened slightly by Darwin and opened wide by his ardent followers.

While these have been regarded as one side of the coin in tracing the footsteps of the vision and revelation of the apocalypse by Shelley, Wells and Aldous Huxley, the other side of the coin was the effects of both scientific and technological advances in the name of power that are reflected in specific evident socio-cultural developments, as is concretely evidenced by industrialism as the basis of capitalism and colonialism/imperialism, all of which are interwoven with each other in such a close relationship that they cannot be thought separate from each other but the driving force that influence and support each other to the very core to the detriment of humanity. It

was first with the Industrial Revolution during the 1700s that later gave rise to the idea of industrialism as a socioeconomic system that bore the simple idea that large-scale industries should develop to provide the inexpensive manufactured products; however, this understanding later became one of the most influential driving forces for first the rise and then the reign of capitalism together with its own driving force consumerism, especially in the twentieth century with Ford's introduction of mass-production, which today is at its highest degree. Then, all these have resulted in nothing rather than the need for raw material and natural sources that drove the West to first colonise then become imperial power to be more and more powerful than the rest of the world. As is clear, all these interrelated developments as pure product of industrialism become integral parts of a specific system that drags humanity into apocalypse, of which footsteps has already started to be seen as Derrida alludes in the quotation above.

In the light of all these, this study has depicted clearly to what extent Shelley, Wells and Aldous Huxley were right about their visions and revelations of the apocalypse in different scenarios they drew, and to what extent they merit to be classified as forerunners of apocalyptic fiction with their specific stress on the negative effects of the scientific and technological advancements that they reflect through either such characters as mad-scientist or power-hungry leader, or through under such themes as monstrosity and the possible future form of totalitarianism, all of which eventually lead to figurative end of the world leaving nothing for the reader except for room to guess the possible 'after' that the novels do not stress clearly.

Of these three selected novels, this study starts with Mary Shelley's *Frankenstein* to trace the first secular apocalyptic fiction in English literature to claim that *Frankenstein* rightfully merits to be considered the very first apocalyptic fiction compared to Shelley's later novel *The Last Man* (1826) that was published 8 years later than *Frankenstein*. Developed out of an idea to be the champion in a competition, *Frankenstein* today takes attention with its apocalyptic revelation that encapsulates the warning that any manmade creature has great potential for the possible outbreak of apocalypse. It has been witnessed that *Frankenstein* is actually the product of transition from the eighteenth century 'Age of Enlightenment' to the nineteenth century - of which the first half was 'Age of Romanticism' Shelley herself witnessed and was influenced to the very core by both political, philosophical and the scientific

developments that added much to her novel. Of the scientific developments, galvanism and Erasmus Darwin's ideas on the evolution, which is regarded as pre-Darwinian evolution, for the first time were two factors that influenced Shelley to the fullest; however, it was especially galvanism, which can also be pointed out as the very first idea of what would be known as 'eugenics' in the twentieth century, that had an enormous influence on Shelley while writing her novel. All these serve as enough proof to claim that the (excessive) scientific developments in the history of humankind all have added to the concept of apocalypse inescapably.

The apocalyptic revelation of Shelley in her novel that she distils through her apocalyptic vision is depicted on two district bases. Of these bases, while the first one is based on the scientific context of the novel that Shelley was under great influence, the second is based on socio-cultural and historical context that seems to have helped Shelley anticipate the footsteps of the apocalypse. In this regard, Victor Frankenstein's greed for the modern science that results in the creation of the monster Frankenstein is the first apocalyptic revelation of Shelley that she believed will result in a series of causes that will end up with the apocalypse. The main essence of Shelley's vision and revelation of apocalypse in the scientific context is revealed through the influence of Erasmus Darwin and the studies in galvanism that can be evaluated as the former's after-effect. Yet, the influence of galvanism that Shelley happened to learn is what ignites her to write a novel on a monster she indirectly creates with 'a spark of light'. Although it is not that clearly pointed out in the novel, technology and the point it reached at that time has also much to do with the creation of the monster with reference to modern gadgets used in the process of monster's creation process. This can also be evidenced by the understanding that the monster would not have been created without the help of any necessary qualified technological equipment that Victor had chance to learn during his education made use of greatly.

The creation of this monster has been regarded as the very first exemplary depiction of what Foucault claimed in his theory of biopower – a power exerted over life by letting one live. Then, this is followed throughout the novel as causes that eventually lead to apocalypse. In that sense, the very first result of this creation that eventually leads to apocalypse is manifested as the ugliness of the monster, as has been touched upon in the discussion of monstrosity. Being created in such an ugly physical

appearance, monster Frankenstein does never receive any acceptance in the society, and this later results in his utter loneliness he is forced to endure with no acceptable causes. However hard he/it tries to be friend with people around him/it and to be accepted by the society around him, this can never be achieved but he feels more intense hatred of people against him. It is due to this growing bitter hatred against him that he wants his creator to create a spouse for him so that he can live like an ordinary individual, but this is utterly rejected by his creator Victor. This has been the point which has been interpreted as another side of the term biopower as 'the right to kill' although it is clear that Victor does not kill it/her but proves himself the one who can give life to anyone he wishes and the one who can possibly claim life. All these negative influences on monster Frankenstein result in such a bitter anger that monster Frankenstein starts to kill all people around Frankenstein extending even to his fiancée Elizabeth Frankenstein. This very last apocalyptic revelation of Shelley in the novel has also been evaluated as an apocalyptic vision and revelation of Shelley by referring to Foucault's idea of apocalypse in his claim of the 'Death of Man' and the 'End of Men'. To put it clearly, the death of Victor's immediate surrounding is evaluated as the 'Death of Man' while the possible or potential the monster embodies is assumed as 'End of Men' holding the belief that both are the mere results of the greed for and the hubris of scientific and technological advancement that is represented by Shelley's mad-scientist Victor Frankenstein.

The second main apocalyptic revelation of Shelley in her novel *Frankenstein* that helped her predict another side of apocalypse is based on the socio-cultural and especially historical context she witnessed during her lifetime. This is revealed through her allusions to industrialism, colonialism/imperialism, and capitalism all along the novel in specific cases. The apocalyptic revelation and vision of Shelley is also approached through her allusions to colonialism/imperialism in her novel that have been laid bare in two different ways. First of these is revealed in the otherness of the monster which is first strengthened with its/his ugliness, then stressed many times with a couple of some words, such as 'the filthy' and 'the wretch' that are frequently uttered by its/his creator Victor. All these has been considered as elements that gradually 'otherise' him, and thus make him/it a potential danger with his/its apocalyptic deeds that totally end up with apocalypse. The depiction of the monster as 'the other' throughout the novel has also been evaluated as the juncture where racism and

biopower converge to consider *Frankenstein* as a novel that fits in the category of apocalyptic fiction. Then, this has also shown Shelley's another apocalyptic vision and revelation through the notion that any manmade creature may be exposed to be 'other' which leads to feeling of revenge that eventually claims the death of those who reject the acceptance of this creature as normal being - the self. Beyond this, Shelley's allusion to colonialism with the character Robert Walton has also been regarded as one of the footsteps of imperialism as an apocalypse that would be at its zenith centuries after Shelley, thus proving the apocalyptic vision of Shelley although she did not witness it in its exact form in the nineteenth and twentieth centuries. Although it has not been stressed clearly, Walton's voyage to the North Pole for investigation has been interpreted as an allusion to the colonialism and imperialism that did not actually in the way as they were centuries after Shelley. This has also been approached and regarded as an idea that hints at the concept of capitalism, which has been discussed earlier as one of the strongest impetuses for the rise and development of colonialism/imperialism. By taking attention to these apocalyptic discourses inexplicitly by preoccupying the reader with series of questions as to why Walton goes to the North Pole or what he expects to discover there or what aim he has to discover a new land are all left unanswered, it is now understood to what extent Shelley is right about her apocalyptic vision that makes her reveal the would-be rise of colonialism/imperialism, which makes the reader think once again her prophecy in the way if she had known what to come after herself. With reference to historical background of the novel, this apocalyptic revelation that proves Shelley right can also be interpreted from different angle if monster Frankenstein is considered as the pure embodiment of both Industrial Revolution and French Revolution that influenced Shelley greatly. In this regard, while the birth of monster Frankenstein alludes to Industrial Revolution, his acts of killing people can be regarded as what followed Industrial Revolution as its after-effects, such as colonialism/imperialism and capitalism. As final interpretation of the apocalyptic revelation of *Frankenstein* that mirrors the Shelley's vision of apocalypse, Foucault's theory of panopticism has been applied in the novel to reveal the apocalypse in two ways. As has been pointed out by Bentham and theorised by Foucault, monster Frankenstein is depicted as a creature trapped in an environment which is a panopticonlike prison where he is always watched by its creator. However, on the other hand, the reader also witnesses the reversal of this fact when monster's wish to have a spouse is rejected by Victor, thus

making Victor the prisoner of this panopticonlike environment this time who is watched anywhere any time by the monster. This also serves as a significant apocalyptic revelation of Shelley with a warning that any manmade creature can take hold of the power the humanity has and use it to the detriment of humanity.

Last but not least, *Frankenstein* also depicted another apocalyptic revelation and vision of Mary Shelley with its reference to 'survival of the fittest' and 'the struggle for the existence'. While monster Frankenstein proved itself/himself as representative of 'survival of the fittest' as being more powerful than its/his creator Victor by continuing to live, it also showed 'the struggle for the existence' with his courage revealed through his attempts to struggle by all means.

In conclusion, all these show to what extent Shelley with her *Frankenstein* deserves to be considered one of the first representatives and precursors of the apocalyptic fiction in English Literature rightfully with her depiction of possible causes by manmade creature(s) that may lead to irreversible outbreak of the apocalypse resulting from the hubris and greed for more power that is gained through scientific and technological advancements, which may first lead to 'Death of Man' and then to the 'End of Men' as Foucault suggests.

The second novel within the scope of this study as an exemplary representative and leading work of apocalyptic fiction is H. G. Wells's *The Island of Dr. Moreau* (1896), which also merits to take its place in the world of English literature as one of the leading representatives of apocalyptic fiction on equal terms with Shelley's *Frankenstein*, to which it can be considered sequel regarding the new dimension it brings to the depiction of fictional apocalyptic scenario. With its shocking scenario of apocalypse, *The Island of Dr. Moreau* (1896) highlights the extent the hubris and greed for (more) power through advancement in science and technology can reach and one can dare to change animals into human beings. Thus, Wells presents the reader the picture of this as one-step-further accounts of manmade creation as what may form the very basis of the apocalypse with his dire warning he suggests humanity to be taken heed of. As *Frankenstein* sheds light on the developments recorded in the eighteenth century, *The Island of Dr. Moreau* casts light on the socio-cultural and historical developments recorded in the Victorian Age, which would develop further in the twentieth century, had great influence on Wells while writing his grim novel. Born

into the period that was reigned by Queen Victoria, he witnessed the end of the period 'fin de siècle' to the very core, and this was what shaped his apocalyptic vision and revelation through which he warns the next generations after him. As scientific context of the novel that forms the backbone of the novel is Darwinian evolution in general sense, the studies and practices of vivisection, which signalled the rise of 'eugenics' in the twentieth century in its full form, and Thomas Henry Huxley's ideas on the theory of evolution, of which the first one focuses on an aim to better human society by carrying human beings into 'human perfection' while the second stresses the degeneration that will result from demanding more than what can be achieved by pushing the limits of the evolution theory has been evaluated as influences that shaped Wells's literary imagination to a greater extent. These were the crystal-clear reflections of the degree science and technology reached at the time that directly dragged the attention of Wells and laid the groundwork for him to write his apocalyptic fiction as a response. Unlike many supporters of vivisection practices, Wells was totally against it, and this can be well evidenced by the death of Dr. Moreau as a vivisectionist in the novel. He covers the issue of vivisection in his novel as the highest point Darwinian evolution ideas can reach at that time in such a way that he depicts this as one of the most dangerous advancements likely to pave the way for the basis of ominous apocalypse humanity can witness.

As has been the case with *Frankenstein*, the apocalyptic vision and revelation of Wells has been approached through two basis ways. The scientific context of the novel that it sets in forms the very first basis of the approach while the socio-cultural and historical context forms the second basis Wells's novel is approached. Within the scientific context, Dr. Moreau's series of attempts to change animals into human beings and his success in achieving this is the first and foremost vision and revelation of the apocalypse by Wells. This is directly resulted from Dr. Moreau's insatiable hubris and greed for power and caused eventually to apocalypse that is represented by first his death then by Montgomery's. This was considered as ultimate result of biopower in Foucauldian terms in a different way compared to Shelley's *Frankenstein* in that while Victor experiments this on a corpse that he forms by uniting several dead parts of different dead bodies, Dr. Moreau exerts this on the animals, and results in the unprecedented creation of animal-humans/the Beast folk/monsters. Within the discussion of biopower, the right to kill as another side of it is also what is witnessed

in several threats of Dr. Moreau he addressed to the monsters that signalled the possibility of being sentenced to death if any one of these animals dares to commit crime against Dr. Moreau or breaks the laws set by him. As is clear, Foucault's claim in his idea of both the 'Death of Man' and the 'End of Men' has also what helped throughout this study to depict the apocalyptic revelation and vision of Wells. At this juncture, the death of Dr. Moreau has been evaluated as 'Death of Man' and the 'End of Men' has specifically been emphasised with the death of both himself and his assistant Montgomery due to the result of his experiments of vivisection on animals to render them animal-humans in full perfection by crossing the fine line.

The second main apocalyptic revelation of Wells in his novel *The Island of Dr. Moreau* has been approached through the socio-cultural and especially historical context that he was under the full influence that he mirrors clearly in his novel. As has been the case with *Frankenstein*, it has also been stressed that industrialism which was at its peak at the time of Wells; colonialism/imperialism that was used principally as a means of maintaining and gaining more power; and the rise of capitalism as driving force of colonialism/imperialism have been regarded as the main concerns of Wells that he reflected and analysed in his novels as phases that fastened the coming of ominous apocalypse. The aspect of colonialism/imperialism in the novel is pointed up in two ways just like in *Frankenstein*. The first one has been deduced and evidenced by the words 'ugly brute' and 'unnatural' uttered by Prendick that simply otherised the animals Dr. Moreau creates with reference to what Fanon stresses as 'wretched', as has been evidenced in the case of M'Ling that is frequently referred with emphasis to its/her dark colour. This has been considered a crucial point to prove both Foucault in his approach to apocalypse through the relationship between biopower and racism and the apocalyptic revelation of Wells with a stress on the possibility that any genetically manmade creatures will be the point where racism may rise as a social problem and cause destructive side-effects that can lead to apocalypse. Beyond this, colonialism/imperialism has also been elucidated through the concept of master-slave relationship among Dr. Moreau, Montgomery and the animal-humans, in which Dr. Moreau and Montgomery are the masters and the human-animals are the slaves that are forced to serve for their masters and stick to what they order at any time by all means. Just like his predecessor - Mary Shelley, this functions as Wells's apocalyptic vision and revelation of further stage of colonialism/imperialism that humanity has not

witnessed yet. To crown it all, Wells's focus on colonialism/imperialism has also been stressed with Dr. Moreau's choice of a far-away island where no one lives. He, in a way, conquers this uninhabited island and creates his own animal-human subjects and eventually makes them his subjects. This has also been the concern in search of the discourse of the novel on capitalism that forms the very basis of colonialism/imperialism. Just like Shelley, Wells also casts doubt at the capitalism with assumed aims of Dr. Moreau by enabling the reader to be busy with several questions that follow one another, some of which can be put as follows: Why does Dr. Moreau create these animals on an island which has never been inhabited before? Is it to find some precious stones and mine them by this Beast folk in an age of Industrialism at its peak where the human power is replaced with machine power, which is here the animal-human power that are created through vivisection?

In the relevant study, the apocalyptic revelation and vision of Wells in *The Island of Dr. Moreau* are also evidenced in the context of Darwinian evolution by 'survival of the fittest', 'the struggle for the existence' and T. H. Huxley's focus on 'human perfection' and 'degeneration'. In this respect, it has been concluded that humanity will never be able to cope with these manmade creatures/monsters based on the depiction of them by Wells as more powerful than a human being, which thus shows the fact that human beings will not be able to be the fittest to survive among these creatures or the ones who can struggle for their existence against these creatures. In the same context, the novel has also proved T. H. Huxley right about his idea of degeneration if the limit of Darwinian evolution is exceeded. What the novel in the very turns out to be is the ultimate picture of degeneration led by a mad-scientist who tried to carry animals to the level of 'human perfection' as altered version of what Huxley suggested to be implemented for human society. In doing so, Wells proves the fact that any attempts to receive human perfection either for human beings or animals will result in nothing rather than possible outbreak of the apocalypse.

In conclusion, all these show the apocalyptic revelation and vision of H. G. Wells and prove his masterpiece right to be classified as one of the representatives of apocalyptic fiction in English Literature. Carrying the danger of biopower to one level further than *Frankenstein*, he clearly warns humanity against the possible dangers of creating humanlike animals by violating the opportunities science and technology

offer humankind even if this can be an experiment to see the process how human beings can be carried into the perfection. Wells once again shows his reader the liability of the extent science and technology can reach under the guidance of humanity with a simple message that it will/may be the 'End of Men'.

Within the analysis of different scenarios of apocalypse in the world of English literature throughout the study, *Brave New World* (1932) by Aldous Huxley takes the third place as being the crucial representative of the apocalyptic fiction due specifically to its strong emphasis on the furthest possible depiction of the apocalypse rose out of biopower. As is highlighted, the apocalyptic revelation and the vision presented by Aldous Huxley in his novel meets the reader in the most horrendous way compared to both *Frankenstein* by Shelley and *The Island of Dr. Moreau* by Wells with its scope extending to totalitarianism that is based upon the brave new world citizens who are engineered. It is also in this way that the apocalyptic revelation and the vision of Aldous Huxley shows the possible dangerous extent the advancements in science and technology can reach and influence the future of humanity as a result of the inherent hubris and greed for more power. By writing such an apocalyptic dystopian novel that is interwoven with the terrible scenes before the very eyes of the reader, Huxley masterfully achieves to convey his dire warning for the benefit of all humanity against the terrible irrecoverable results of the practices of the eugenics for the next generations after him, which can be put today as the keen interest in the studies of bioengineering or genetic engineering that attempts to clone human beings. As the previous novels highlight the developments of the period they were written in, *Brave New World* sheds light on the developments that are recorded in the late nineteenth and early twentieth century with reference to socio-cultural and historical context of the period under the influence of which Huxley penned it. Having born into an age that witnessed World War I and II - in between which he wrote his novel; the reign of Hitler, Mussolini, Franco and Mao who changed the political system of the twentieth century as totalitarianism; Henry Ford and the new economic system of him he introduced with the mass production of the ford model T cars and the economic ideology known as Fordism that gave rise to capitalism and consumerism as its aftereffect, Huxley's choice of themes that he covers in his book are enough to classify the novel as an apocalyptic dystopian novel. The scientific context that makes the novel apocalyptic and enables Aldous Huxley to reveal his apocalyptic vision with

reference to dystopian reflection of a society is set in the context of 'eugenics' which was the very furthest stage Darwinian evolution reached at that time, especially through the studies of John Burton Sanderson and his brother Julian Huxley after his grandfather Thomas Henry Huxley. With what is represented by Huxley, the furthest degree science and technology reached can be evidenced by their contribution to the development of 'eugenics', that was among the terrible fears of the humankind at that time. Thus, that was the point that must have allured Aldous Huxley and inspired him to write his novel in an apocalyptic vein as a response to the development in 'eugenics' that he was well aware so that he could reveal the coming of apocalypse at its full tilt.

As was the case with the former novels, the apocalyptic revelation and the vision of Huxley has been approached from both scientific context and the socio-cultural and historical context in the light of new historicist approach with stress on his biographical context. The core concern of Huxley that is assumed to have enabled him to manifest his vision and the revelation of apocalypse within the scientific context was based on the mass production of humankind through engineering that starts in the 'Fertilising Room' and ends in the 'Bottling Room', which would later continue with attempts of conditioning the babies/infants through several progresses ranging from 'Social Predestination Rooms' to 'Neo-Pavlovian conditioning Room' to render each one biologically engineered citizen that is adaptable to serve for any specific purposes the State needs. The achievement of mass production of humankind through bioengineering/genetic engineering in this brave new world society has been analysed as simply the realisation of what Foucault suggests in his theory of biopower, which has been stressed as directly resulted from the unprecedented level of hubris and the greed for more power that is quite different from both *Frankenstein* and *The Island of Dr. Moreau* meeting the reader as the very first vision and revelation of apocalypse by Huxley. On the top of the mass production of these citizens, the politics or the strategy of the totalitarian World State to decide the level of intelligence that ranges from the level of stupidity to the level of being semi-moron of these biologically engineered citizens through specific processes is what meets the reader as one of the worst scenarios of the apocalypse mixed with the concept of dystopia, which thus drives the reader to hope not to be realised at any time anywhere all along the future of the humanity. This has been stressed as the second apocalyptic vision and the revelation of Huxley that is felt throughout the novel that takes the attention of the reader as being

the furthest stage of the advancement in science and technology that may possibly bring the humanity to the very verge of apocalypse compared to similar attempts in the previous novels that can be evaluated as lesser in degree at this point. In the context of biopower as possible cause for the apocalypse, 'the right to kill' for the sake of power has also been the concern to further the apocalyptic revelation and the vision of Huxley, which is slightly hinted at the description of fumes that belch out of the chimney of a crematorium. Although it is not that much mentioned, it is evident in an interpretation that such kind of system has right to kill as much as it has right to let live. In further search of the apocalyptic vision and revelation of Aldous Huxley in his groundbreaking novel, the interpretation of apocalypse by Foucault with his claim through his idea of the 'End of Men' has also been consulted as a guiding term in illustrating the apocalyptic vision and revelation of Huxley in his novel. This idea of Foucault has been evaluated and manifested in three different ways. Firstly, it has been evidenced with the attempts of the State to indoctrinate its citizens into the notion that there's neither motherhood nor fatherhood as opposed to what was in the past, thus analysed as another terrifying cause for the outbreak of apocalypse for the humanity that Huxley depicts. In a world where there's no father or mother of an individual takes one to focus on the problem that humankind is exposed to face based on the reproduction. In the brave new world society, this is based on the science and the technology that the State is based on to the very core. With some possible series of questions that start with a simple exemplary question 'What if the science and technology fail to continue mass production of these citizens?' the exact answer waiting to be uttered can simply be the end of this biologically engineered society – apocalypse of the humankind in broader terms. Then, the 'End of Men' has been analysed in second place with the death of first Linda then his son John (the Savage) due to overdose use of the chemical drug 'soma' as reflection of scientific and technological advancement recorded in this brave new world society that proves the fact that it has potential to break the natural order by killing if taken much than what the maximum level of it is. Thirdly, these biologically engineered citizens have also been regarded as the realisation of what Foucault suggests with the 'End of Men' in that these citizens are not the naturally born human beings but ones that are made to develop and born out of a womb, which signifies the apocalypse that has already been witnessed with reference to no normal natural human beings left in this brave new world.

To crown it all, another crucial basis of Huxley through which he continues to present his apocalyptic vision and revelation lies in one of the most terrifying processes that he introduces his reader as 'Bokanovsky's Process' which functions to enable one egg to split into many, thus creating Gammas, Deltas and Epsilons as many as the World State wishes or requires to have to meet its needs. Here is the point that has been interpreted as another apocalyptic revelation and vision of Huxley in respect to the fact that the World State can form a caste system by producing many in one attempt in which each member of a specific class is predestined to have specific qualities to serve for the State. This is such an apocalyptic thought that it shocks the reader to the very core with its direct allusion to the relationship between biopower and racism, to which Foucault draws attention throughout his analysis of biopower. This relationship is fully realised in the world of brave new world society so much so that it is also supported by the colours of the dress they are forced to wear. Based on this, it has been concluded that it is in this way that the State maintains and gains more power and exerts it again on these powerless citizens in a merciless and fierce way as much as possible. As is stressed throughout, these have all been regarded as the apocalyptic visions and the revelations of Huxley, through which he warns the humanity against the uncontrolled advancements of scientific and technological developments that he thinks they are not for the benefit of humanity but are quite to the detriment of human race simply resulted from hubris and the greed inherent in every single individual for having more power than he/she has.

Except for the scientific context that inspired Huxley to write his apocalyptic dystopian novel as one of the first representatives of this mixed genre through which he presents the reader his apocalyptic revelation and vision, the socio-cultural and historical discourses of the period have also been of great influence while writing his novel. In this regard, what meets the reader as references to socio-cultural and historical events the book is set in are the discourse of the upper level of industrialism, which has been stressed with the mass production of the humankind; (post)colonialism/imperialism and capitalism that is fostered by consumerism that *Brave New World* reflects as other layers of the apocalyptic revelation and the vision of Aldous Huxley. This has been approached in the novel from two different aspects. While the first is concentrated on the citizens of the brave new world as others that are alienated from the standard life of normal human beings under complete surveillance

that has been theorised by Foucault as panopticism, the case of John (the Savage) and his mother Linda has been represented as the embodiment of 'the others' based on what Gayatri Spivak discusses in her concept of 'othering'. It has been through this interpretation that 'the othering' of both the citizens of brave new world together with John (the Savage) and his mother Linda has served for another apocalyptic revelation and vision of Huxley. The aspect of colonialism has also been approached through the discussion of 'Creole' that fits in well with the description of Linda, from which aspect Huxley's interpretation of the status of the women in the context of feminism in his time has also been deduced and clarified to the fullest based on Spivak's another term 'subalternity' to signal Linda as a representative of female who is deprived of all mans of freedom but commodified as one who is to serve for the patriarchy in all possible ways. Although it is not clearly stressed in the novel, Huxley's hinting at the discourse of imperialism as an ideology followed by the World State to conquer and govern some islands and parts has also been among the concerns of the study that enabled Huxley to depict his apocalyptic revelation and the vision of the period he wrote his novel. As for the capitalism, *Brave New World* has been presented as the most specific novel of the previously studied novels with its clear emphasis on the capitalism together with its deriving force consumerism that the World State makes use of to the fullest for the sake of both maintaining his power and gaining more of it. What makes this apocalyptic vision and revelation of Huxley lies in his depiction of its being the mere result of conditioning in close relationship with the necessity that totalitarian ideology always holds, for which all brave new world citizens are forced to serve for. The citizens of this society are simply driven to consume the products they produce in such a great amount to contribute to welfare of the State, which Huxley covers in his novel in quite a satirical tone as a response to Americanisation he was totally against that he himself witnessed, and it is also this aspect that he presents the reader as one of his apocalyptic visions and revelations in his novel for the next generations after him to take heed of.

Within the discussion of apocalyptic qualities of the novel *Brave New World* that is intermingled with the characteristics of dystopian fiction, it has been discussed and claimed that the novel also fits well in the category of post-apocalyptic fiction by sitting on the hyphen. This is especially based on the interpretation of the novel that is two-sided and liable to change based on what Berger and Kermode suggests, which

can be put as the notion that the end of world remarks the new beginning. In this case, if the struggles of John (the savage) and his mother Linda are taken into consideration, *Brave New World* can be pointed out as a post-apocalyptic novel where the natural human beings strive to live. However, it meets the reader as an apocalyptic fiction, as has been the major concern in this study, through the interpretation that the old-world order is at its deathbed and the residents of this world order are approaching fast to their apocalypse. This has also been stressed with the earth-shattering revelation of Huxley that all the humanity will/may eventually be replaced by these biologically engineered and mass-produced citizens as opposed to what the case is now. As is clear in these interpretations, the classification of the novel as both apocalyptic and postapocalyptic is possible, in which regard proves both Kermode and Berger together with Huxley as to what extent this novel can be regarded as a novel that sheds light on both apocalypse and its aftermath.

As a final point that supports the apocalyptic vision and the revelation of Huxley in his novel, the interpretation of the 'survival of the fittest' and the 'struggle for the existence' helped to stress the apocalyptic revelation and vision of Huxley in the context of Darwinian evolution. This is best evidenced with the case of both john (the Savage) and his mother Linda in that Huxley draws them as characters who cannot struggle for their existence, and thus fail to be the fittest among the citizens of this brave new world society to survive by committing suicide. This has also been evaluated as apocalyptic vision and revelation of Huxley that he warns humanity against this kind of result. To put it another way, he draws attention of the reader to the fact that it will be very difficult or impossible to survive in such a community if they are produced.

In conclusion, it has been concluded that Brave New World holds its own as one of the first representatives of the apocalyptic dystopian fiction in English literature with its grim warning of the possible causes that may end up with the gradual but total breakout of the apocalypse if humanity disregards what he suggests in his novel with specific stress on the biopower and the form that it can gain. Depicting the utmost form of biopower as basis of the political system that is revealed as totalitarianism, Huxley furthers the discussion of the negative effects of science and technology that can be violated for the sake of more power that each individual yearns for.

All in all, this dissertation has aimed to depict the furthest level scientific and technological advancements can extend as cataclysmic result of the hubris and greed for (more) power inherent in every single individual that may eventually pave way for the imminent and immanent outbreak of the apocalypse, as is evidenced in all three novels with specific stress on the progress they followed. While it has been revealed as galvanism in *Frankenstein*, it has been observed in *The Island of Dr. Moreau* as being vivisection and is witnessed in *Brave New World* as being the further step of vivisection that changed into 'eugenics'. While it has been alluded in both *Frankenstein* and *The Island of Dr. Moreau*, it has clearly been proved in *Brave New World* that biopower can transform into various form, of which the worst form is represented by Huxley as a means of establishing and sustaining totalitarianism as a main political system that is preferred as the most desired form of political systems by those who yearn for more power to either maintain or gain more of it to exert on the powerless. As the very final of this study, what Foucault suggests with his idea that is based on his analysis of the relationship among language, discourse and knowledge comes to full realisation in this study. In other words, it is with the help of language that each writer can depict each discourse of the period which created the specific knowledge they were all under the influence while witing their novels and it is this influence that enables the reader to analyse and understand the web of power relations which, in this study, are all analysed with the help of biopower/politics, the Death of Man' and the 'End of Men' and panopticism together with some concepts that derived from Darwinian evolution – 'the fittest of the survival' and 'the struggle for existence'. As all three writers suggest, the last words that can be uttered to conclude this study here can be the necessity of taking heed of what these writers take attention to warn the humanity against not to bring the apocalypse to its verge as Desmond and Moore depict and not to be regretful about its emergence as Derrida points out.

WORKS CITED

Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2015.

Acquaviva, Gary J. *Values, Violence, and Our Future*. Brill, 2021.

Adiseshiah Siân Helen., and Rupert Hildyard. *Twenty-First Century Fiction What Happens Now*. Palgrave Macmillan, 2013.

Aeschylus. *Prometheus Bound*. Translated by James Scully and C.J. Herington, OUP, 1975.

Albert, Prince Consort, Arthur Helps, William Holl, J E. Mayall, and John Murray. *The Principal Speeches and Addresses of His Royal Highness the Prince Consort*. London: John Murray, Albemarle Street, 1862. Print.

Albrecht, C. Milton. "The Relationship of Literature and Society." *American Journal of Sociology*, vol.59, 5, 1954, 425-436.

Aldiss, Brian W. *Billion Year Spree: The True History of Science Fiction*. Doubleday, 1973.

Aldiss, Brian W., and David Wingrove. *Trillion Year Spree: the History of Science Fiction*. Atheneum, 1986.

Allen, Graham. *Shelley's Frankenstein*. Continum International Publishing Group, 2008.

Apocalyptic films-LC Linked Data Service (Library of Congress)." *Library of Congress*, www.id.loc.gov/authorities/subjects/sh2015002175.html. Accessed 10 June 2019.

Arata, Stephen. *Fictions of Loss in the Victorian Fin De Siècle*. Cambridge University Press, 2009.

Arendt, Hannah. "Ideology and Terror: A Novel Form of Government." *The Review of Politics*, vol. 15, no. 3, 1953, pp. 303–27.

---. *The Origins of Totalitarianism*. A Harvest Book, 1973. Aristotle. "Poetics." *Classic Writings on Poetry, edited by William Harmon*, Columbia University Press, 2005, 31-33.

Arnstein, Walter L. “HISTORY: Queen Victoria's Diamond Jubilee.” *The American Scholar*, vol. 66, no. 4, 1997, pp. 591–597.

Arnold, Matthew. *The Poems of Matthew Arnold*, edited by Kenneth Allott. Barnes & Noble, Inc., 1965.

Arrighi, Giovanni, and Beverly J. Silver. *Chaos and Governance in the Modern World System*. University of Minnesota Press, 2008.

Ashcroft, Bill, et al. *Key Concepts in Post-Colonial Studies*. Routledge, 1998. ---. *Post-Colonial Studies: The Key Concepts*. Routledge, 2000.

Ayala Francisco José. *Evolution, Explanation, Ethics and Aesthetics: Towards a Philosophy of Biology*. Academic Press, 2017.

Asma, Stephen T. *On Monsters: An Unnatural History of our Worst Fears*. OUP, 2009.

Antor, Heinz. “Monstrosity and Alterity in H.G. Wells’s The Island of Dr. Moreau”. *Monsters and Monstrosity: From the Canon to the Anti-Canon: Literary and Juridical Subversions*, edited by Daniela Carpi, Berlin, Boston: De Gruyter, 2019, pp. 91-114.

Arnold, Matthew, and Stanley Appelbaum. *Dover Beach and Other Poems*. Dover Publications, 1994.

Aveling, F. W. *A Brief History of the French Revolution: Its Causes, Events, and Consequences 1789-1795*. G. Allen & Unwin, 1915.

Baldick, Chris. *Criticism and Literary Theory:1980 to Present*. Longman Publishing, 2013.

---. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*. Clarendon Press, 2001.

Ballard, J. G. “Prophet of Our Present.” *The Guardian*, Guardian News and Media, 13 Apr. 2021, 21:26, www.theguardian.com/books/2002/apr/13/biography.aldoushuxley.

Baker, Robert S. *Brave New World: History, Science, and Dystopia*. Twayn Publishers, 1990.

Bann, Stephen. “Narrating the Monster: From Mary Shelley to Bram Stoker”. *Frankenstein, Creation and Monstrosity*, edited by Robert Olerenshaw, Reaktion books Ltd., 1994, 158-177.

Banerjee, Suparna. *Science, Gender and History: the Fantastic in Mary Shelley and Margaret Atwood*. Cambridge Scholars Publishing, 2015.

Barash, David P. “Atheism and Darwinism.” *The Oxford Handbook of Atheism*, by Stephen Sebastian Bullivant and Michael Ruse, Oxford University Press, 2015, pp. 414–432.

Barondess, J A. “Care of the medical ethos: reflections on Social Darwinism, racial hygiene, and the Holocaust.” *Annals of internal medicine*,129,11,1998, 891-8.

Barthes, Roland. “The death of an Author.” *Twentieth-Century Literary Theory: A Reader*, edited by K.M. Newton, St. Martins Press, 2007, 120-24.

Barker, Chris. Cultural Studies: Theory and Practice. SAGE Publications, 2016.

Barr, Bob. “Aldous Huxley’s Brave New World—Still A Chilling Vision After All These Years.” *Michigan Law Review*, vol. 108, no. 6, The Michigan Law Review Association, 2010, pp. 847–57.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.

Basu, Dipak, and Victoria Miroshnik. *Imperialism and Capitalism: Historical Perspectives*. I, Springer International Publishing, 2020.

Batchelor, John. *The Edwardian Novelists*. Duckworth, 1982.

---. *H. G. Wells*. Cambridge University Press, 2009.

Baumann, Rebecca. *Frankenstein 200: the Birth, Life, and Resurrection of Mary Shelley's Monster*. Indiana University Press, 2018.

Bedford, Sybille. *Aldous Huxley: A Biography*. William Colins Sons, 1987.

Beale, L. “Picturing the Worst Happening.” *The New York Times* 7 Jul. 2002: pp. 1-3. Web. 14 Apr. 2019.

Beauchamp, Gorman. “Island: Aldous Huxley’s Psychedelic Utopia.” *Utopian Studies*, vol. 1, no. 1, 1990, pp. 59–72.

Belin, David, and Barry J. Everitt. “Neural and Psychological Basis of a Compulsive Incentive Habit.” *Handbook of Basal Ganglia Structure and Function*, edited by Heinz Steiner, and Kuei Y. Tseng, Elsevier/Academic Press, 2010, pp. 571–586.

Bennet, T. Betty. *Mary Wollstonecraft Shelley*. London: John Hopkins University Press, 1998.

Berger, James. *After the End: Representations of Post-Apocalypse*. Minneapolis: University of Minnesota P, 1999. Print.

Bergonzi, Bernard. *H.G. Wells: A Collection of Critical Essays*. Prentice-Hall, 1976.

---. *The Early H. G. Wells: A Study of the Scientific Romances*. University of Toronto Press, 1961.

Berens, E. M. A Handbook of Mythology: The Myths and Legends of Ancient Greece and Rome. Createspace, 2014.

Bernard, Claude. “From An Introduction to the Study of Experimental Medicine”. *Literature and Science in the Nineteenth Century: An Anthology*, edited by Laura Otis, OUP, 2002, pp. 203-208.

Bertens, Hans. *Literary Theory: The Basics. Routledge*, 2014.

Betta, Emmanuel. “The trajectories of eugenics.” *Contemporanea*, vol. 21, no. 3, 20018, pp. 319-324.

Birch, Charles. *Feelings*. University of New South Wales Press, 1995.

Bizuleanu, D.. “The Monster’s Myth: From Ideology to Herta Müller’s Imaginary.” *Caietele Echinox*, 28, 208-217.

Black, Joseph, et al. *British Literature: A Historical Overview, Volume B*. Broadview Press, 2010.

---. *The Broadview Anthology of British Literature Volume 6: The Twentieth Century and Beyond*. Vol. 6, Broadview Press, 2006.

Blamires, Harry. *A Guide to Twentieth Century Literature in English*. Routledge, 2020.

Bloom, Harold. *Mary Shelley's Frankenstein*. Chelsea House, 2007.

---. *Mary Shelley's Frankenstein: Modern Critical Interpretations*. Infobase Publishing, 2007.

---. *Bloom's Modern Critical Views: Mary Wollstonecraft Shelley*. Infobase Publishing, 2009.

Blumberg, Jane. *Mary Shelley's Early Novels: 'This Child of Imagination and Misery'*. Palgrave, 2001.

Booker, Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Press, 1994.

Booker, M. Keith. "English Dystopian Satire in Context." *A Companion to the British and Irish Novel 1945-2000*, edited by Brian Shaffer, Blackwell Publishing, 2005, pp. 32–44.

Booker, M. Keith, and Anne-Marie Thomas. *The Science Fiction Handbook*. Wiley-Blackwell, 2009.

Botting, F. *Making Monstrous Frankenstein, Criticism, Theory*. Manchester U.P. New York, 1991.

Bowler, Peter J. *A History of the Future: Prophets of Progress from H. G. Wells to Isaac Asimov*. Cambridge University Press, 2017.

Bradshaw, David. "'A Blind Stay-at-Home-Mole': Huxley at Oxford 1913-1916." *A Journal of Twentieth Century Thought and Beyond*, vol. 12-13, 2012, pp. 195–222.

Brantlinger, Patrick, and William B. Thesing. *A Companion to the Victorian Novel*. Blackwell Publishing, 2002.

Brantlinger, Patrick. "The Gothic Origins of Science Fiction." *NOVEL: A Forum on Fiction*, vol. 14, no. 1, Duke University Press, 1980, pp. 30–43.

Brewer, Anthony. Marxist Theories of Imperialism: A Critical Survey. Routledge, 1980.

Britton R. "Mary Shelley's Frankenstein: what made the Monster monstrous?" *J. Anal. Psychol.*, vol. 60, no. 1 2010, pp. 1-11.

Brannigan, John. *New Historicism and Cultural Materialism*. Macmillan, 1998.

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. Prentice-Hall International, 1994.

Brodman, Barbara, and James E. Doan. *Apocalyptic Chic: Visions of the Apocalypse and Post-Apocalypse in Literature and Visual Arts*. Fairleigh Dickinson University Press.

Brome, Vincent. *H.G. Wells: A Biography*. House of Stratus, 2001.

Brooke, Jocelyn. *Aldous Huxley*. Longmans, Green and Company, 1972.

Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, edited by Adam Phillips, OUP, 1990.

---. *Reflections on the Revolution in France*. Edited by Frank M. Turner, Yale University Press, 2003.

Burwick, Frederick. *A History of Romantic Literature*. Wiley Blackwell, 2019.

Calder, Robert. *Beware the British Serpent: the Role of Writers in British Propaganda in the United States, 1939-1945*. McGill-Queen's University Press, 2014.

Campbell, Karlyn Kohrs. "The Rhetoric of Women's Liberation: An Oxymoron." *Methods of Rhetorical Criticism: A Twentieth-Century Perspective*, edited by Bernard L. Brock et al., Wayne State University Press, 1990, pp. 388–402.

Campbell, Timothy C., and Adam Sitze. *Biopolitics: A Reader*. Duke University Press, 2013.

Canaan, Howard. *Utopian Studies*, vol. 7, no. 2, Penn State University Press, 1996, pp. 314-16.

Candelaria, Matthew, et al. "Introduction to Trillion Year Spree." *Speculations on Speculation: Theories of Science Fiction*, edited by James E. Gunn, Scarecrow Press, 2005, pp. 147–162.

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. PHI Learning, 2019.

Cantor, Paul A. "Stephen Greenblatt's New Historicist Vision." *Academic Questions*, vol. 6, no. 4, 1993, pp. 21–36., doi:10.1007/bf02682859.

Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2001.

Cerf, Bennett, and Henry C. Moriarty. *Bedside Book of Famous British Stories*. Random House, 1952.

Chao, Shun-liang. "Education as a Pharmakon in Mary Shelley's FRANKENSTEIN." *The Explicator*, vol. 68, no. 4, 2010, pp. 223–226., doi:10.1080/00144940.2010.535460.

Chandra, Bipan. "Karl Marx, His Theories of Asian Societies, and Colonial Rule." *Review (Fernand Braudel Center)*, vol. 5, no. 1, Research Foundation of SUNY, 1981, pp. 13–91.

Chiras, Daniel D.. *Human Biology*. Jones & Bartlett Publishers, 2010.

Chousou, D., et al. "Eugenics Between Darwin's Era and the Holocaust". Conatus - Journal of Philosophy, vol. 4, no. 2, Dec. 2019, pp. 171-04.

Christ, Carol T., and Catherine Robson. "The Victorian Age:1830 - 1901." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt et al., 8th ed., Vol. 2, W. W. Norton Company, Inc., 2006, pp.979-1001.

Christensen, Timothy. "The 'Bestial Mark' of Race in 'The Island of Dr. Moreau.'" *Criticism*, vol. 46, no. 4, Wayne State University Press, 2004, pp. 575–95.

Christian, David, and William H. McNeill. *Maps of Time: An Introduction to Big History*. University of California Press, 2011.

Clark, Stephen R. L. "The End of The Ages: Making the Heel of Time." *Imagining Apocalypse: Studies in Cultural Crisis*, by David Seed, Palgrave Macmillan, 2000, pp. 27–44.

Clarke, I.F. Introduction. *The Last Man*, by Jean-Baptiste François Xavier Cousin de Grainville. Translated by I.F. Clarke and M. Clarke, Wesleyan UP, 2002, pp. 19-41.

Colebrook, Claire. *New Literary Histories: New Historicism and Contemporary Criticism*. Manchester University Press, 1998.

Collins, John Joseph. *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*. William B. Eerdmans Publishing Company, 2016.

Congdon, Brad. “Community, Identity, Stability”: The Scientific Society and the Future of Religion in Aldous Huxley’s Brave New World.” *ESC: English Studies in Canada*, vol. 37 no. 3, 2011, p. 83-105.

Cox, Jeffrey N., and Larry J. Reynolds. *New Historical Literary Study: Essays on Reproducing Texts, Representing History*. Princeton University Press, 1993.

Clair, William St. *The Reading Nation in the Romantic Period*. Cambridge University Press, 2007.

Cohen, Jeffrey Jerome. *Monster Theory: Reading Culture*. University of Minnesota Press, 1996.

Compagna, Diego, and Stefanie Steinhart. *Monsters, Monstrosities, and the Monstrous in Culture and Society*. Vernon Press, 2020.

Condit, Celeste M. *The Meanings of the Gene: Public Debates about Human Heredity*. University of Wisconsin Press, 1999.

Cooney, William. *The Wild Longing of the Human Heart: The Search for Happiness and Something More*. Hamilton Books, 2016.

Costa, Richard Hauer. *H.G. Wells*. Twayne Publishers, 1967.

Cot, Annie L. “‘Breed out the Unfit and Breed in the Fit’: Irving Fisher, Economics, and the Science of Heredity.” *American Journal of Economics and Sociology*, vol. 64, no. 3, July 2005, pp. 793–826.

Cottingham, John. “'A Brute to the Brutes?': Descartes' Treatment of Animals.” *Philosophy*, vol. 53, no. 206, Oct. 1978, pp. 551–559.

Cotterell, Brian. *Physics and Culture*. World Scientific Publishing Europe Ltd., 2018.

Cover copy. *Frankenstein*, by Mary Shelley, Penguin, 2006.

Cristofaro, Diletta. “Critical Temporalities: Station Eleven and the Contemporary Post-Apocalyptic Novel.” *Open Library of Humanities*, 4, 2, 2018, 1-26.

---., *The Contemporary Post-Apocalyptic Novel: Critical Temporalities and the End Times*. Bloomsbury Academic, an Imprint of Bloomsbury Publishing Plc, 2020.

Crowley, Ruth Ann., and Kenneth R. Olson. *The Cognition of the Literary Work of Art*. Northwestern University Press, 1973.

Cuddon, John A. *A Dictionary of Literary Terms and Literature Theory*. Penguin Group, 1998.

---., and C. E. Preston. *The Penguin Dictionary of Literary Terms and Literary Theory*, 4th Ed. Penguin, 1999.

Culey, Sean A. *Transition Point: From Steam to the Singularity*. Matador, 2019.

Cummings, Michael. *Human Heredity: Principles and Issues*. Cengage Learning, 2014.

Curtis, Claire P. *Postapocalyptic Fiction and the Social Contract: "We'll Not Go Home Again".* Lexington Books, 2012.

Daggett, Cara New. *Birth of Energy: Fossil Fuels, Thermodynamics, and the Politics of Work*. Duke University Press, 2019.

Daiches, David. "David Daiches on Aldous Huxley, 1939." *Aldous Huxley: The Critical Heritage*, edited by Donald Watt. Routledge, 1997, pp.304-315

Daly, Nicholas. *Modernism, Romance and the Fin De Siècle: Popular Fiction and British Culture*. Cambridge University Press, 2006.

Daly, Robert J. *Apocalyptic Thought in Early Christianity*. Baker Academic, 2009.

Darwin, Charles. *Autobiography of Charles Darwin*. Barnes & Noble Books, 1887.

---. Introduction. *On the Origin of Species By Means of Natural Selection, or, the Preservation of Favoured Races in the Struggle for Life*, by William F. Bynum, Penguin Group, 2009, pp. 11–35.

---. *On the Origin of Species*. OUP, edited by Gillian Beer, 2009.

---. *Selected Letters on Evolution and Origin of Species*, edited by Francis Darwin, Dover Publications, Inc., 2018.

Darwin, Erasmus. *The Temple of Nature; or, the Origin of Society A Poem, with Philosophical Notes*. T. And J. Swords, 1904.

Daschke, Derek. "Apocalypse and Trauma." *The Oxford handbook of Apocalyptic Literature*, edited by John J Colins, OUP, 2014, pp.457-72.

Davy, Sir Humphry. *The Collected Works of Sir Humphry Davy*, edited by John Davy, vol. II, Smith, Elder and Co. Cornhill, 1839.

De Marino, Tiziano. “The Ethics of Empire: H.G. Wells Re-Writing R.L. Stevenson.” *Science Fiction Studies*, vol. 48, no. 2, SF-TH Inc, 2021, pp. 243–62.

Deery, June. *Aldous Huxley and the Mysticism of Science*. Macmillan Press, 1996.

---. “Technology and Gender in Aldous Huxley’s Alternative (?) Worlds.” *Critical Essays on Aldous Huxley*, edited by Jerome Meckier. G.K. Hall & Co., 1996, pg. 103-117.

DeLong, Anne. *Classic Horror: a Historical Exploration of Literature*. ABC-CLIO, LLC, 2018.

DeMello, Margo. *Animals and Society: An Introduction to Human-Animal Studies*. Columbia University Press, 2012.

Desmond, Adrian, and James Moore. *Darwin: The Life of a Tormented Evolutionist*. Penguin Group, 1991.

DeJong-Lambert, William. *The Cold War Politics of Genetic Research: An Introduction to the Lysenko Affair*. Springer, 2012.

Derrida, Jacques. *Derrida and Negative Theology*, edited by Harold Coward and Toby Foshay, State University of New York Press, 1992.

Desmond, Adrian, and James Moore. *Darwin: The Life of a Tormented Evolutionist*. W.W. Norton & Company, 1991.

Dickens, Peter. *Social Darwinism: Linking Evolutionary Thought to Social Theory*. Open University Press, 2000.

Dinello, Daniel. *Technophobia!: Science Fiction Visions of Posthuman Technology*. University of Texas Press, 2005.

Disch, Thomas. *The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World*. Touchstone Book, 2000.

DiTommaso, Lorenzo. “Apocalypticism and Popular Culture.” *The Oxford handbook of Apocalyptic Literature*, edited by John J Colins, OUP, 2014, pp.457-72.

DiYanni, Robert. “Literature: Reading Fiction, Poetry, and Drama.” McGraw-Hill, 2001.

Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Cengage Learning, 2011.

Doyle, Briohny. "The Postapocalyptic Imagination." *Thesis Eleven*, vol. 131, no. 1, 2015, pp. 99–113.

Draper, Michael. *Macmillan Modern Novelists: H.G. Wells*. Macmillan, 1988.

Draper, James. *Contemporary Literary Criticism*. vol. 79, Gale research, 1994.

Drummond, Chris. "Nature in Shelley and Wordsworth." *Victorian Web*, July 2000, http://www.victorianweb.org/previctorian/ww/nature3.html. Accessed 7 May 2021.

Dryden, Linda. *Linda Dryden - The Modern Gothic and Literary Doubles: Stevenson, Wilde and Wells.* Palgrave Macmillan, 2003.

Dunaway, David King. *Aldous Huxley Recollected: An Oral History*. AltaMira Press, 1999.

Dyck, Erika. "History of Eugenics Revisited." *UTP Journals*, 31, 1, 2014, 7-16.

Ellis, Markman. *History of Gothic Fiction*. Edinburgh University Press, 2000.

Esty, Jed. "The British Empire and the English modernist novel*." Cambridge Companion to Twentieth-Century English Novel*, edited by Robert L. Caserio, Cambridge University Press, 2009, pp. 23-39.

Evans, Arthur B.. *The Routledge Companion to Science Fiction*. Routledge, 2009, pp. 13-23.

Everett, Edward. *Orations and Speeches on Various Occasions*. Nabu Press, 2011.

Fanon, Frantz. *Black Skin, White Masks*. Grove Press, New York, 1952.

Feldman, Paula R., and Diana Scott-Kilvert, editors. *The Journals of Mary Shelley: 1814-1844*. Johns Hopkins University Press, 1995.

Ferris, John R. "'The Greatest Power on Earth': Great Britain in the 1920s." *The International History Review*, vol. 13, no. 4, Taylor & Francis, Ltd., 1991, pp. 726–50.

Feuerbach, Ludwig Feuerbach. *The Essence of Christianity*. Translated by Marian Evans, J. Chapman, 1854.

Fichtelberg, Susan. *Encountering Enchantment: A Guide to Speculative Fiction for Teens*. Libraries Unlimited, 2007.

Fineman, Joel. "The History of the Anecdote: Fiction and Fiction." *The New Historicism*, edited by Harold Aram Veeser, Routledge, 1994, pp. 49-76.

Firchow, Peter. "Science and Conscience in Huxley's 'Brave New World.'" *Contemporary Literature*, vol. 16, no. 3, [Board of Regents of the University of Wisconsin System, University of Wisconsin Press], 1975, pp. 301–16.

---. *The End of Utopia: A Study of Aldous Huxley's Brave New World*. Bucknell University Press, 1984.

Florescu, Radu. *In Search of Frankenstein: Exploring the Myths Behind Mary Shelley's Monster*. Robson, 1999.

Foucault, Michel, and Lawrence D. Kritzman. *Politics, Philosophy, Culture Interviews and Other Writings 1977-1984*. Routledge, 1990.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1995.

---. *The History of Sexuality, Volume I* . Translated by Robert Hurley, vol. 1, Vintage Books, 1990.

---. "How much does it cost for reason to tell the truth?" *Foucault Live:(Interviews, 1961-1984)*, edited by Lotringer Sylvère, Semiotext(e), 1996.

---. *Power/Knowledge. a Selected Interviews and Other Writings 1972-77*. Edited by Gordon Colin, Pantheon Books, 1980.

---. *Security, Territory, Population: Lectures at the Collège De France, 1977-78*. Edited by Michel Senellart. Translated by Graham Burchell, Palgrave Macmillan, 2004.

---. *Society Must Be Defended: Lectures at the Collége De France*, 1975-76. Edited by Mauro Bertani and Alessandro Fontana. Translated by David Macey, Picador, 2003.

---. *The Birth of the Clinic*. Translated by A. M. Sheridan, Routledge, 2003.

---. *The Order of Things: An Archaeology of the Human Sciences*. Routledge, 2005.

---. “The Subject and Power.” Critical Inquiry, vol. 8, no. 4, 1982, pp. 1–20. JSTOR, www.jstor.org/stable/1343197. Accessed 21 August. 2020.

---. “Part Five: Right of Death and Power over Life” *The History of Sexuality, Volume I Volume 1: An Introduction*. Trans. Robert Hurley. New York: Vintage Books, 1990. 135- 159.

Frederick, Suresh. “Suicidal Motive: An Ecocritical Reading of Four Poems.” Essays in Ecocriticism, edited by Nirmal Selvamony and Rayson K. Alex, 2012, pp. 135-144.

Fuller, Steve. “Prolegomena to a Genealogy of the Transgressive Mindset.” *Scientific Knowledge and the Transgression of Boundaries*, by Bettina-Johanna Krings et al., Springer VS, 2016, pp. 259–277.

Furlong, Norman. *English Satire: An Anthology*. Cambridge University Press, 1958.

Cáffaro, Geraldo Magela. *The House, the World, and the Theatre: Self-Fashioning and Authorial Spaces in the Prefaces of Hawthorne, Dickens, and James*. Cambridge Scholars Publishing, 2016.

Gaiman, Neil, and Gary Westfahl, editors. *The Greenwood Encyclopaedia of Science Fiction and Fantasy: Themes, Works, and Wonders*. Vol. 3, Greenwood Press, 2005.

Galton, Sir Francis. *Essays in Eugenics*. The Eugenics Education Society, 1909.

---. *Inquiries Into Human Faculty and Its Development*. Nabu Press, 2012.

---. *The Life, Letters and Labours of Francis Galton*. Edited by Karl Pearson, vol. 3, Cambridge University Press, 2011.

Gander, Eric M. *On Our Minds: How Evolutionary Psychology Is Reshaping the Nature versus Nurture Debate*. The John Hopkins University Press, 2003.

Gandy, Oscar H. *The Panoptic Sort: A Political Economy of Personal Information*. Oxford University Press, 2021.

Generani, Gustavo. “The Island of Dr. Moreau by H. G. Wells: A Pre-Freudian Reply to Darwinian Imperialism.” *English: Journal of the English Association*, vol. 67, no. 258, 2018, pp. 235–261.

Gill, Miranda. *Eccentricity and the Cultural Imagination in Nineteenth-Century Paris*. OUP, 2009.

Glassman, Ronald M. *The New Middle Class and Democracy in Global Perspective*. Macmillan Press, 1997.

Glendening, John. "'Green Confusion': Evolution and Entanglement in H. G. Wells's The Island of Dr. Moreau." *Victorian Literature and Culture*, vol. 30, no. 2, 2002, pp. 571–597.

Glotfelty, Cheryll. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 2009.

Glotfelty, Cheryll, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 2009.

Gomel, Elana. *Postmodern Science Fiction and Temporal Imagination*. Continuum, 2010.

---. "From Dr. Moreau to Dr. Mengele: The Biological Sublime." *Poetics Today*, vol. 21, no. 2, June 2000, pp. 393-421.

Gottlieb, *Erika. Dystopian Fiction East and West: Universe of Terror and Trial*. McGill-Queen's University Press, 2001.

Gottschalk, Petter. *Strategic Knowledge Management Technology*. Idea Group, 2005.

---. *Learning to Curse: Essays in Early Modern Culture*. Routledge, 2016.

Gordon, Lewis R. "Decolonializing Frankenstein." *The Common Reader: A Journal of the Essay*, Washington University in St. Louis, 16 Jan. 2020, commonreader.wustl.edu/c/decolonializing-frankenstein/.

Gordon, Charlotte. *Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft and Her Daughter Mary Shelley*. Random House, 2016.

Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*. Routledge, 2015.

Graser, Marc. "Sony readies 'roadblock' for '2012'." *Variety: Film*, 23 Sep. 2009, variety.com/article/VR1118009036.html?categoryid=13&cs=1&nid=2562.Accessed 15. 02. 2022.

Grayling, A. C. *Towards the Light: The Story of the Struggles for Liberty and Rights That Made the Modern West*. Bloomsbury Academic, 2014.

Green, Martin. *The English Novel in the Twentieth Century: The Doom of Empire*. Routledge and Kegan Paul, 1984.

Greenberg, Jonathan Daniel. *The Cambridge Introduction to Satire*. Cambridge University Press, 2019.

Greenlaw, Edwin. *The Province of Literary History*. Baltimore, 1931.

Grushow, Ira. "Brave New World and The Tempest." College English, vol. 24, no. 1, 1962, pp. 42–45, https://doi.org/10.2307/373846. Accessed 17 Apr. 2022.

Greenblatt, Stephen, and James Noggle, et al. "The Restoration and The Eighteenth Century: Introduction." *The Norton Anthology of English Literature: Volume C*, edited by Stephen Greenblatt, W. W. Norton & Company, 2012, pp. 2177-2205.

Greenblatt, Stephen. *Renaissance Self-Fashioning: from More to Shakespeare*. The University of Chicago Press, 2012.

Greenslade, William. *Degeneration, Culture, and the Novel, 1880-1940*. Cambridge University Press, 1994.

Gregory, Claeys. "The Origins of Dystopia; Wells, Huxley and Orwell." The Cambridge Companion to Utopian Literature, Cambridge University Press, 2013, 107-135.

Hallanger, Nathan, and Martinez Joseph Hewlett. "Eugenics and the Question of Religion." *The Evolution of Evil*, edited by Gaymon Bennett et al., Vanderhoeck and Ruprecht, 2008, pp. 301–317.

Halliday, R. J. "Social Darwinism: A Definition." *Victorian Studies*, 14, 4, 1971, 389-405.

Hambrick, Keira M. *The End of Apocalypse: The Rhetoric of Apocalypse in Contemporary Environmental Discourse*. University of Nevada, 2011.

Hamilton, Peter. Max Weber: *Critical Assessments 2*. Routledge, 1991.

Hamilton, Sue L. *Monsters*. ABDO Publishing, 2007.

Hammond, Andrew. "The Twilight of Utopia: British Dystopian Fiction and the Cold War." *The Modern Language Review* 106.3 (2011): 662-681.

Hammond, John R. *An H.G. Wells Companion: A Guide to the Novels, Romances and Short Stories*. Barnes & Noble, 1979.

---. *Herbert George Wells: An Annotated Bibliography of His Works*. Garland Publication, 1977.

---. *Preface to H.G. Wells*. Routledge, 2017.

Hao, Tianhu. "Scientific Prometheanism and the Boundaries of Knowledge: Whither Goes AI?" *European Review*, vol. 26, no. 2, 2018, pp. 330-343.

Hansen, Randall, and Desmond King. "Eugenic Ideas, Political Interests, and Policy Variance: Immigration and Sterilization Policy in Britain and the U.S." *World Politics*, vol. 53, no. 2, 2001, pp. 237–263.

Harston, Craig T. "Learning Background for Neural Networks." *Handbook of Neural Computing Applications*, by Alianna Marten et al., Academic Press, 1991, pp. 71–82.

Hawkins, Mike. *Social Darwinism in European and American Thought, 1860-1945: Nature as Model and Nature as Threat*. Cambridge University Press, 1997.

Haynes, R. D. *H.G. Wells: Discoverer of the Future*. The Macmillan Press Ltd., 1980.

Heady, Emily Walker. *Victorian Conversion Narratives and Reading Communities*. Routledge, 2016.

Heffernan, Teresa. Post-Apocalyptic Culture: Modernism, Postmodernism and the Twentieth-Century Novel. Toronto: U of Toronto P, 2008.

Henley, W. E. *Poems*. Macmillan, 1926.

Hermann, Martin. *A History of Fear: British Apocalyptic Fiction, 1895-2011*. Epubli GmbH, 2015.

Herberg, Will. "Christian Faith and Totalitarian Rule." *Modern Age, the First Twenty-Five Years: A Selection*, by George A. Panichas, LibertyPress, 1988, pp. 545–553.

Hesiod. *Theogony Works and Days*. Translated by M. L. West, Oxford University Press, 1988.

Hicks, H. *Post-Apocalyptic Novel In The Twenty-First Century: Modernity Beyond Salvage*. Palgrave Macmillan, 2017.

Higdon, David Leon. *Wandering into Brave New World*. Rodopi, 2013.

Higgins, David. *Frankenstein: Character Studies*. Continuum, 2008.

Hill Stephen, et al. *The Dictionary of Sociology*. Penguin, 2006.

Hilton, Matthew, et al. *A Historical Guide to NGOs in Britain Charities, Civil Society and the Voluntary Sector since 1945*. Palgrave Macmillan, 2012.

Historical Dictionary of Science Fiction in Literature. Rowman & Littlefield, 2015.

Hitchcock, Louise. *Theory for Classics: A Student's Guide*. Routledge, 2008.

Hobsbawm, E. J. *Industry and Empire*. Penguin, 1969.

---. *Industry and Empire: From 1750 to the Present Day*. The New Press, 1999.

Hobson, J. A. *Imperialism*: A Study. Cosimo Classics, 2005.

Hodge, Russ. *The Future of Genetics: Beyond the Human Genome Project*. Facts on File, 2010.

Hofstadter, Richard. *Social Darwinism in American Thought*. Beacon Press, 1992.

Hollinger, Veronica. "Imagining Apocalypse: Studies in Cultural Crisis." *Imagining Apocalypse: Studies in Cultural Crisis*, Palgrave Macmillan, edited by David Seed, 2014, pp. 215–229.

Holte, James Craig. *Imagining the End: the Apocalypse in American Popular Culture*. ABC-CLIO, LLC, 2020.

Horan, Thomas. *Desire and Empathy in Twentieth-Century Dystopian Fiction*. Palgrave Macmillan, 2018.

Horkheimer, Max, and Adorno Theodor. *Dialectic of Enlightenment*: *Philosophical Fragments*, edited by Gunzelin Schmid Noerr. Translated by Edmund Jephcott, Stanford University Press, 2002.

Hosein, Ann. Political Science. Britannica Educational Publishing in Association with Rosen Educational Services, 2016.

Houellebecq, Michel. *Elementary Particles*. Alfred A. Knopf, 2000.

House, Floyd Nelson. *The Development of Sociology*. Mc-Graw Hill, 1936.

Hovanec, Caroline. *Animal Subjects: Literature, Zoology, and British Modernism*. Cambridge University Press, 2018.

Hughes, William, et al. "Science and the Gothic." *The Encyclopaedia of the Gothic*, Wiley Blackwell, 2016, pp. 591–596.

Hume, David. *The History Of England: From The Invasion Of Julius Caesar To The Revolution, 1688*. Vol. 6, Claxton, Remsen & Haffelfinger, 1876.

Hurley, Kelly. "British Gothic fiction, 1885–1930." The *Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle, Cambridge University Press, 2002, pp. 189-207.

---. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle*. Cambridge University Press, 1996.

Hustis, Harriet. "Responsible Creativity and the 'Modernity' of Mary Shelley's Prometheus." *Studies in English Literature, 1500-1900*, vol. 43, no. 4, 2003, pp. 845–858.

Huxley, Aldous. "A Note on Eugenics." *Aldous Huxley: Complete Essays*, edited by Robert Baker, and James Sexton, vol. 2, Ivan R. Dee, 2000, pp. 279–285.

---. "Aldous Huxley interviewed by Mike Wallace: 1958 (Full)." YouTube, uploaded by Kaye Wilson, 28 Dec. 2017, https://www.youtube.com/watch?v=9bvS2s-tVP8

---. "Aldous Huxley: Letter to George Orwell." *Twentieth Century Interpretations of 1984: A Collection of Critical Essays*, edited by Samuel Hynes, Prentice-Hall, 1971.

---. *Along the Road: Notes and Essays of a Tourist*. Chatto and Windus, 1948.

---. *Brave New World & Brave New World Revisited*. Canada Vintage, 2007

---. *Crome Yellow*. Chatto & Windus, 1921.

---. "1946 Foreword." Canada Vintage, 2007, pp. 5-14.

---.. Introduction. *Brave New World & Brave New World Revisited*, by Margaret Atwood, Canada Vintage, 2007, pp. vii-xvi.

---. *Letters of Aldous Huxley*, edited by Grover Smith, Harper & Row, 1969.

---. “Variations on a Philosopher”. Themes And Variations. Chato & Windus, 1915, pp. 1-152.

Huxley, Julian Sorell. “Eugenics and society.” *The Eugenics Review*, vol. 28, no:1, 1936, pp.11-31.

Huxley, Thomas Henry. *Evolution and Ethics: Delivered in the Sheldonian Theatre, May 18, 1893*. Cambridge University Press, 2009.

---. *The Major Prose of Thomas Henry Huxley*, edited by Alan P. Barr, University of Georgia Press, 1997.

Iriye, Akira, and Petra Goedde. *International History: A Cultural Approach*. Bloomsbury Academic, 2022.

Irving, Edward Burroughs. *Introduction to Beowulf*. Prentice-Hall, 1969.

Isomaa, Saija, et al. “Introduction: New Perspectives on Dystopian Fiction in Literature and Other Media.” New Perspectives on Dystopian Fiction in Literature and Other Media, Cambridge Scholars Publishing, 2020, pp. ix-xxxii.

Izzo, David Garrett, et al. “Introduction.” Huxley's Brave New World: Essays, McFarland & Company, 2008, pg. 1-9.

Jaëck, Nathalie. “Science as Hallucination in Wells’s The Island of Dr. Moreau.” *Les narrateurs fous / Mad Narrators*, edited by Mallier Clara, Schmitt Arnaud, Girard Romain, Msh Aquitaine, 2014, pp. 207-222.

James, David. *The Legacies of Modernism: Historicising Post-war and Contemporary Fiction*. Cambridge University Press, 2012.

Jeffrey Nealon. *Foucault beyond Foucault: Power and its Intensifications since 1984*. Stanford University Press, 2008.

John Joseph Collins. *Introduction: Towards the Morphology of a Genre*. *Apocalypse: The Morphology of a Genre*, by Collins, Society of Biblical Literature, 1979, 9-22.

Johnson, Wendell G. *End of Days: An Encyclopaedia of the Apocalypse in World Religions*. ABC-CLIO, an Imprint of ABC-CLIO, LLC, 2017.

Jones, Bill, et al. *Politics UK*. 10th ed., Routledge, 2022.

Kant, Immanuel. *Kant: Political Writings,* edited by and Hans Siegbert Reiss. Translated by H.B. Nisbet, Cambridge University Press, 1991.

Kaldor, Nicholas. "Capitalism and Industrial Development: Some Lessons from Britain's Experience." *Cambridge Journal of Economics,* vol. 1, no. 2, Oxford University Press, 1977, pp. 193–204, http://www.jstor.org/stable/23596566.

Kaplan, E. Ann, and Susan Merrill Squier. *Playing Dolly: Technocultural Formations, Fantasies, and Fictions of Assisted Reproduction*. Rutgers University Press, 1999.

Kasavin, Ilya. *David Hume and Contemporary Philosophy*. Cambridge Scholars Publishing, 2013.

Keats, John. *Selected Letters of John Keats,* edited by Grant F. Scott, Harvard University Press, 2002.

Kelly, Mark (2004) "Racism, Nationalism and Biopolitics: Foucault's Society Must Be Defended, 2003." *Contretemps: An Online Journal of Philosophy*, vol. 4:, pp. 58-70.

Kenyon, J. Douglas. *Ghosts of Atlantis: How the Echoes of Lost Civilizations Influence Our Modern World* . Bear & Company, 2021.

Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction: With a New Epilogue*. Oxford University Press, 2000.

Kerridge, Richard, and Richard Kerridge. "Small Rooms and the Ecosystem: Environmentalism and DeLillo's White Noise." *Writing the Environment: Ecocriticism and Literature*, edited by Neil Sammells, Zed Books, 1998, pp. 182–196.

Ketterer, David. *Frankenstein's Creation: the Book, the Monster, and Human Reality*. University of Victoria, 1979.

---. *New Worlds for Old: the Apocalyptic Imagination, Science Fiction, and American Literature*. Indiana Univ. Press, 1976.

Khair, Tabish. *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*. Palgrave Macmillan, 2015.

King, Richard H., Dan Stone. *Hannah Arendt and the Uses of History: Imperialism, Nation, Race, And Genocide*. Berghahn Books, 2007.

King-Hele, Desmond. *Erasmus Darwin and the Romantic Poets*. The Macmillan Press Ltd., 1986.

Kirk, G. S. *Myth: Its Meaning and Functions in Ancient and Other Cultures*. Cambridge University Press, 1998.

Klages, Mary. *Literary Theory: The Complete Guide*. Bloomsbury Academic Plc., 2017.

Konstantinou, Lee. *Pop Apocalypse: A Possible Satire*. Harper Perennial, 2009.

Kroenig, Matthew. *The Return of Great Power Rivalry: Democracy versus Autocracy from the Ancient World to the U.S. and China*. Oxford University Press, 2020.

Krueger, Christine L. *Encyclopaedia of British Writers, 19th and 20th Centuries*. Facts On File, 2003.

Kuperus, Gerard. *Ecopolitical Homelessness: Defining Place in an Unsettled World*. Routledge, 2018.

Lancefield, Richard T., and Good H J P. *Victoria, Her Life and Reign*. G.M. Rose, 1901.

Lang, Berel. *Race and Racism in Theory and Practice*. Rowman & Littlefield Publishers, INC., 2000.

Lange, Bernd-Peter, and Christoph Bode. "Aldous Huxley." Classics in Cultural Criticism: Britain, Peter Lang, 1990, pp. 343–373.

Lansbury, Coral. *The Old Brown Dog: Women, Workers, and Vivisection in Victorian England*. The University of Wisconsin Press, 1985.

Latham, Rob. *Science Fiction Criticism: An Anthology of Essential Writings*. Bloomsbury Academic, an Imprint of Bloomsbury Publishing Plc, 2017.

Lau, Beth. *Fellow Romantics: Male and Female British Writers, 1790-1835*. Routledge, 2019.

Lecky, William Edward Hartpole. *A History of England in the Eighteenth Century*. Vol. 2, Longmans, Green, and Co., 1878.

Lemke, Thomas. *Biopolitics: An Advanced Introduction*. NYU Press, 2011.

Leigh, S.J. *Apocalyptic Patterns in Twentieth-Century Fiction*. University of Notre Dame Press, 2008.

Lippe, Anya Heise-von der. *Posthuman Gothic*. University of Wales Press, 2017.

Litvak, Joseph. *Caught in the Act: Theatricality in the Nineteenth-Century English Novel*. University of California, 1992.

Long, William J. *English Literature: Its History and Its Significance for the Life of the English-Speaking World*. Rupa, 2016.

Locke, John. *Of Civil Government and Toleration*. Cassell, 1895.

Lodge, David, *Modes of Modern Writing*. Bloomsbury Publishing, 2015.

Longacre, Jeffrey. Review of Monstrosities: Bodies and British Romanticism. College Literature, vol. 32 no. 4, 2005, p. 229-231. Project MUSE, doi:10.1353/lit.2005.0062.

Love, Ronald S. *The Enlightenment*. Greenwood Press, 2008.

Lowe-Evans, Mary. *Critical Essays on Mary Wollstonecraft Shelley*. G.K. Hall, 1998.

Luckhurst, Roger. *Science Fiction*. Polity Press, 2005.

Luebering, J. E. *English Literature from the 19th Century Through Today*. Britannica Educational Publication, 2011.

Lumpkin, Joseph B. *Encyclopaedia Of Lost And Rejected Scriptures: The Pseudepigrapha and Apocrypha*. Fifth Estate, 2015.

Lynn, Richard. *Eugenics: A Reassessment*. Praeger, 2001.

Määttä, Jerry. "Apocalypse Now and Again: Mapping the Bestselling Classics of the End of the World." Hype: Bestsellers and Literary Culture, edited by Jon Helgason, Sara Kärrholm, Ann Steiner, Nordic Academic Press, 2014, 147-Makaryk, Irena Rima. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. University of Toronto Press, 2000.

Macdonald, D.L. and Anne Mcwhir, editors. *The Broadview Anthology of Literature of the Revolutionary Period 1770-1832*. Broadview Press, 2009.

Macdonald, Alexander. *The Private Life of Victoria: Queen, Empress, Mother of the Nation*. Arcturus, 2018.

Mahon, Peter. *Posthumanism: A Guide for the Perplexed. Bloomsbury Academic*, 2017.

Mahto, Rudra Prasad. “The Humanist Element in Golding's Lord of the Flies and The Inheritors.” *Studies in Literature in English: Volume XII*, edited by Ray, Mohit K., Atlantic Publishers and Distributors, 2007, pp. 50–62.

Jayne, Mark. *Cities and Consumption*. Routledge, 2006.

Marshall, Gail. *The Cambridge Companion to the Fin De Siècle*. Cambridge University Press, 2012.

Marshall, Julian, editor. *The Life and Letters of Mary Wollstonecraft Shelley*. Vol. 1, Richard Bentley & Son, 1889.

Marshall, Tim. *Murdering to Dissect: Graverobbing, Frankenstein, and the Anatomy Literature*. Manchester University Press, 1996.

Martin, Dan. *Apocalypse: How to Survive a Global Crisis*. Agua-Luna, 2011.

Masterson, Patrick. “The Demise of Man.” *New Blackfriars*, vol. 58, no. 680, Wiley, 1977, pp. 4–20.

Matz, Aaron. *The Novel and the Problem of New Life*. Cambridge University Press, 2021.

McClintock, Anne. *Imperial Leather Race: Gender, and Sexuality in the Colonial Contest*. Routledge, 1995.

McConnell, Frank. *The Science Fiction of H.G*. Wells. OUP, 1981.

McGiveron, Rafeeq O. “Huxley's Brave New World.” *The Explicator*, vol. 57, no. 1, 1998, pp. 27–30.

Mautner, Thomas. *Dictionary of Philosophy*, Penguin, 2005.

McCarthy, Patrick A. “Heart of Darkness and the Early Novels of H.G. Wells: Evolution, Anarchy, Entropy.” *Bloom's Modern Critical Views: H.G. Wells*, edited by Harold Bloom, Chelsea House Publishers, 2005, pp. 193–216.

McCord, Norman, and Bill Purdue. *British History 1815-1914*. Oxford University Press, 2009.

McCracken-Flesher, Caroline. *Approaches to Teaching the Works of Robert Louis Stevenson*. Modern Language Association of America, 2013.

McGinn, Bernard, et al. The Encyclopaedia of Apocalypticism. 1st ed., vol. 2 Continuum, 1998.

McHale, Brian. *Postmodernist Fiction*. Methuen, 1987.

McIntosh, Malcolm. "Working and Fighting for Progress, for Prosperity, for Society : Brave New Business Worlds before and beyond Corporate Citizenship." *Business, Capitalism and Corporate Citizenship: A Collection of Seminal Essays*, edited by David Birch, Routledge, 2017, pp. 113–121.

McKeon, Michael, editor. *Theory of the Novel: A Historical Approach*. Johns Hopkins University Press, 2000.

McParland, Robert. *Philosophy and Literary Modernism*. Cambridge Scholars Publishing, 2018.

Meckier, Jerome. "A Neglected Huxley 'Preface': His Earliest Synopsis of Brave New World." Twentieth Century Literature, vol. 25, no. 1, 1979, pp. 1–20.

---. *Aldous Huxley: Satire and Structure*. Barnes and Noble, 1971.

---. "Aldous Huxley's Americanization of the 'Brave New World' Typescript." Twentieth Century Literature, vol. 48, no. 4, 2002, pp. 427–60.

Mellor, Anne Kostelanetz. *Mary Shelley: Her Life, Her Fiction, Her Monsters*. Routledge, 2016.

---. "A Feminist Critique of Science." *One Culture: Essays in Science and Literature*, edited by Alan Rauch, University of Wisconsin Press, 1987, 878-312.

---. "Frankenstein, Gender, and Mother Nature." Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds, edited by Guston, David H. et al. The Mit Press, 2017, 878-312.

---.. "Making a 'monster': an introduction to Frankenstein." *The Cambridge Companion to Mary Shelley*. Cambridge University Press, 2005, 9-26.

Mencütekin, Mustafa. “Plato Still Dominates: The Case of Huxley’s Brave New World.” *Journal of Academic Studies*, vol. 12, no. 46, Aug. 2010, pp. 59–76.

Menke, Richard. “Fiction as Vivisection: G. H. Lewes and George Eliot.” *ELH*, Vol. 67, No. 2, 2002, pp. 617-653.

Meriam-Webster. (n.d.). “Monstrosity”. *In Meriam-Webster.com dictionary*. Retrieved February 13, 2020, from https://www.merriam-webster.com/dictionary/monstrosity

Meckier, Jerome. *Critical Essays on Aldous Huxley*. G.K. Hall & Co., 1996.

Meyers, Jeffrey. *D.H. Lawrence: A Biography*. Cooper Square Press, 2002.

Middeke, Martin, and Monika Pietrzak-Franger. *Handbook of the English Novel, 1830-1900*. De Gruyter, 2020.

Milhorn, Howard T. Writing Genre Fiction: A Guide to the Craft. Universal Publishers, 2006.

Miller, J. Hillis. *On Literature*. Routledge, 2002.

Miller, Tyrus. *Late Modernism: Politics, Fiction, and the Arts between the World Wars*. University of California Press, 1999.

Milton, John. *Paradise Lost.* Oxford University Press, 2005.

Mitchell, P. Chalmer. *Saturday Review Of Politics, Literature, Science And Art, Volume 81*. Edited by John Douglas Cook et al., vol. 81, Arkose Press, 2015.

Montrose, Louis. “Professing the Renaissance: The Poetics and Politics of Culture.” *Literary Theory: An Anthology*, edited by Julie Rivkin., and Michael Ryan, Wiley Blackwell, 2017. pp. 584-591.

Moore, Randy. *Galápagos: An Encyclopaedia of Geography, History, and Culture*. ABC-CLIO, 2021.

Moss, Jeremy. *The Later Foucault: Politics and Philosophy*. Sage Publications, 1998.

Mouracade, John. “Political Unity in The ‘Republic.’” History of Political Thought, vol. 25, no. 2, 2004, pp. 220–30.

Mousoutzanis, Aris. *Fin-De-siècle Fictions: 1890s - 1990s; Apocalypse, Technoscience, Empire*. Palgrave MacMillan, 2014.

Moylan, Thomas. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. Westview Press, 2000.

Mulkay, M. J. The Embryo Research Debate: Science and the Politics of Reproduction. Cambridge University Press, 1997.

Murfin, Ross C., and Supryia M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Bedford/St. Martins, 2018.

Murray, Christopher John. *Encyclopaedia of the Romantic Era, 1760-1850*. Fitzroy Dearborn, 2004.

Murray, Nicholas. *Aldous Huxley: A Biography*. St. Martin's Press, 2002.

Münckler G. (2015) *Empires: The Logic of World Domination from Ancient Rome to the United States*. Polity Press, 2015.

Nagel, Mechthild, and Anthony J. Nocella. *The End of Prisons: Reflections from the Decarceration Movement*. Rodopi, 2013.

Negri, Antonio. *The Porcelain Workshop: For a New Grammar of Politics*. Translated by Noura Wedell, 1st ed., Semiotext(e), 2008.

Nemo, August. *Essential Novelists - H. G. Wells: Father of Science Fiction*. Tacet Books, 2019.

Nicholson, N. *H.G. Wells*. William Clowes & Sons Ltd, 1950

Nicol, Caitrin. "Brave New World at 75." *The New Atlantis*, no. 16, 2007, pp. 41–54.

Nietzsche, Friedrich Wilhelm. *Beyond Good & Evil: Prelude to a Philosophy of the Future*. Translated by Walter Kaufman, Vintage Books, 1990.

O'Farrell, Clare. *Foucault: Historian or Philosopher?* Macmillan, 1993.

Orwell, George. *The Collected Non-Fiction: Essays, Articles, Diaries and Letters, 1903-1950*. Edited by Peter Davison, Penguin Classics, 2017.

Ousby, Ian. *The Cambridge Guide to Literature in English*. Cambridge University Press, 1993.

Page, Michael R. *Literary Imagination From Erasmus Darwin to H.G. Wells: Science, Evolution, And Ecology*. Routledge, 2017.

Parini, Jay. *British Writers / Classics*. Vol. 1, Charles Scribner's Sons, 2004.

Parkinson, Lois Zamora. *Writing the Apocalypse: Historical Vision in Contemporary U.S. and Latin American Fiction*. Cambridge University Press, 1990.

Parrinder, Patrick. *The Critical Heritage: H. G. Wells*. Taylor & Francis, 2002.

---. Shadows of Future: H. G. Wells, Science Fiction, and Prophecy. Liverpool University Press, 1995.

Patterson, Alice. Bridging the Racial & Political Divide: How Godly Politics Can Transform a Nation. Transformational Publications, 2010.

Paul, Samiran Kumar. *The Genius of Aldous Huxley*. Notion Press, 2020.

Paul, Diane B. "The Selection of the "Survival of the Fittest." *Journal of the History of Biology*, 21, 3, 411-424.

Peck, John, and Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2013.

Plumwood, Val. "Decolonizing Relationship with Nature." *The Post-Colonial Studies Reader*, by Bill Ashcroft, Routledge, 2011, pp. 503–506.

Poplawski, Paul. *Encyclopaedia of Literary Modernism*. Greenwood Press, 2003.

Porter, Carolyn. "Are We Being Historical Yet?" South Atlantic Quarterly, vol. 87, no. 4, 1988, pp. 743–86.

Porter, Roy. *Enlightenment: Britain and the Creation of the Modern World*. Penguin UK, 2001

Portier-Young, Anathea. *Apocalypse against Empire: Theologies of Resistance in Early Judaism.* William B. Eerdmans Publishing Company, 2014.

Brzezinski, Zbigniew. *Ideology and Power in Soviet Politics*. Praeger, 1976.

Pritchard, Penny. *The Long 18th Century: Literature from 1660 to 1790*. York Press, 2010.

Pruett, Dave. *Reason and Wonder: A Copernican Revolution in Science and Spirit*. Praeger, 2012.

Pykett, Lyn. *Reading Fin De Siècle Fictions*. Routledge, 2016.

Quinby, Lee. *Anti-Apocalypse: Exercises in Genealogical Criticism*. University of Minnesota Press, 1994.

Rabkin, Eric S., et al. *The End of the World*. Southern Illinois University Press, 1983.

Raggio, Olga. "The Myth of Prometheus: Its Survival and Metamorphoses up to the Eighteenth Century." *Journal of the Warburg and Courtauld Institutes*, vol. 21, no. 1/2, 1958, pp. 44–62. JSTOR, www.jstor.org/stable/750486. Accessed 13 April 2021.

Raman, Sujatha, and Richard Tutton. "Life, Science, and Biopower." *Science, Technology, & Human Values*, vol. 35, no. 5, 27 Sept. 2009, pp. 711–734., doi:10.1177/0162243909345838.

Rappaport, Helen. *Queen Victoria: A Biographical Companion*. ABC-CLIO, 2003.

Rees, Christine. *Utopian Imagination and Eighteenth Century Fiction*. Routledge, 1996.

Reiff, Raychel Haugrud. *Aldous Huxley: Brave New World*. Marshall Cavendish , 2010.

Reisch, Michael, and Charles D. Garvin. *Social Work and Social Justice: Concepts, Challenges, and Strategies*. Oxford University Press, 2016.

Richard, John. *Art and the Religious Impulse*, edited by Eric Michael Mazur, Bucknell University Press, 2002, pp. 91–103.

Richardson, Alan. *Literature, Education, and Romanticism: Reading as Social Practice 1780–1832*. Cambridge and New York: Cambridge UP, 1994. Print.

Rieder, John. *Colonialism and the Emergence of Science Fiction*. Wesleyan University Press, 2008.

Riddle, Joseph Esmond. *A Complete English-Latin and Latin-English Dictionary*. Longman, Brown, Green, and Longmans, 1870.

Riha, Daniel. *Frontiers of Cyberspace*. Rodopi, 2012.

Roche, De Linda. *Twentieth-Century and Contemporary American Literature in Context*. ABC-CLIO, 2021.

Rogov, I. I. "Empire vs Imperialism: the History of Conception and Modernity Word." *Terra Economicus*, 8, 3, 2010, 260-267.

Rongé, Jan, and Dorien De Man. "Unlimited Energy in a finite World: A Stepping Stone from Humanity to Humaneity." *'A Truly Golden Handbook': The*

Scholarly Quest for Utopia, edited by Veerle Achten, et al., Leuven University Press, 2016, pp. 315-328.

Rosenfeld, Aaron S. *Character and Dystopia: The Last Men*. Routledge, 2021.

Rosen, Elizabeth K. *Apocalyptic Transformation: Apocalypse and the Postmodern Imagination*. Lexington Books, 2008.

Rosenblatt, Helena. *The Lost History of Liberalism: From Ancient Rome to the Twenty-First Century*. Princeton University Press, 2018.

Rousseau, Jean-Jacques. *Discourse on Political Economy and The Social Contract*. Translated by Susan Dunn, Yale University, 1994.

Rudman, Laurie A., and Peter Glick. *The Social Psychology of Gender: How Power and Intimacy Shape Gender Relations*. Guilford Publications, 2021.

Ryan, Michael. *Literary Theory: A Practical Introduction*. Wiley-Blackwell, 2017.

Ryken, Leland. *How to Read the Bible as Literature*. Zondervan Academic, 2016.

Said, Edward. *Culture and Imperialism*. Vintage Books, 1994.

---. *Reflections on Exile and Other Essays*. Harvard University Press, 2000.

Sawicki, Jana. *Disciplining Foucault: Feminism, Power, and the Body*. Routledge, 2016.

Sage, Lorna. *Women's Writing in English*. Cambridge University Press, 1999.

---. "Introduction to Frankenstein, Third Edition (1831)." *Frankenstein*, edited by J. Paul Hunter, Norton, 2012, 165-169.

Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2006.

Sarah, Goering. "Eugenics." *The Stanford Encyclopaedia of Philosophy*, 2008, https://plato.stanford.edu/archives/fall2014/entries/eugenics/. Accessed 20 May 2020.

Sarkar, Jayjit, and Jagannath Basu. *The Portrait of an Artist as a Pathographer: On Writing Illnesses and Illnesses in Writing*. Vernon Press, 2021.

Schein, Edgar H. "Brainwashing and Totalitarianization in Modern Society." *World Politics*, vol. 11, no. 3, 1959, pp. 430-441.

Shakespeare, William. *Illustrated Stratford Shakespeare*. Chancellor Press, 1992.

Sherbourne, Michael. *H. G. Wells: Another Kind of Life*. Peter Owen Publishers, 2012.

Sherman, Howard J. *How Society Makes Itself: The Evolution of Political and Economic Institutions*. 1st ed., Routledge, 2005.

Shiach, Morag. "Periodizing Modernism". *The Oxford Handbook of Modernisms*, edited by Brooker, Peter, Andrzej Gasiorek, et al., Oxford University Press. 2011, pp. 17-30.

Siegel, Achim. *The Totalitarian Paradigm after the End of Communism: Towards a Theoretical Reassessment*. Rodopi, 1998.

Sion, Ronald T. *Aldous Huxley and the Search for Meaning: A Study of the Eleven Novel*. McFarland & Company, 2010.

Sinha, Panday Rajendra Narain, et al. *Industrial Relations, Trade Unions, and Labour Legislation*. 3rd ed., Pearson, 2017.

Smith, David C. *H.G. Wells: Desperately Mortal: A Biography*. Yale University Press, 1986.

Sawyer, Andrew, and Peter Wright. *Teaching Science Fiction*. Palgrave Macmillan UK, 2011.

Scott, Walter, et al. *Frankenstein and the Critics*. Enhanced Media, 2016.

Seed, David. *A Companion to Science Fiction*. Blackwell, 2008.

---. *Imagining Apocalypse: Studies in Cultural Crisis*. Palgrave Macmillan, 2000.

Shelley, Mary. *The Journals of Mary Shelley* Vol. 1. Eds. Paula R. Feldman and Diana Scott-Kilvert. New York: Oxford University Press, 1987.

---. *Frankenstein: The 1818 Text*. Penguin Classics, 2018.

Sherman, Josepha. *Mythology for Storytellers: Themes and Tales from Around the World*. Routledge, 2014.

Singer-Towns, Brian. *The New American Bible*. Saint Mary's Press, 2005.

Smith, Ryan E., and John D. Quale. *Offsite Architecture: Constructing the Future*. Routledge, 2017.

Solomon, Robert C., and Kathleen M. Higgins. *A Passion for Wisdom: A Very Brief History of Philosophy*. Oxford University Press, 1997.

Spielvogel, Jackson J. *Western Civilization A Brief History; Since 1500*. Vol. 2, Cengage Learning, 2002.

Spierings, Bas, and Henk Van Houtum. "The Brave New World of the Post-Society: The Mass-Production of the Individual Consumer and the Emergence of Template Cities." *European Planning Studies*, vol. 16, no. 7, Aug. 2008, pp. 899–909., doi:10.1080/09654310802224702.

Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics.* Methuen, 1987.

---. "Scattered Speculations on the Subaltern and the Popular." *Postcolonial Studies*, vol. 8, no. 4, 2005, pp. 475–486.

Stableford, Brian M. *Historical Dictionary of Science Fiction Literature*. Scarecrow Press, 2004.

Stade, George, and Karen Karbiener. *Encyclopaedia of British Writers, 1800 to the Present: 20th Century and Beyond*. 2nd ed., II, Facts on File, 2009.

Stallworthy, Jon, and Jahan Ramazani. "The Twentieth Century and After: Introduction". *The Norton Anthology of English Literature Volume D*, edited by Stephen Greenblatt, W. W. Norton & Company, 2012, pp. 1887-1911.

Stamp, Albert Horace. *A Social and Economic History of England from 1700-1970*. Research Publishing Company, 1979.

---. Scientific Romance in Britain, 1890-1950. St. Martin's Press, 1985.

---. The A to Z of Science Fiction Literature. Scarecrow Press, 2005.

Suvin, Darko. Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre. Yale University Press, 1979.

Swann, Ingo. *Secrets of Power, Volume I: Individual Empowerment vs the Societal Panorama and Depowerment*. Vol. 1, Swan-Ryder Production, LLC., 2017.

Swisher, Clarice. *Victorian Literature*. Greenhaven Press, 2000.

Snyder, E. E. "Moreau and the Monstrous: Evolution, Religion, and the Beast on the Island." *Preternature: Critical and Historical Studies on the Preternatural*, vol. 2, no. 2, Penn State University Press, 2013, pp. 213–39.

Tennyson, Alfred Lord. “Carmen Saeculare: A Jubilee Ode.” *Decadent Verse: An Anthology of Late-Victorian Poetry, 1872-1900*, edited by Caroline Blyth, Anthem Press, 2011, p. 70-71.

Weeks, Edythe. *Outer Space Development, International Relations and Space Law: A Method for Elucidating Seeds*. Cambridge Scholars Publishing, 2012.

The Bible. Authorised King James Version. Edited by Carroll, Robert and Stephen Prickett, Oxford UP, 2008.

“The Industrial Revolution: Marxist Perspectives.” The Birth of Capitalism: A 21st Century Perspective, by Henry Heller, Pluto Press, London, 2011, pp. 176–214. JSTOR, www.jstor.org/stable/j.ctt183p671.10. Accessed 10 April. 2021.

Thomas, Brook. “The New Historicism and Other Old-fashioned Topics.” *The New Historicism Reader*, edited by Harold Aram Veeser, Routledge, 1994, 182-203. 36.

Uden, James. *Spectres of Antiquity: Classical Literature and the Gothic*, 1740-1830. Oxford University Press, 2020.

Varner, Paul. *Historical Dictionary of Romanticism in Literature*. Rowman & Littlefield, 2015.

Venter, J. Craig. *Life at the Speed of Light: From the Double Helix to the Dawn of Digital Life*. Penguin Books, 2014.

Verhoeven, W. M. Revolutionary Histories: Cultural Crossings 1775-1875. Palgrave Macmillan, 2016.Voigts-Virchow, Eckart, and Alessandra Boller, editors. *Dystopia, Science Fiction, Post-Apocalypse: Classics, New Tendencies, Model Interpretations*. Wissenschaftlicher Verlag, 2015.

Voigts-Virchow, Eckart and Alessandra Boller. Introduction: The Dystopian Imagination – An Overview. *Dystopia, Science Fiction, Post-Apocalypse: Classics - New Tendencies - Model Interpretations*, by and Eckart Voigts-Virchow, WVT Wissenschaftlicher Verlag Trier, 2015, pp. 1–11.

Voltaire, M. De. *The Philosophical Dictionary*. Jacques and Co. Lombard Street, 1802.

Von, Schelling Friedrich Wilhelm Joseph. *First Outline of a System of the Philosophy of Nature*. Translated by Keith R. Peterson, State Univ. of New York Press, 2004.

Wagar, W. Warren. "H.G. Wells and the Scientific Imagination." Bloom's Modern Critical Views: H.G. Wells, edited by Harold Bloom, Chelsea House Publishers, 2005, pp. 1–9.

---. *Terminal Visions: The Literature of Last Things*. Bloomington: Indiana UP, 1982.

Walling, William A. *Mary Shelley*. Gale, 1972.

Watt, Donald. *Aldous Huxley: The Critical Heritage*. Routledge, 1997.

Weaver-Hightower, Rebecca, and Rachel Piwarski. "The Gothic Uncanny as Colonial Allegory in The Island of Dr. Moreau." *Gothic Studies*, vol. 20, no. 1-2, 2018, pp. 358–372.

Weeks, Edythe. *Outer Space Development, International Relations and Space Law: A Method for Elucidating Seeds*. Cambridge Scholars Publishing, 2012.

Weindling, Paul. "Julian Huxley and the Continuity of Eugenics in Twentieth-Century Britain." *Journal of Modern European History / Zeitschrift Für Moderne Europäische Geschichte / Revue d'histoire Européenne Contemporaine*, vol. 10, no. 4, Sage Publications, Ltd., 2012, pp. 480–99,

Weiskel, Thomas. *Romantic Sublime: Studies in The Structure and Psychology of Transcendence*. John Hopkins University Press, 1976.

Widdowson, Peter. *The Palgrave Guide to English Literature and Its Contexts, 1500–2000*. Palgrave Macmillan, 2004.

Wells, H. G. Introduction. *When the Sleeper Wakes*, by Orson Scott Card, Modern Library, 2003, pp. xi-xx.

---. Introduction. *The Island of Dr. Moreau*, by Darren Harris-Fain, Barnes & Noble Books, 2004, pp. i-xv.

---. Introduction. *The Island of Dr. Moreau*, by Margaret Atwood, Penguins UP, 1993, pp. ix-xxxiv.

---. Introduction. *The Island of Dr. Moreau*, by Mason Harris, Broadview Press, 2009, pp. 13–58.

---. Preface. *The Works of H.G. Wells: The Island of Dr. Moreau, The Sleeper Awakes*. Charles Scribner's Sons, 1924, pp. ix-xiii, 2 vols.

---. *The Correspondence of H.G. Wells Volume 1 1880–1903*, edited by David C. Smith, vol. 1, Routledge, 1998.

---. *The Fate of Homo Sapiens*. Secker & Warburg, 1939.

---. *The Island of Dr. Moreau*, edited by Mason Harris, Broadview Press, 2009.

---. *The Outlook For Homo Sapiens*. Secker & Warburg, 1946.

West, Ryan, and Beau Patterson. *English Literature: Nineteenth Century*. Diamond Creation, 2020.

Westad, Odd Arne. "The Cold War and The International History of the Twentieth Century." *The Cambridge History of the Cold War*, edited by Melvyn P. Leffler and Odd Arne Westad, 3rd ed., vol. 1, Cambridge University Press, 2010, pp. 1–19.

Westfahl, Gary. *Hugo Gernsback and the Century of Science Fiction*. McFarland & Company, Inc. Publishers, 2007.

Westfahl, Gary, et al., editors. "Chinese Science Fiction and Its Doubles." *Science Fiction and the Dismal Science: Essays on Economics in and of the Genre*, by Lisa Raphals, McFarland & Company, Inc., Publishers, 2020, pp. 175–200.

Wharton, Edith. *The Letters of Edith Wharton*. Edited by Lewis R W B. and Nancy Lewis, Charles Scribner's Sons, 1988.

Weaver, Roslyn. *Apocalypse in Australian Fiction and Film: a Critical Study*. McFarland, 2011.

Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. Blackwell Pub., 2008.

Wiley, Paul L. "Aldous Huxley." *Contemporary Literature*, vol. 15, no. 1, 1974, pp. 148–53.

Williamson, Jack. "Foreword." *The Prentice Hall Anthology of Science Fiction and Fantasy*, edited by Garyn G. Roberts, Prentice Hall, 2003, pp. xi-xiii.

Wilson, H. W. *With the Flag to Pretoria*. Harmsworth Brother, 1900.

Wilson, Nick. *The Space That Separates: A Realist Theory of Art*. Routledge, 2020.

Wolfe, Patrick. “History and Imperialism: A Century of Theory, from Marx to Postcolonialism.” *The American Historical Review*, vol. 102, no. 2, 1997, pp. 388-420.

Woiak, Joanne. “Designing a Brave New World: Eugenics, Politics, and Fiction.” *Bloom's Modern Critical Views: Aldous Huxley*, edited by Harold Bloom, Infobase Publishing, 2010, pp. 163–190.

Woolf, Virginia. “Mr Bennett and Mrs Brown.” *Selected Essays*, edited by David Bradshaw, OUP, 2009, pp. 32–36.

---. “Modern Fiction.” *Theory of the Novel: A Historical Approach*, edited by Michael McKeon, Johns Hopkins University Press, 2000 pp. 739-744.

Wordsworth, Jonathan. *The Bright Work Grows: Women Writers of the Romantic Age*. Woodstock Books, 1997.

Wordsworth, William, and Samuel Taylor Coleridge. *Lyrical Ballads 1798 and 1800*. Edited by Dahlia Porter and Michael Gamer, Broadview Press, 2008.

Wright, Angela. *Gothic Authors Critical Revisions: Mary Shelley*. University of Wales Press, 2018.

Wright, Alexa. *Monstrosity: The Human Monster in Visual Culture*. I.B. Tauris, 2013.

Youngquist, Paul. *Monstrosities: Bodies and British Romanticism*. University of Minnesota Press, 2003.

Zimbaro, Valerie P. *Encyclopaedia of Apocalyptic Literature*. ABC-CLIO, 1996.

Zander, Patrick G. *Fascism through History: Culture, Ideology, and Daily Life*. ABC-CLIO, 2020.

Zigler, Ronald Lee. *The Educational Prophecies of Aldous Huxley: The Visionary Legacy of Brave New World, Ape and Essence and Island*. Routledge, 2015.

TURNITIN RAPORU

ozcelik.kaya

ORİJİNALLİK RAPORU

%6	%5	%2	%2
BENZERLİK ENDEKSİ	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

BİRİNCİL KAYNAKLAR

1	epdf.pub İnternet Kaynağı	<%1
2	silo.pub İnternet Kaynağı	<%1
3	ir.ua.edu İnternet Kaynağı	<%1
4	acikbilim.yok.gov.tr İnternet Kaynağı	<%1
5	ebin.pub İnternet Kaynağı	<%1
6	frankensteinmirandahousecollege.blogspot.com İnternet Kaynağı	<%1
7	oer.galileo.usg.edu İnternet Kaynağı	<%1
8	www.todhunter.org İnternet Kaynağı	<%1
9	halshs.archives-ouvertes.fr İnternet Kaynağı	<%1

10	etd.lib.metu.edu.tr İnternet Kaynağı	<%1
11	hdl.handle.net İnternet Kaynağı	<%1
12	www.english.upenn.edu İnternet Kaynağı	<%1
13	docplayer.net İnternet Kaynağı	<%1
14	dokumen.pub İnternet Kaynağı	<%1
15	www.readbag.com İnternet Kaynağı	<%1
16	Valeria Tinkler-Villani, C.C. Barfoot. "Restoring the Mystery of the Rainbow (2 Vols.)", Brill, 2011 Yayın	<%1
17	en.wikipedia.org İnternet Kaynağı	<%1
18	www.laskerfoundation.org İnternet Kaynağı	<%1
19	tera-3.ul.cs.cmu.edu İnternet Kaynağı	<%1
20	pdfs.semanticscholar.org İnternet Kaynağı	<%1

21	etd.library.pitt.edu İnternet Kaynağı	<%1
22	openaccess.hacettepe.edu.tr:8080 İnternet Kaynağı	<%1
23	idoc.pub İnternet Kaynağı	<%1
24	foucauldians.blogspot.com İnternet Kaynağı	<%1
25	moellerlit.weebly.com İnternet Kaynağı	<%1
26	vdoc.pub İnternet Kaynağı	<%1
27	www.litcharts.com İnternet Kaynağı	<%1
28	shodhganga.inflibnet.ac.in İnternet Kaynağı	<%1
29	es.scribd.com İnternet Kaynağı	<%1
30	pt.scribd.com İnternet Kaynağı	<%1
31	www.duo.uio.no İnternet Kaynağı	<%1
32	dl.booktolearn.com İnternet Kaynağı	<%1

33	mafiadoc.com İnternet Kaynağı	<%1
34	archive.org İnternet Kaynağı	<%1
35	freeread.com.au İnternet Kaynağı	<%1
36	everyhistory.org İnternet Kaynağı	<%1
37	epdf.tips İnternet Kaynağı	<%1
38	Kids.britannica.com İnternet Kaynağı	<%1
39	eprints.utas.edu.au İnternet Kaynağı	<%1
40	www.hausarbeiten.de İnternet Kaynağı	<%1
41	Mitchell Travis. "Making Space: Law and Science Fiction", Law & Literature, 2013 Yayın	<%1
42	www.etd.ceu.hu İnternet Kaynağı	<%1
43	www.scribd.com İnternet Kaynağı	<%1

44	"'Brave New World': Contexts and Legacies", Springer Science and Business Media LLC, 2016 Yayın	<%1
45	Shelley, Mary. "Frankenstein (Second Edition) (Norton Critical Editions)", W. W. Norton & Company Yayın	<%1
46	"Childhood, Science Fiction, and Pedagogy", Springer Science and Business Media LLC, 2019 Yayın	<%1
47	Submitted to University of Warwick Öğrenci Ödevi	<%1
48	elogos.vse.cz İnternet Kaynağı	<%1
49	scholarworks.sjsu.edu İnternet Kaynağı	<%1
50	Submitted to Kadir Has University Öğrenci Ödevi	<%1
51	Thomas Nail. "15. Biopower and Control", Walter de Gruyter GmbH, 2016 Yayın	<%1
52	consciousegoism.6te.net İnternet Kaynağı	<%1

53	WWW.encyclopedia.com İnternet Kaynağı	<%1
54	lra.le.ac.uk İnternet Kaynağı	<%1
55	www.graphixia.cssgn.org İnternet Kaynağı	<%1
56	www.suite101.com İnternet Kaynağı	<%1
57	Submitted to University of Limerick Öğrenci Ödevi	<%1
58	repository.essex.ac.uk İnternet Kaynağı	<%1
59	www.inter-disciplinary.net İnternet Kaynağı	<%1
60	divineatheists.wordpress.com İnternet Kaynağı	<%1
61	theses.cz İnternet Kaynağı	<%1
62	www.julieannepeters.com İnternet Kaynağı	<%1
63	core.ac.uk İnternet Kaynağı	<%1
64	etheses.dur.ac.uk İnternet Kaynağı	<%1

65	www.coursehero.com İnternet Kaynağı	<%1
66	www.vanictionary.org İnternet Kaynağı	<%1
67	An H G Wells Companion, 1979. Yayın	<%1
68	Submitted to Francis Howell School District Öğrenci Ödevi	<%1
69	Justin K. Mogilski. "Chapter 448-1 Social Darwinism", Springer Science and Business Media LLC, 2016 Yayın	<%1
70	dlibrary.univ-boumerdes.dz:8080 İnternet Kaynağı	<%1
71	mro.massey.ac.nz İnternet Kaynağı	<%1
72	"The Palgrave Encyclopedia of Imperialism and Anti-Imperialism", Springer Science and Business Media LLC, 2021 Yayın	<%1
73	d-nb.info İnternet Kaynağı	<%1
74	repository.edgehill.ac.uk İnternet Kaynağı	<%1

www.lse.ac.uk

75	İnternet Kaynağı	<%1
76	www.reckoned.net İnternet Kaynağı	<%1
77	"Handbook of the English Novel of the Twentieth and Twenty-First Centuries", Walter de Gruyter GmbH, 2017 Yayın	<%1
78	Mark Laurence Jackson, Mark Hanlen. "Securing Urbanism", Springer Science and Business Media LLC, 2020 Yayın	<%1
79	academic.oup.com İnternet Kaynağı	<%1
80	nanopdf.com İnternet Kaynağı	<%1
81	www.cambridgescholars.com İnternet Kaynağı	<%1
82	www.sidmartinbio.org İnternet Kaynağı	<%1
83	88b13e60-7607-4e97-935f-e791cdded63b.filesusr.com İnternet Kaynağı	<%1
84	Desmond King-Hele. "Erasmus Darwin and the Romantic Poets", Springer Science and	<%1

	Business Media LLC, 1986 Yayın	
85	Submitted to Higher Education Commission Pakistan Öğrenci Ödevi	<%1
85	Submitted to Higher Education Commission Pakistan Öğrenci Ödevi	<%1
86	Roslynn D. Haynes. "H. G. Wells: Discoverer of the Future", Springer Science and Business Media LLC, 1980 Yayın	<%1
87	Submitted to University of KwaZulu-Natal Öğrenci Ödevi	<%1
88	pointlomahigh.com İnternet Kaynağı	<%1
89	www.citizendia.org İnternet Kaynağı	<%1
90	Submitted to Union High School Öğrenci Ödevi	<%1
91	literarydormouse.wordpress.com İnternet Kaynağı	<%1
92	lume.ufrgs.br İnternet Kaynağı	<%1
93	picclick.ca İnternet Kaynağı	<%1
94	www.24activ.com İnternet Kaynağı	<%1

95	Submitted to Fulton College Öğrenci Ödevi	<%1
96	Submitted to King's College Öğrenci Ödevi	<%1
97	Nikolai Krementsov. "With and Without Galton", Open Book Publishers, 2018 Yayın	<%1
98	Submitted to St. Johns River Community College Öğrenci Ödevi	<%1
99	Submitted to University of Edinburgh Öğrenci Ödevi	<%1
100	dev.lareviewofbooks.org İnternet Kaynağı	<%1
101	ia902500.us.archive.org İnternet Kaynağı	<%1
102	moam.info İnternet Kaynağı	<%1
103	nygeek.wordpress.com İnternet Kaynağı	<%1
104	orca.cf.ac.uk İnternet Kaynağı	<%1
105	"Victorian Time", Springer Science and Business Media LLC, 2013 Yayın	<%1

106	Submitted to Louisville High School Öğrenci Ödevi	<%1
107	de.scribd.com İnternet Kaynağı	<%1
108	duap.du.ac.bd İnternet Kaynağı	<%1
109	library2.usask.ca İnternet Kaynağı	<%1
110	link.springer.com İnternet Kaynağı	<%1
111	pdfcoffee.com İnternet Kaynağı	<%1
112	sanrockreviews.com İnternet Kaynağı	<%1
113	www.acarindex.com İnternet Kaynağı	<%1
114	www.studymode.com İnternet Kaynağı	<%1
115	"A Handbook to the Exegesis of the New Testament", Brill, 1997 Yayın	<%1
116	"Foucault in an Age of Terror", Springer Science and Business Media LLC, 2008 Yayın	<%1

117	Thomas Horan. "Desire and Empathy in Twentieth-Century Dystopian Fiction", Springer Science and Business Media LLC, 2018 Yayın	<%1
118	Submitted to University College Falmouth Öğrenci Ödevi	<%1
119	ijasos.ocerintjournals.org İnternet Kaynağı	<%1
120	lnx.isismanzini.it İnternet Kaynağı	<%1
121	www.peterlang.com İnternet Kaynağı	<%1
122	"Global Frankenstein", Springer Science and Business Media LLC, 2018 Yayın	<%1
123	Jennifer DeVere Brody. "Impossible Purities", Walter de Gruyter GmbH, 1998 Yayın	<%1
124	John Brannigan. "New Historicism and Cultural Materialism", Springer Science and Business Media LLC, 1998 Yayın	<%1
125	Submitted to Savannah State University Öğrenci Ödevi	<%1

126	Susan Watkins. "Contemporary Women's Post-Apocalyptic Fiction", Springer Science and Business Media LLC, 2020 Yayın	<%1
127	Submitted to Valley Stream Central High School Öğrenci Ödevi	<%1
128	echos-of-truth.tumblr.com İnternet Kaynağı	<%1
129	repozitorij.ffos.hr İnternet Kaynağı	<%1
130	www.savannahnow.com İnternet Kaynağı	<%1
131	www.touchstonemag.com İnternet Kaynağı	<%1
132	Submitted to Bournemouth University Öğrenci Ödevi	<%1
133	Submitted to Cypress Fairbanks Independent School District Öğrenci Ödevi	<%1
134	Submitted to De Smet Jesuit High School Öğrenci Ödevi	<%1
135	Submitted to Georgia Institute of Technology Öğrenci Ödevi	<%1

136	Submitted to Louisiana State University Eunice Öğrenci Ödevi	<%1
137	Submitted to Northampton Area High School Öğrenci Ödevi	<%1
138	Submitted to Surabaya International School Öğrenci Ödevi	<%1
139	Submitted to University of Maryland, University College Öğrenci Ödevi	<%1
140	criticallegalthinking.com İnternet Kaynağı	<%1
141	ia903100.us.archive.org İnternet Kaynağı	<%1
142	www.ecampus.com İnternet Kaynağı	<%1
143	Submitted to Dallastown Area High School Öğrenci Ödevi	<%1
144	Submitted to Diamond Bar High School Öğrenci Ödevi	<%1
145	Submitted to Grimsby College, South Humberside Öğrenci Ödevi	<%1
146	Submitted to Lower Merion High School Öğrenci Ödevi	<%1

147	Repositorio.ufsc.br İnternet Kaynağı	<%1
148	Stephan Karschay. "Degeneration, Normativity and the Gothic at the Fin de SiÃ¨cle", Springer Science and Business Media LLC, 2015 Yayın	<%1
149	Submitted to University of Aberdeen Öğrenci Ödevi	<%1
150	Submitted to University of Hertfordshire Öğrenci Ödevi	<%1
151	Submitted to University of Plymouth Öğrenci Ödevi	<%1
152	Submitted to University of Southampton Öğrenci Ödevi	<%1
153	Submitted to University of Ulster Öğrenci Ödevi	<%1
154	pdfcookie.com İnternet Kaynağı	<%1
155	www.questia.com İnternet Kaynağı	<%1
156	www.unexplained-mysteries.com İnternet Kaynağı	<%1
157	www.worldswithoutend.com İnternet Kaynağı	<%1

158	Submitted to Piedmont Hills High School Öğrenci Ödevi	<%1
159	digilib.uinsby.ac.id İnternet Kaynağı	<%1
160	digitalcommons.liberty.edu İnternet Kaynağı	<%1
161	iris.lib.neu.edu İnternet Kaynağı	<%1
162	somaweb.org İnternet Kaynağı	<%1
163	users.dickinson.edu İnternet Kaynağı	<%1
169	fanac.org İnternet Kaynağı	<%1
170	is.muni.cz İnternet Kaynağı	<%1
171	kupdf.net İnternet Kaynağı	<%1
172	maryshelleythewriterandwoman.weebly.com İnternet Kaynağı	<%1
173	olh.openlibhums.org İnternet Kaynağı	<%1
174	warwick.ac.uk İnternet Kaynağı	<%1

175	www.loot.co.za İnternet Kaynağı	<%1
176	www.twu.ca İnternet Kaynağı	<%1
177	"English and American Studies", Springer Science and Business Media LLC, 2012 Yayın	<%1
178	"The Ethics of Subjectivity", Springer Science and Business Media LLC, 2015 Yayın	<%1
179	CHRIS RENWICK. "From political economy to sociology: Francis Galton and the social-scientific origins of eugenics", The British Journal for the History of Science, 2011 Yayın	<%1
180	Caroline Edwards. " Microtopias: the post-apocalyptic communities of Jim Crace's ", Textual Practice, 2009 Yayın	<%1
181	Mihai I. Spariosu. "Modernism and Exile", Springer Nature, 2015 Yayın	<%1
182	archives.christuniversity.in İnternet Kaynağı	<%1

183	books.openedition.org İnternet Kaynağı	<%1
184	dspace.univ-guelma.dz:8080 İnternet Kaynağı	<%1
185	forums.netphoria.org İnternet Kaynağı	<%1
186	ir.canterbury.ac.nz İnternet Kaynağı	<%1
187	onlinelibrary.wiley.com İnternet Kaynağı	<%1
188	schoolworkhelper.net İnternet Kaynağı	<%1
189	staff.uny.ac.id İnternet Kaynağı	<%1
190	world-history-education-resources.com İnternet Kaynağı	<%1
191	www.accordingtophillips.com İnternet Kaynağı	<%1
192	www.fofweb.com İnternet Kaynağı	<%1
193	www.researchgate.net İnternet Kaynağı	<%1
194	www.shortcutstv.com İnternet Kaynağı	<%1

195	"Ancient and Modern Practices of Citizenship in Asia and the West", Walter de Gruyter GmbH, 2018 Yayın	<%1
196	"Handbook of British Romanticism", Walter de Gruyter GmbH, 2017 Yayın	<%1
197	"Phenomenology of the Object and Human Positioning", Springer Science and Business Media LLC, 2021 Yayın	<%1
198	0-literature.proquest.com.fama.us.es İnternet Kaynağı	<%1
199	202.121.48.120 İnternet Kaynağı	<%1
200	Amir Yahya Ayatollahi. "Political Conservatism and Religious Reformation in Iran (1905-1979)", Springer Science and Business Media LLC, 2022 Yayın	<%1
201	Andrew Milner. "Again, Dangerous Visions: Essays in Cultural Materialism", Brill, 2018 Yayın	<%1
202	Austin, Michael. "Reading the World: Ideas That Matter (Third Edition)", W. W. Norton & Company Yayın	<%1

203	Bruce Clarke. "2. Nonmodern Metamorphosis", Walter de Gruyter GmbH, 2022 Yayın	<%1
204	Daniel Riha. "Frontiers of Cyberspace", Brill, 2012 Yayın	<%1
205	Douwe Fokkema. "Perfect Worlds", Walter de Gruyter GmbH, 2012 Yayın	<%1
206	George Woodcock. "20th-Century Fiction", Springer Science and Business Media LLC, 1983 Yayın	<%1
207	Gibbs, Christopher H.. "The Oxford History of Western Music", Oxford University Press Yayın	<%1
208	lr.vanderbilt.edu İnternet Kaynağı	<%1
209	J.M. van der Laan. " as Science Fiction and Fact ", Bulletin of Science, Technology & Society, 2010 Yayın	<%1
210	Jonathan Hall. "Reaction Formations: Dialogism, Ideology, and Capitalist Culture", Brill, 2019	<%1

	Yayın	
211	Submitted to Kocaeli Üniversitesi Öğrenci Ödevi	<%1
212	Marcel Danesi. "S", University of Toronto Press Inc. (UTPress), 2013 Yayın	<%1
213	R. A. Gilbert, Allan Lloyd Smith, Gerry Turcotte, Michael Franklin et al. "Chapter 1 Gothic Writers and Key Terms", Springer Science and Business Media LLC, 1998 Yayın	<%1
214	Raman, S., and R. Tutton. "Life, Science, and Biopower", Science Technology & Human Values, 2010. Yayın	<%1
215	Saskia Wieringa. "Sexual Politics in Indonesia", Springer Science and Business Media LLC, 2002 Yayın	<%1
216	Www.encyclopedia.com İnternet Kaynağı	<%1
217	academypublication.com İnternet Kaynağı	<%1

218	acikerisim.pau.edu.tr İnternet Kaynağı	<%1
219	digitalshowcase.lynchburg.edu İnternet Kaynağı	<%1
220	dk.upce.cz İnternet Kaynağı	<%1
221	doczz.net İnternet Kaynağı	<%1
222	dspace.library.uvic.ca:8080 İnternet Kaynağı	<%1
223	dspace.univ-ouargla.dz İnternet Kaynağı	<%1
224	ecommons.luc.edu İnternet Kaynağı	<%1
225	ellevergeef.info İnternet Kaynağı	<%1
226	era.ed.ac.uk İnternet Kaynağı	<%1
227	etd.lib.nsysu.edu.tw İnternet Kaynağı	<%1
228	go.gale.com İnternet Kaynağı	<%1
229	ia804607.us.archive.org İnternet Kaynağı	<%1
230	ir.lib.uwo.ca İnternet Kaynağı	<%1
231	kclpure.kcl.ac.uk İnternet Kaynağı	<%1

232	literariness.org İnternet Kaynağı	<%1
233	notbot.se İnternet Kaynağı	<%1
234	pure.uva.nl İnternet Kaynağı	<%1
235	rauterberg.employee.id.tue.nl İnternet Kaynağı	<%1
236	researchcommons.waikato.ac.nz İnternet Kaynağı	<%1
237	romancenovelwriter.com İnternet Kaynağı	<%1
238	scholar.lib.vt.edu İnternet Kaynağı	<%1
239	scholarworks.umass.edu İnternet Kaynağı	<%1
240	slavesofgolconda.blogspot.com İnternet Kaynağı	<%1
241	thejourney.typepad.com İnternet Kaynağı	<%1
242	theses.gla.ac.uk İnternet Kaynağı	<%1
243	watchmenservices.info İnternet Kaynağı	<%1

244	web.usm.my İnternet Kaynağı	<%1
245	www.arch.ntua.gr İnternet Kaynağı	<%1
246	www.bookdepository.com İnternet Kaynağı	<%1
247	www.cross-x.com İnternet Kaynağı	<%1
248	www.docme.ru İnternet Kaynağı	<%1
249	www.michiganlawreview.org İnternet Kaynağı	<%1
250	www.openaccess.hacettepe.edu.tr:8080 İnternet Kaynağı	<%1
251	www.roxie.org İnternet Kaynağı	<%1
252	www.searchengine.org.uk İnternet Kaynağı	<%1
253	www.softpanorama.org İnternet Kaynağı	<%1
254	www.thefreelibrary.com İnternet Kaynağı	<%1
255	www.theinfolist.com İnternet Kaynağı	<%1

256	www.yumpu.com İnternet Kaynağı	<%1
257	yorkspace.library.yorku.ca İnternet Kaynağı	<%1
258	"Brill's Companion to the Reception of Aeschylus", Brill, 2017 Yayın	<%1
259	"Current Perspectives on Sexual Selection", Springer Science and Business Media LLC, 2015 Yayın	<%1
260	"Handbook of Autobiography / Autofiction", Walter de Gruyter GmbH, 2019 Yayın	<%1
261	"Natural Selection", Springer Science and Business Media LLC, 2021 Yayın	<%1
262	Barbara Johnson. "A Life with Mary Shelley", Walter de Gruyter GmbH, 2020 Yayın	<%1
263	Bernard Bergonzi. "The Early H.G.Wells", University of Toronto Press Inc. (UTPress), 1961 Yayın	<%1
264	Brace, C. Loring. ""Race" Is a Four-Letter Word", Oxford University Press, 2016 Yayın	<%1

265	John Angus Campbell. " Scientific revolution and the grammar of culture: The case of Darwin's ", Quarterly Journal of Speech, 1986 Yayın	<%1
266	John Glendening. " “GREEN CONFUSION”: EVOLUTION AND ENTANGLEMENT IN H. G. WELLS’S ", Victorian Literature and Culture, 2002 Yayın	<%1
267	Jonathan Stone. "Decadence and Modernism in European and Russian Literature and Culture", Springer Science and Business Media LLC, 2019 Yayın	<%1
268	Julia Hoydis. "Risk and the English Novel", Walter de Gruyter GmbH, 2019 Yayın	<%1
269	Submitted to Leiden University Öğrenci Ödevi	<%1
270	Matthew Beaumont. "Utopia Ltd.", Brill, 2005 Yayın	<%1
271	Peter Widdowson. "The Palgrave Guide to English Literature and its Contexts, 1500–2000", Springer Science and Business Media LLC, 2004 Yayın	<%1

272	Thomas Lemke. "From state biology to the government of life: Historical dimensions and contemporary perspectives of ‘biopolitics’", Journal of Classical Sociology, 2010 Yayın	<%1
273	Submitted to University of Surrey Öğrenci Ödevi	<%1
274	Submitted to University of Teesside Öğrenci Ödevi	<%1
275	tcpl.org İnternet Kaynağı	<%1
276	www.enotes.com İnternet Kaynağı	<%1
277	www.jetir.org İnternet Kaynağı	<%1
278	"Foucault on Politics, Security and War", Springer Science and Business Media LLC, 2008 Yayın	<%1
279	"Teaching Science Fiction", Springer Science and Business Media LLC, 2011 Yayın	<%1
280	Aris Mousoutzanis. "Fin-de-SiÃ¨cle Fictions, 1890s-1990s", Springer Science and Business Media LLC, 2014 Yayın	<%1

281	Bilal Tawfiq Hamamra. "A Foucauldian Reading of Huxley's Brave New World", Theory and Practice in Language Studies, 2017 Yayın	<%1
282	David Leon Higdon. "Wandering into *Brave New World*", Brill, 2013 Yayın	<%1
283	Desmond King-Hele. "Erasmus Darwin: Master of Interdisciplinary Science", Interdisciplinary Science Reviews, 2013 Yayın	<%1
284	Evelyn Cobley. "Modernism and the Culture of Efficiency", University of Toronto Press Inc. (UTPress), 2009 Yayın	<%1
285	Heather J. Hicks. "The Post-Apocalyptic Novel in the Twenty-First Century", Springer Science and Business Media LLC, 2016 Yayın	<%1
286	Nadine Attewell. "Better Britons", University of Toronto Press Inc. (UTPress), 2014 Yayın	<%1
287	Steven McLean. "The Early Fiction of H. G. Wells", Springer Science and Business Media LLC, 2009 Yayın	<%1

293	www.termpaperwarehouse.com İnternet Kaynağı	
288	Submitted to Summit Christian Academy Öğrenci Ödevi	<%1
289	Susan McHugh. "The call of the other 0.1%: genetic aesthetics and the new Moreaus", AI & SOCIETY, 2005 Yayın	<%1
290	Submitted to University of Basel Öğrenci Ödevi	<%1
291	cronfa.swan.ac.uk İnternet Kaynağı	<%1
292	doctrinepublishing.com İnternet Kaynağı	<%1
293	www.termpaperwarehouse.com İnternet Kaynağı	<%1
294	"Biopolitics and Utopia", Springer Science and Business Media LLC, 2015 Yayın	<%1
295	Submitted to Eagle High School Öğrenci Ödevi	<%1
296	H G Wells, 1987. Yayın	<%1
297	Submitted to University of Nottingham Öğrenci Ödevi	<%1
298	Submitted to University of Western Ontario Öğrenci Ödevi	<%1

299	Submitted to Westmont College Öğrenci Ödevi	<%1
300	arizona.openrepository.com İnternet Kaynağı	<%1
301	emergentia.wordpress.com İnternet Kaynağı	<%1
302	hti.math.uh.edu İnternet Kaynağı	<%1
303	www.infosources.org İnternet Kaynağı	<%1
304	www.todayinsci.com İnternet Kaynağı	<%1
305	Submitted to (school name not available) on (submission date not available) Öğrenci Ödevi	<%1
306	Submitted to CSU Northridge Öğrenci Ödevi	<%1
307	Elizabeth Cheresh Allen. "One. Introduction: Cultural Transition and Its Quandaries", Walter de Gruyter GmbH, 2006 Yayın	<%1
308	Submitted to Florida International University Öğrenci Ödevi	<%1

309	Submitted to Nease High School Öğrenci Ödevi	<%1
310	Submitted to Southern New Hampshire University - Distance Education Öğrenci Ödevi	<%1
311	Submitted to Straighterline Öğrenci Ödevi	<%1
312	Submitted to The University of Manchester Öğrenci Ödevi	<%1
313	Submitted to UC, San Diego Öğrenci Ödevi	<%1
314	Submitted to Union College Öğrenci Ödevi	<%1
315	Submitted to University of Glamorgan Öğrenci Ödevi	<%1
316	Submitted to University of Portsmouth Öğrenci Ödevi	<%1
317	Submitted to University of South Dakota Öğrenci Ödevi	<%1
318	digilander.libero.it İnternet Kaynağı	<%1
319	dsc.duq.edu İnternet Kaynağı	<%1

320	nek.istanbul.edu.tr:4444 İnternet Kaynağı	<%1
321	open.library.ubc.ca İnternet Kaynağı	<%1
322	pirsigaffliction.blogspot.com İnternet Kaynağı	<%1
323	sites.google.com İnternet Kaynağı	<%1
324	whatismyth.web.unc.edu İnternet Kaynağı	<%1
325	www.britannica.com İnternet Kaynağı	<%1

RESUME

Full Name: Kaya ÖZÇELİK

Educational Status:

Degree	Field	University	Year
Undergraduate	English Language and Literature	Yaşar University	2006-2010
Graduate	English Language and Literature	Atılım University	2012-2015
Ph. D.	English Language and Literature	Atılım University	2016-2022

Work Experience:

Work Place	Position	Year
Doğa College	English teacher	2012-2015
Yüce College	English teacher	2015-Present

Foreign Languages: English, German

Publications:

Özçelik, Kaya. "Coming up for Air: Orwellian Vision of the Apocalypse in the Modern World." Journal of International Social Research, vol. 14, no. 79, 1 Aug. 2021, pp. 1–18., doi:10.17719/jisr.2021.4804.

---. "A New Historicist Approach to When We Were Orphans: The Representation of Memory Vs Reality." RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, vol. 1, no. 24, 2021, pp. 1121–1130., doi:10.29000/rumelide.997581.

---. *Visions of Dystopia: A Portrait of Twentieth Century*. İstanbul, Kriter, 2021.

Date: 10.06.2022