ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME

A NEW HISTORICIST READING OF POWER MECHANISM IN DYSTOPIAN NOVELS: *THE FIXED PERIOD* BY ANTHONY TROLLOPE, *A CLOCKWORK ORANGE* BY ANTHONY BURGESS, AND *NEVER LET ME GO* BY KAZUO ISHIGURO

Ph.D. Dissertation

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ACCEPTION AND APPROVAL

This is to certify that this dissertation titled "A New Historicist Reading of Power Mechanism in Dystopian Novels: *The Fixed Period* by Anthony Trollope, *A Clockwork Orange* by Anthony Burgess, and *Never Let Me Go* by Kazuo Ishiguro" and prepared by Ecevit BEKLER meets with the committee's approval by majority as [Doctoral Dissertation] in the field of English Language and Literature following the successful defense of the dissertation conducted on 23.12.2019.

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Ecevit BEKLER

23.12.2019

ÖZ

BEKLER, Ecevit. Distopya Romanlarında Güç Mekanizmasının Yeni Tarihselciliğe Göre Okunması: Anthony Trollope'un *The Fixed Period*, Anthony Burgess'ın *A Clockwork Orange* ve Kazuo Ishiguro'nun *Never Let Me Go* Adlı Eserleri / Doktora Tezi, Ankara, 2019.

Anthony Trollope, Anthony Burgess ve Kazuo Ishiguro tarafından yazılan sırasıyla *The Fixed Period* (1882), *A Clockwork Orange* (1962) ve *Never Let Me Go* (2005) romanları Yeni Tarihselcilik teorisi kullanılarak incelenmiştir. Bu teori kullanılarak metin, yazarın hayatı ve her dönemin sosyal, kültürel ve politik koşulları arasındaki ilişki dikkatli bir çalışma ile ortaya çıkarılmıştır. Romanlar, kültürleri ve söylemlerinin metinsel ürünleri olarak dönemleri hakkında derin bilgi sağlar. *The Fixed Period*, *A Clockwork Orange* ve *Never Let Me Go*, sırasıyla sömürgecilik, gençlik suçları ve bilimsel söylemlerin ürünleridir. Bu çalışma, her bir romanın, dönemlerinin çağdaş ve önde gelen sosyal sorunlarını yansıttığını ortaya koymaktadır. Romanların distopik olması sosyal meselelerle ilgili endişeleri yansıtmaktadır. Çağdaş edebi metinler ve edebi olmayan metinler, her dönemin baskın ideolojisini bulmak için kullanılmıştır. Üç farklı dönemin kültürel ve entelektüel tarihini daha iyi anlamak için Stephen Greenblatt ve Michel Foucault'nun güç, ideoloji ve söylem hakkındaki teorileri ve argümanları toplumdaki güç mekanizmalarının işlevi konusunda temel alınmıştır. Bu tez, güç ilişkilerinin ve kontrol mekanizmalarının toplumlardaki sosyal ve kültürel değişimlere paralel olarak dönemden döneme değiştiğini göstermiştir. Günümüzde insanlar sadece doğaya değil aynı zamanda birbirine de hükmetmektedir. Bu çalışma, makineleşmenin, teknolojinin ve bilimin, insanların yaşam standartlarını arttırdığı ve toplumun refahına katkıda bulunduğunu ancak bu gelişmelerin daha fazla kontrol mekanizmalarının oluşmasına neden olduğunu da ortaya koymaktadır.

Anahtar Sözcükler: Distopya, Yeni Tarihselcilik, Anthony Trollope, Anthony Burgess, Kazuo Ishiguro

ABSTRACT

BEKLER, Ecevit. A New Historicist Reading of Power Mechanism in Dystopian Novels: *The Fixed Period* by Anthony Trollope, *A Clockwork Orange* by Anthony Burgess, and *Never Let Me Go* by Kazuo Ishiguro, Ph. D Dissertation, Ankara, 2019.

The Fixed Period (1882), *A Clockwork Orange* (1962) and *Never Let Me Go* (2005) written by Anthony Trollope, Anthony Burgess, and Kazuo Ishiguro, respectively have been analysed using the critical theory New Historicism. With the application of this theory, the relationship between the text, the biography of the author, and the social, cultural, and political conditions of each period have been revealed through a careful study. The novels provide profound information about their periods as textual products of their culture and discourse. *The Fixed Period*, *A Clockwork Orange*, and *Never Let Me Go* are products of colonial, juvenile delinquency, and scientific discourses respectively. This study reveals that each novel reflects the contemporary and foremost social issues of their periods. As dystopian novels, they reflect the anxieties regarding social issues. Contemporary literary texts and non-literary texts have been used in order to find out the dominant ideology of each period. To understand the cultural and intellectual history of three different periods better, Stephen Greenblatt's and Michel Foucault's theories and arguments about power, ideology, and discourse have been taken as basis regarding the function of power mechanisms that circulate throughout the society. The dissertation has shown that power relations and control mechanisms change from period to period in line with social and cultural changes in societies. Human beings not only dominated the nature but also each other. The dissertation puts forward that mechanisation, technology, and science all were thought to increase the life standards of people and contribute to the welfare of society. However, such developments contributed to the creation of more control mechanisms.

Keywords: Dystopia, New Historicism, Anthony Trollope, Anthony Burgess, Kazuo Ishiguro

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CONTENTS

INTRODUCTION

As the social structures of the societies change from period to period, the discourses change as well. This dissertation will interpret and discuss the main issue of power and how it functions in the novels *The Fixed Period* (1882), *A Clockwork Orange* (1962) and *Never Let Me Go* (2005) written by Anthony Trollope, Anthony Burgess, and Kazuo Ishiguro, respectively. The discussion will employ New Historicism since it explains socio-political power structures and deals with power relations. How power permeates ideas and beliefs of societies of different periods, how it is resisted, how it is subverted to be used to its own ends, and contained will be revealed through textual analysis using the theories of the American literary historian Stephen Greenblatt, and French historian and philosopher Michel Foucault.

The purpose of this dissertation is to reveal how discourses, power relations, and control mechanisms change from period to period. Using New Historicism and concepts related to power, discourse, ideology, discipline, and control, the dissertation will analyse how power mechanism shapes the lives of the individuals in the three chosen novels since each period has its own pervasive mode of power and discourse to create the individual. New historicism, which regards literary texts as having political functions, treats texts as strong formations of social, political, and cultural contexts of their periods. The purpose of using New Historicism as theory in this dissertation is to understand the cultural and intellectual history of the three different periods better.

New Historicism which first began to be used by Stephen Greenblatt in 1980s is a theory that is different from the history that reveals the past based only on official documents written by the authorities of the time. However, what is presented through New Historicism is based not only on literary texts but also on non-literary texts, Thus we learn about the prevailing ways of thinking of the period through them. The expression “textuality of history and historicity of textuality” by Louis Montrose (“Professing the Renaissance” 20) in New Historicism refers to the idea that history is based on texts and cannot be objective and that texts are written in a specific period

and they should be evaluated in relation to the conditions of the time in which they are written. Literary texts have always been affected by the author's life, the social, political, and economic conditions of their time. Literary texts, according to New Historicism, reflect the ideologies of their time.

While examining the novels, letters of Trollope, essays by the novelists, their biographies, autobiographies, interviews with them, essays written during the time of the novelists, newspapers, the works of the theorists, other literary texts reflecting the discourse and ideology of the time, and books of criticism of the novels written during their periods and conditions of the periods will be analysed and thus the ideology of the time will be revealed to help the researcher to see how the novel becomes a product of its time and how it subverts the prevailing ideology. Greenblatt states that the written word is self-consciously embedded in specific communities, life situations, structures of power (*Renaissance Self-Fashioning* 7). Literary texts along with non-literary texts are inseparable from the discourse and power mechanisms in which they are formed. Furthermore, power mechanism, an important element of New Historicism, is a very important factor in getting the societies to believe in what is true and what is not.

Power has existed starting from the creation of the world to the present and has been exercised in different forms. Societies have been shaped and reshaped with the use of power by individuals that make up their communities. Although it has various definitions, it may be basically defined as 'control over others' or 'influence' (Murphy 1082). While in the past, being powerful meant physically having power, today having the latest technological and scientific developments means *power*. Sociologically it is used in connection with the relation between human beings and it appears everywhere in the form of personal, collective, or state power. Although power may be used for the good of societies and individuals by keeping order and aiming at improvement in communities, sometimes it may be misused in order to suppress individuals in a society. Power and how it is exercised in societies in this regard is very important since lives are definitely shaped in accordance with the prevalent ideology. Furthermore, with its complex structure, it circulates among the individuals from the most ordinary ones to the ones ruling a country throughout a society.

Power and control mechanisms, when exerted on individuals at extreme levels, will rob them of their free will. Free will, however, will be of utmost importance for those who want to stand under the umbrella of individualism. Individualism is the belief that the rights and freedom of individual people are the most important rights in a society (Adrian-Vallance 781) and claims that an ideal society may best be achieved by recognizing and giving importance to the individual rights, and the rights of a group should not precede the rights of the individual. Collectivism, on the other hand, is described as any of several types of social organization in which the individual is seen as being subordinate to a social collectivity such as a state, a nation, a race, or a social class ("Collectivism"). In collectivism, the priority is given to the good of the society rather than the individual. The interests of the individuals are seen as subordinate to the interest of the society in general. Regulations and laws are made to serve the general will of the society. Individuals must obey the rules even if they suffer from the consequences. Collectivism holds the belief that the individual has limited freedom and as a result, what is done for the good of the society is done by ignoring the needs of the individuals. Limitations of individualism are carried out through control mechanisms that exist in societies. The novels chosen for analysis in this dissertation are all dystopian, which means they deal with free will of the individuals.

Power relations exist both in utopias and dystopias and control mechanisms work effectively in both of them. However, in utopias at least a choice is put in front of the individuals while in dystopias free will is totally restricted. Oppression, lack of individual rights, surveillance for the purpose of control, and censorship are some of the common elements specific to dystopias. In communal societies, the interests of the society are above those of the individual since they share common religious or political elements. New historicism deals with power relations by claiming that power does not necessarily follow a hierarchical order but is omnipresent and complex. As power may directly come from a king, ruler, or president, it may come from individuals as well. New Historicism "privileges power relations as the most important context for texts of all kinds" (Brannigan 6).

According to New Historicism, power is maintained by different sources and institutions such as prisons, hospitals, and schools and it has existed in various forms.

Everybody participates in the sustenance of the existing power. Hence ideological systems and power relations of different periods that lead to a dystopian world in order to create a social order will be pinpointed to touch upon the differences between the periods since dominant ideologies change as well as the time. The ideology of the dominant power enforces the individuals to choose a specific kind of life. The chosen novels are the ideological products of the nineteenth, twentieth, and twenty first centuries and although the main character(s) in the novels have different expectations from life, they have to conform to the society and its rules determined by the authorities.

With the Age of Reason both in the seventeenth and eighteenth centuries, the purpose was to advance science and liberate human beings by providing them with anything that nature could offer for their happiness and comfort. However, social and scientific developments, starting from the Age of Reason, created more control mechanisms resulting in an enslaving effect rather than a liberating one. "… [S]cience has been linked to utopian thinking since the very beginnings of modern science in the seventeenth century" (Booker, *The Dystopian Impulse in Modern Literature* 5). It is since then that science, which was once regarded as a means of creating ideal worlds or utopias, has been used as a means of power to control subjects, which has contributed to the increasing number of dystopian novels. Knowledge shaped as a result of scientific progress has brought systematic control of individuals especially since the Age of Reason.

Knowledge, as a control mechanism, serves the purposes of the power holders, in other words the authorities that shape and direct the thoughts and lives of the individuals, in a given society. Changing power relations in parallel with technological and cultural changes from period to period create subjects dominated in different ways specific to their periods. Nineteenth century in this regard is important since "… by the end of the century science and technology had become symbols not only of human capability, but of human weakness and limitation" (Booker, *The Dystopian Impulse in Modern Literature* 6).

The chosen novels for this dissertation are all dystopian, which means they are reflecting social and political concerns of their times by using near or distant future through defamiliarization. As dystopian novels, they are portraying their contemporary issues in somewhat exaggerated forms in fiction. They all deal with the practices of the power-holders, ethicality, individualism, freedom of choice, and how the behaviours of the subjects are manipulated in order to create ideal docile bodies of power. Furthermore, approaches regarding finding solutions to the anxieties of the contemporary issues projected in these three dystopian novels differ from each other. The anxieties and concerns belonging to each period require using different social control mechanisms and power functioning differently in each of the period. Considering the increasing number of dystopian novels starting especially from the nineteenth century, these three novels also confirm the theories of New Historicist critics and Foucault that the more knowledge-based societies we have, the more mind control and docile bodies we will have.

The authorities mentioned in the chosen novels try to create a society in which the welfare is expected to be established by getting the individuals to be submissive, obedient, and to lead a life according to the rules and social norms rather than creating a whole society with the basic tenets of humane values such as respect, empathy, love, and happiness. As a result, instead of creating an ideal society, they create a nightmarish society by sacrificing individualism for the good of collectivism and dystopia takes place of utopia. Despite the well-intentioned objectives initiated by authorities in designing utopic societies, utopic engineering disregards individualism and humane values through various power mechanisms. In addition, this study intends, through new historicism and especially the concepts of Foucault, to examine the mechanisms of creating ideal worlds and their possible transformation into dystopias.

The analysis of dystopian novels is coherent with New Historicism. As a genre, dystopia itself has negative connotations and Booker claims that "modern social and cultural critics like Karl Marx, Friedrich Nietzsche, Sigmund Freud, Theodor Adorno, Walter Benjamin, Mikhail Bakhtin, Louis Althusser and Michel Foucault quite often show concerns that are highly reminiscent of those shown by writers of dystopian literature" (*Dystopian Literature* 11). This reveals that modernity, apart

from its many benefits for humanity, has laid the foundation of various control mechanisms which turned the aspirations of peoples towards creating a utopian world upside down.

Utopia, which is opposite of dystopia, is not a very new genre in literature. Starting from Plato's *The Republic* to the modern times it has evolved over time. Utopic purposes aim at eliminating the vices in the society in order to establish a world in which people live happily free of problems. However, whether the realization of the utopic world is possible or not is a matter still discussed in academic circles today. The novels *The Fixed Period*, *A Clockwork Orange* and *Never Let Me Go* that are going to be discussed in this dissertation will also reveal how power is used in these societies and how they develop into dystopias through various control mechanisms as the welfare of the individual is ignored. In the novels, there are individuals exposed to practices they do not want by the authorities and they lack free will, which means that individuals cannot act at their own discretion.

The three novels belonging to three different periods provide us with unique information regarding the characteristics of their time. They successfully depict the flaws of their periods and social concerns. Trollope lived in the Victorian Period and his novel bears very strong traces of the ideology of his time. It was a time for Britain to expand its territories to have colonies throughout the world. In *A Clockwork Orange*, written after two world wars that affected nations to a great extent, the prevailing ideology of 1960s and thereafter will be pinpointed. In the final novel *Never Let Me Go* that was written in 2005 we see cloned people raised to be organ donors for the persons from whose DNAs they were cloned. Thus, the novels characterize their periods with complex power relations.

Considering the time, it should be noted that the three novels have common points. *The Fixed Period* takes place in 1980, *A Clockwork Orange* takes place in the near future after 1962 which is 1970s or 1980s and *Never Let Me Go,* with a future projection embedded in a speculative past, goes back to 1990s. Ishiguro, however, unlike the writers of the two other novels, is not projecting but looking back. In this dissertation, the imaginative world of the novelists that was shaped with the conditions

of their contemporary period will be reflected as well. The functions and the changing nature of power will be put forward in all three novels since they reflect different periods regarding socio-political and cultural environment. In the light of this information, the social control mechanisms that were effective during the eras in which the novels were written will be analysed to see their effects on the novels' fictions and the relation between the social, cultural, political, and economic conditions of 1880s, 1960s, 2000s. Through New Historicism the characteristics of the three different periods will be reinterpreted for the dystopian novels and the reciprocal relation of the text and the context will be revealed.

The Fixed Period, which is set in 1980, is about John Neverbend, the first president of a fictional island called Britannula. John Neverbend, along with a group of people, have moved from New Zealand to set up their own country on an island to declare their independence from the British Empire. Thinking that the old people will be a burden for the economy of the country, Neverbend, along with his supporters in the parliament, introduces a new law which requires forced euthanasia for those who reach the age of sixty-seven. They will initially be sent to a college, where they will prepare for death and then will be cremated. Thus, the economy and the welfare of the society will be kept at an ideal level. Towards the end of the novel, as a result of resistance of some people against the law and asking for help from the British to prevent the execution of the law, the British arrive in Britannula and assign their own governor there.

Although according to many critics what Trollope envisioned was a consequence of his advancing old age, it is a high probability that he made his statement under the effects of the conditions in the society he lived in. Compared to the previous centuries the life-expectancy was increased. That was clearly seen in marriages towards the late Victorian Period too. "Due to falling adult mortality rates, marriages began to last longer in the eighteenth and nineteenth centuries, and by the 1880s, only about one-third of marriages ended before twenty-five years" (Heath 132). The historicity of the text is clearly seen in the novel. The Late Victorian Period, because of fast industrial development, scientific developments and better health

conditions compared to previous periods saw a high life-expectancy rate. This would, however, cause an increase in the number of the elderly people.

The second novel to be discussed in this dissertation is *A Clockwork Orange*, one of the novels written by Anthony Burgess. It tells about the violent British youth in a near future. The fifteen-year old Alex narrates his story using Nadsat language, which is a blend of Russian and Cockney English. The protagonist Alex spends most of his time in Korova Milkbar and leads his gang, consisting of teenagers like himself, in committing crimes, murdering, robbery, and rapes. According to the authorities, the youth crime is an obstacle to having an ideal society. However, the purpose of the authorities in creating an ideal society by initiating Ludovico's Technique to rehabilitate the prisoners through conditioning will prevent the young for making their own choice in life.

The 1960s were the years especially for many young people to rebel against the authorities. Teenagers used drugs and sex was a part of life for many. "...the daily newspapers were monotonously bewailing the rise of mass delinquency, as the postwar Teddy Boys diverged and multiplied into the Mods and the Rockers (who would later devolve into the Hippies and the Skinheads)" (Amis "Foreword" *A Clockwork Orange* x). The novel carries strong traces of the rebellious youth culture in Britain. The effects of social life and state control are clearly seen on the youth mentioned in Burgess' novel. Burgess was affected by the youth he saw both in his country and in Russia and by Huxley in using control mechanisms. "From Huxley he learned about the emerging technologies of behaviour modification, brainwashing and chemical persuasion" (Biswell "Introduction" *A Clockwork Orange* xix).

Never Let Me Go, published in 2005, is the last dystopian novel to be studied in the dissertation. It is considered as one of the best novels by Ishiguro, the winner of the Nobel Prize in Literature in 2017. Kate, the major character of the novel, tells about her story retrospectively about Hailsham, where she spent her childhood with Ruth and Tommy, two of her best friends. Their school is one that gives importance to arts and the creative activities. At the beginning of the novel, the students at Hailsham do not know that they are clones and their organs will be donated to their owners or

models who completely resemble them. In this novel, the authorities try to create a utopian world by replacing the organs of the cloned people with the objective of lengthening the life span of some other people. However, the organ donors that are raised for the normal wealthy people have the same feelings and souls that normal human beings have as shown in the case of love affair between Ruth and Tommy. The aim of creating a utopian world through extending the life duration of the wealthy people results in dystopia for the cloned people. The famous British novelist Kazuo Ishiguro, like all people affected by the world they live in, in one of his conversations about *Never Let Me Go,* told that he already wanted to write about a group of students and when he heard about a discussion on the radio about advances in biotechnology, he decided to merge this with the plot of his novel. He adds that the novel offers a version of Britain that might have existed by the late twentieth century even if just one or two things had gone differently on the scientific front (BookBrowse).

In *Never Let Me Go* a group of young people are destined to extend the life of some other people who are wealthy and in need of organs especially because of diseases such as cancer. The life span of these clones ends as soon as they *complete* (die) because of donating their vital organs one by one. Becoming organ donors is not a voluntary action for them but a compulsory one since they were raised solely for the purpose of providing organs for their *possibles,* who are normal human beings. In this respect, it can be said that life is fixed for the donors in *Never Let Me Go* as in the novel *The Fixed Period*, in which the president of Britannula makes a law in the parliament that will end the life of those who will be sixty-seven through euthanasia in order to increase the welfare in the society. In *A Clockwork Orange* the power holders try to create an ideal society by applying Ludovico's Technique, which is an aversion therapy for conditioning, to rehabilitate violent persons so that they are accepted as normal in the society.

The dissertation will be divided into six chapters. Chapter I will discuss the definition of utopia, its development, the changes that both utopias and dystopias have undergone in history, and power mechanism that occupies an important place in utopias and dystopias. Chapter II will set out the theoretical framework of the dissertation and explain the concept of power, the theory of New Historicism and the

ideas of its leading theorists and practitioners, especially Stephen Greenblatt and Michel Foucault. Chapter III, Chapter IV, and Chapter V will focus on the New Historicist reading of the three novels starting with Anthony Trollope's *The Fixed Period*, Anthony Burgess' *A Clockwork Orange*, and Kazuo Ishiguro's *Never Let Me Go,* respectively since New Historicist reading of the novels is done both to understand the ideologies of three different periods and to explain the power mechanisms operating in the three novels, which will serve to the purpose of this dissertation . As the chapters are analysed within the framework of New Historicism and mainly Foucauldian theories, information about the historical background of the nineteenth, twentieth, and twenty first century England will be given in order to explain the reflection of socio-cultural conditions in the novels. In the conclusion part, a summary of the important points discussed in previous chapters along with other findings will be given and it will be argued that the new historicist reading of the novel shows that power mechanisms vary and function differently in each period.

CHAPTER ONE

1. Utopia and Dystopia

Utopia and dystopia, which derived from the former, are not the same as science fiction since they criticize the flaws of their societies socially and politically. New Historicism, the theory that is going to be applied to the chosen novels for this dissertation, shares similarities with dystopian fiction. New Historicism does not see a potential for change since subversion is contained by the powerful discourse. Claiming that dystopian fiction is more like the projects of social and cultural critics Nietzsche, Freud, Bakhtin, Adorno, Foucault, Althusser, and many others, Booker states that the turn toward dystopian modes in modern literature parallels the rather dark turn taken by a great deal of modern cultural criticism (*Dystopian Literature* 4). The critics mentioned above rejected and questioned the already established theories regarding the concepts and functions of culture, history, language, psychology, and so on. Instead, they reinterpreted them. Theoretical works produced by them created a sense of intellectual pessimism in the twentieth century. Considering all these, it will be beneficial to go to the root of utopia to understand its evolution into dystopia and to comprehend the control mechanisms that exist in them.

The aspirations of living a better life rather than the life presented by the existing system have always existed and these aspirations have revealed themselves in novels that are called utopian, the first of which is "Utopia" written by Thomas More in 1516. The Greek origin of the word means an imaginary perfect world where everyone is happy and no one suffers (Murphy 1520). "The word *utopia* or *outopia* was derived from Greek and means "no (or not) place" (*u* or *ou,* no, not; *topos,* place). Thomas More (1478–1535), inventor of the word, punned on *eutopia,* or good place" (Claeys and Sargent 1). However, the concept of an ideal state goes back to Plato's *The Republic* in the ancient times. Different utopias have been written since then.

The place depicted in utopias (eutopias) is an imaginary one with people living in happiness and prosperity. Utopian society is a society that tries to establish the best system and living conditions for its people and while doing that it justifies its rules and

control mechanisms against the present order in the society. Utopias are written as a reaction against the present order of the society because of social, political, or economic conditions that exist and lead the individuals to pessimism. Although the search for a perfect world may not be possible, (u)topia, meaning no place, has always been attractive since it represents a world without troubles and anxieties. The worse the world is, the more aspirations there are for this fictional place. Utopia may be seen as "a kind of reaction to an undesirable present and an aspiration to overcome all difficulties by the imagination of possible alternatives" (Ruyer qtd. in Vieira 7).

Writers of utopian works, whether fictional or non-fictional, have tried to create an alternative to their contemporary world. Although Plato's *Republic* is referenced as the original utopian work, the origin of utopia is even older and more comprehensive than that. "[The first eutopias] have various labels—golden ages, Arcadias, earthly paradises, fortunate isles, isles of the blest. The most famous depiction of a golden age in the past is that of Hesiod, who invented the image as a contrast to the horrors of his own time" (Claeys and Sargent 2,7).

Human beings, having a desire to create a better world than the present one, have written utopias in which they have given the message that they can shape their own destiny. Mythological works created in Ancient Greek served this purpose. The Greek poet Hesiod, who wrote his poem *Works and Days* more than two thousand years ago, was longing for a society that was in peace and prosperous. He mentions the five stages that the human beings have passed through: The Golden Age, The Silver Age, The Bronze Age, Age of Heroes, and The Iron Age. The men, who were mortals, lived with gods in The Golden Age: "Like gods they lived, with carefree heart, remote from suffering (Hesiod 60)".

Almost all religions in the world have stories with utopic content. What we call utopian elements are found in Christianity, especially in the book of Genesis given at the beginning of the Bible. According to this story of creation, God creates Adam and Eve and provides them with the best of everything that can ever be imagined. This is paradise, this is the Garden of Eden. Here Adam and Eve live a perfect life which can be considered a utopian lifestyle. However, in Genesis 3, Eve, seduced by serpent, eats

the forbidden fruit and gives it to her husband Adam as well (*Holy Bible-Old Testament* 8) thus violating the rule for not eating the fruit from the tree in the middle of the garden. They are punished by God by being banished from Eden to live on earth that is full of challenges and serves as dystopia both for Adam and Eve. According to the Christian religion, this dystopic lifestyle will continue since human beings are corrupted and sinful and they will have their utopia when Jesus Christ returns to earth, known as the second coming.

Eclogue IV, the Messianic Eclogue written by the Roman poet Virgil (70-19 BC), is considered one of the important classical utopias. In an attempt to revive the soul of the Golden Age, Virgil projects a future that will bring prosperity and peace: "The voyager will cease to vex the sea / Nor ships of pinewood longer serve in traffic, / For every fruit shall grow in every land" (Mayor et al. 7). *The Deipnosophists* or *The Banquet of the Learned* that was written by the Greek writer Athenaeus is another classical utopia, in which a great amount of discussion is given to food and Telecleides, a comic poet, implies that the Golden Age did not exist but it may only after hard work in order to lead a prosperous life (Athenaeus 421-422).

It is when present life conditions do not satisfy people that they have aspirations toward an ideal world with harmony and better conditions. Dreaming of utopic worlds dates back to the beginning of human history. The ancient cultures' utopic dreaming has given place to a more concrete form of utopia. In Plato's *The Republic,* a better imaginary alternative world was created against the contemporary world of Plato. Although it was written around 380 BC, it is an important literary work regarding what kinds of characteristics that a state should have. Given in the dialogue form and having Socrates, the teacher of Plato, as the main character, *The Republic* implies that the ideal state should have four virtues: "wisdom, courage, self-discipline", and "justice" (Ferrari and Griffit 127).

The purpose of utopia is to create a better society than the contemporary one. However, the utopic purposes that try to achieve a prosperous and wealthy society with free-willed individuals may instead create conditions that lead to dystopic lifestyles since in all communities, different forms of rules are in practice to have stability or

prevent any actions against the order or regime. In *The Republic* Plato emphasizes a just society and tries to find the definition of *justice* in dialogues making Socrates his mouthpiece. According to him, the king must be a philosopher to rule his state fairly. Although the book intends to create a society much better than Plato's contemporary government, it creates a society divided into three classes: the money-making (producers such as farmers), auxiliary (warriors), and guardian classes (rulers) (*The Republic of Plato* 113).

Although the above mentioned literary works serve as precursors of utopia, it is with Thomas More's literary work titled *Utopia* that the works offering an ideal world to live in as an alternative to the real world have been called utopian literary works. More criticizes the defective aspects of his society. His *Utopia*, creates an imaginary society whose system seems to be working in the best way. The share of the jobs, civil or community services are done in harmony, the justice system is fair, and individuals are satisfied to be a member of the society. Actually, the aspirations for creating a better world had existed long before, which probably started with oral tradition of storytelling. The reason of creating a prosperous, happy, and harmonious society has reflected the aspirations of the writers like More, who was executed by King Henry VIII because of not approving the king's marriage to Anne Boleyn as he was deeply bound to the strict Catholic doctrines and stood against the religious practices of the king. In his *Utopia*, More creates an egalitarian society with no classes, no private properties, no crimes, no wars. Raphael, the traveller, has left the Utopia island, where he was delighted with the people living there, just because he wants to tell the Europeans about "this new world" (48). Although there are practices for the good of the whole society such as tolerance towards all religions, the control mechanisms in that utopian society limit the freedom to some extent. "If any man has a mind to travel… he may freely do it, with his father's permission and his wife's consent; but when he comes into any of the country houses, if he expects to be entertained by them, he must labour with them and conform to their rules" (More 76). The utopic societies must have rules in order to keep the social control mechanisms effective. Regarding marriage, their women and men cannot marry before eighteen and

twenty-two, respectively (More 104). Any attempt to marry before these determined ages will be punished severely. The adulterer and the adulteress are made slaves.

Looking at these utopias written in the past from today's perspective, one will probably reach the conclusion that they contain anti-democratic elements that may not satisfy all individuals living in a society. Compared to Plato's utopia, More's may be a better projected one since it is a classless society. In both utopian works punishment is conducted or suggested in different ways. This reveals that each author, with his imagination world, created a world that would be utopian compared to their contemporary worlds.

Rather than creating an ideal society for all individuals, a collectivist approach is assumed and one's utopia becomes the other's dystopia. According to J.C. Davis the utopian mode is one which accepts deficiencies in men and nature and strives to contain and condition them through organisational controls and sanctions (qtd. in Sargent 13). There were few utopias published after More's *Utopia* in the 16th century and since Christianity had a great effect in that century, such novels contained religious elements to a great extent.

The City of the Sun (1602) written by the Italian philosopher and writer Tommaso Campanella is another utopian novel that is worth mentioning. All information about this land is provided by a Genoese sea captain to a grandmaster of the knights hospitallers in a dialogue form. *The City of the Sun* has its own specific rules and manner of administration. The great ruler, who is called Hoh is head over all, in temporal and spiritual matters, and all business and lawsuits are settled by him, as the supreme authority. The punishment system naturally exists in *The City of the Sun* as well. "When there is a case in which great injury has been done, it is punished with death, and they repay an eye with an eye, a nose for a nose, a tooth for a tooth, and so on, according to the law of retaliation" (Campanella 58). It is the duty of the superior magistrates to pardon sins (Campanella 62).

Campanella was inspired by More while writing his novel *The City of the Sun*. As in More's *Utopia*, the people of Campanella's utopia share everything with the

sense of commonwealth. The meals are eaten together, all the items and belongings of the people are for common purpose. However, the administration in *The City of the Sun* is not as democratic as the one in *Utopia*. The chief priest, who is called Hoh or Metaphysic, is head of the state. However, in More's utopia the state is secular, welcoming all types of religions. The control mechanism in the city is dependent on Hoh with an absolute power since nobody can oppose him. Campanella is under the influence of Plato in some aspects. The people of *The City of the Sun* like wars unlike the people in *Utopia*. The other similarity between Plato and Campanella is that by removing monogamy, Campanella advocates the use of women and children as common property. The marriage issue is arranged not according to the will of the individual but for the good of the society, which ignores the free will of the individuals.

The effects of the Renaissance, which was a brilliant period in discoveries, science, arts, culture, politics, and individualism pioneered by figures such as Leonardo Da Vinci, Michelangelo, and the Medici family, were seen and felt in utopian novels to be written in following centuries. Bacon's *New Atlantis* written in 1626 is just one of them. *The New Atlantis*, which was published in 1627, takes its name from Plato's happy Atlantis island in *Timaeus and Critias* written in about 360 B.C. Critias, one of the four people having dialogues in the book, tells about Atlantis, the city of high civilization belonging to the golden age. "Once upon a time, the gods divided the whole earth among themselves, region by region. There were no disputes involved" (*Timaeus and Critias* 106).

Unlike *Utopia* by More, there are not a variety of religions in *The New Atlantis*. Bacon emphasizes that the people of this island are Christian and uses Christianity as the main religion of the island. Bacon, however, does not have the ideal of forming a politically and socially perfect community as More does in his novel but the primary purpose of Bacon is to improve the science as he thinks it is only this that will lead to the prosperity for everybody living in a society. In *The New Atlantis* the society is ruled by an oligarchy that consists of a group of intelligent people. The institution that is called Salomon's House is dedicated to the study of the works and creatures of God (Bacon 30). In *Utopia*, More tries to establish a society that pays attention to creating a more egalitarian community. Bacon, on the other hand, creates a society that is ruled

by a group of people that may be considered elite. Solomon's Temple becomes a centre of power for governing the people. In the eyes of Bacon power is to have a knowledgeable society.

Claeys and Sargent categorize the utopian genre according to its developmental stages, from its birth as a literary genre with More to the present since there are significant events that moulded this genre over the centuries. The authors mention four main historical stages for the utopian tradition:

> First, religious radicalism in the sixteenth and seventeenth centuries spawned a variety of egalitarian schemes … [and] would eventually give rise to socialism in the nineteenth century. Second, voyages of discovery from the sixteenth century on encouraged a heated debate over the virtues and vices of primitive peoples, their relation to pagan and Christian traditions… Third, scientific discovery and technological innovation from the seventeenth century on began to hold out the promise of an indefinite progress of the human species toward better health, a longer life, and the domination of nature in the interests of humankind. Twentieth-century science fiction emerges as the characteristic genre expressing both the hopes and fears of our own era. The modern dystopia crystallizes the anxieties that increasingly accompanied the onward march of progress. (Claeys and Sargent 3)

It was not until the end of the nineteenth century that the word "dystopia" appeared. Although it is known to have been first used by the famous British philosopher John Stuart Mill in a speech in the British Parliament with the intention of giving an opposite meaning to the word "utopia", in her Phd thesis titled *Utopianism in Eighteenth-Century Ireland*, Deirdre Ni Chuanacháin claims that she had noted the first usage of the word dystopia by Henry Lewis Younge (b. 1694) in his *Utopia: or Apollo's Golden Days* (Dublin: Ptd. By George Faulkner) in 1747 spelled as "dystopia" used as a clear negative contrast to utopia (Sargent 15). "Dystopia" can also be called *cacotopia*, *anti-utopia*, or *negative utopia*. The term is the opposite of the word "utopia" in that while utopias envisage a world in which all human beings are living in prosperity, without strict control of the rulers and the system, in dystopias the world envisaged is a brutal one either with the oppressive regimes, societies, or with diseases and natural disasters.

Utopia writers tend to create an alternative world portrayed better than their real world with the dream of solving the defective issues in their societies. However, dystopia writers create a world that is much worse than their real world giving the message and the warning that if the necessary steps or precautions are not taken, the world may turn into a hell. The individual rights are controlled and shaped by the authorities. The purpose of the governments in totalitarian regimes is thus to normalize the individual to save the interests of the regime. The normalized individual, who was once rebellious against the authority, now is pacified and begins to yield to the power of the authority.

The world depicted in dystopias is the one that serves as a warning to the contemporary issues of real society in which the writer normally expresses his anxieties. In dystopias, the authorities and the control mechanisms they use aim at creating obedient and loyal subjects. Through this way they can continue their system in spite of unhappiness of the individuals in their societies. The control mechanisms the authorities use are carried out through institutions such as schools, hospitals, temples, legal system and this way the identity of the individual is constructed. Various institutions, functioning in a systematic and well-organized manner, serve this purpose under the dominance of their authorities. The power relations in the society apply strict rules on subjects in order to create its so-called harmony in spite of various individuals with different ideals, worldviews, or aspirations for happiness. Collectivism reduces the individual identity to bodies or humanoid robots that are programmed to keep the running of the system. As a result of this, instead of a democratic system, a totalitarian system is built. The freedom of the individual is limited for the common benefit of the society. Today in the world, the totalitarian regimes have been making use of technological products and mass media with the purpose of propagating their ideas and control the masses.

Although the authorities in the novels *The Fixed Period*, *A Clockwork Orange* and *Never Let Me Go* try to create an ideal society, they create a society disregarding the demands of the individuals by sacrificing individualism for collectivism. The desired utopian societies turn into dystopian societies for the individuals. The problem of the nature of utopia is that utopian ideals require control mechanisms as well and as

a consequence, dystopian societies are formed, which makes it impossible to attain a perfect society. It can be said that utopias are inherently dystopian in that they also use control mechanisms in order to discipline the life of the individuals through laws and a set of specific rules. In other words, dystopia "is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society" (Gordin et al.1).

Satire is used as the basic element in dystopian novels. *Gulliver's Travels* (1726), written by Jonathan Swift, is a novel containing both utopian and dystopian elements as the narrator Lemuel Gulliver tells about his adventures in different fictional lands such as Lilliput, Blefescu, Brobdingnag, Laputa, and Houyhnhnms that have people and creatures of different sizes and characteristics specific to themselves. The British society with its faults and corruption is criticized. Both in the first type of utopias and dystopias the attempt of creating an alternative world, where the contemporary issues are dealt with in a satirical way, is observed. "…when our imaginative power was strictly limited by experience of our own worlds, we could make contact only with worlds closely akin to our own" (Jameson xii). As in More's *Utopia,* the attempt of creating an alternative world is observed in *Gulliver's Travels* too.

Mary Shelley's *Frankenstein* published in 1818 carries dystopian elements as well and it can be considered one of the first modern period dystopian novels. Regarding the monster created by Frankenstein, Claeys touches upon the effect of collectivisms on individuals. "The creature standing in part for the 'new man' of the revolutionary ideal, and also centrally focuses on the Godwinian (or Rousseauesque) theme of naturally virtuous individuals being corrupted by society" (Claeys, *The Cambridge Companion to Utopian Literature* 110).

The Industrial Revolution that started in England in the middle of eighteenth century and continued at the beginning of the Victorian Period brought fundamental changes to the social and working life for the British. "In England, the 1850s and 1860s were affluent decades for the middle classes" (Beaumont 12). Technological advances were thought to increase the welfare of the people but "[they] well illustrated Bacon's dictum that "knowledge is power" by providing concrete demonstrations of the

amazing capabilities of the human mind to understand, dominate, and control nature—but these same advances were dominating and controlling people as well" (Booker, *The Dystopian Impulse in Modern Literature* 6). The traditional and religious values, life styles changed to a great extent, and towards the end of the Victorian Period the positive atmosphere changed towards a negative direction. This was reflected in utopian novels as well. "The dawn of evolutionary utopianism which found its masterpieces in Well's *Time Machine* and Olaf Stapledon'd *Last and First Men* opened a new chapter in the modes of expression in utopian fiction" (Somay 44-45). Rather than the parallel worlds created both in *Utopia* of More and *Gulliver's Travels* of Swift, later period dystopian novels tended to create future worlds.

Nineteenth-century witnessed the scientific developments and imperial expansion. This is a century that contributes to both towards the welfare of the British society and paving the road to a nightmarish society with new control mechanisms. "For example, mechanization plays an important role in the industrial efficiency of the socialistic utopia of Edward Bellamy's *Looking Backward* (1888), but in Samuel Butler's *Erewhon* (1872) machines have been banished together because of their tendency to tyrannize the men who made them" (Booker, *The Dystopian Impulse in Modern Literature* 6). The latter novel is a fictional work criticising Victorian Period. There were some other important dystopian novels written in that period. *The Battle of Dorking: Reminiscences of a Volunteer,* written by George Tomkyns Chesney and published in 1871 tells about the invasion of Britain and thus opens a new era for fictional works telling about invasions. *The Coming Race*, whose author is Edward Bulwer-Lytton, is another dystopian novel written in the same year. In that novel, the government of the society that lives beneath the earth makes people believe that they live in a utopian society. The fictional works written in that period showed that optimism of The Victorian Period was replaced by a future of uncertainty. Booker expresses that it is thus in the course of the nineteenth century-in which technological utopianism reached its peak-that dystopian literature becomes an important and identifiable cultural force and by the time Newtonian science reached its zenith in the nineteenth century (along with the imperialism and capitalism that it had helped to produce), scientific discoveries were already beginning to undermine the unlimited

faith in the power of science that had been growing during the two previous centuries (Booker, *Dystopian Literature* 5-6).

While categorizing the novels, some may be classified as utopian, dystopian, science fiction or both as science fiction and dystopian. However, Claeys differentiates dystopian fiction from science fiction by stating that dystopia portrays feasible negative visions of social and political development, cast principally in fictional form, and that by "feasible" what is implied is that no extraordinary or utterly unrealistic features dominate the narrative. He gives the example of *The War of the Worlds* (1898) by claiming that it is not a dystopia since 'Martians' belong not to the realm of dystopia but to that of science fiction:

> A voyage in a balloon in 1863 thus is not science fiction; a journey to the moon is. A voyage to another planet was science fiction in 1850 but will probably not be in 2020. Eugenic dystopias remain within the bounds of possibility. Conquest by alien beings, or robots, or the final calling of time by God at Judgment Day, may portray dystopic elements (as well as utopic, or both simultaneously). But texts portraying such events are not 'dystopias' as such. (Claeys, *The Cambridge Companion to Utopian Literature* 109)

Some novels such as *Time Machine*, written by the English writer H.G. Wells in 1895, can be regarded as both science fictional and dystopian in literature because of the elements they meld specific to both genres. The novel is one of the important dystopian novels that tells about the future. It is about time travel that takes the narrator to the year AD 802,701 and there the time traveller meets the Eloi, a peaceful people but weak in protecting themselves against the Morlocks, who prey on the Eloi to cover their need of meat. The Morlocks represent the working class living under the earth. Wells was affected by the conditions of his period in that until the Late Victorian Period capitalism was deeply established in the society. Beaumont expresses that *Time Machine* "is a dire warning to the bourgeoisie of what will happen to it if it does not implement minimal social reforms in the present – but one which, at the same time, takes fright at the deterrent image of the future that it flaunts" (Beaumont 5).

Although many science fictional works tended to have dystopian quality, there were still aspirations of creating a better world during this period. The ideal world in which people could live happily was portrayed in *News From Nowhere* (1890) written by William Morris, who depicts an industrial England with difficult life conditions transformed into a pastoral one. Yet, the developments that followed the Victorian Period would not offer a very optimistic world to the society.

The Industrial Revolution in England was expected to bring welfare and happiness for all of the society by improving the life conditions. However, with the two world wars in 1914 and 1939 in the twentieth century that followed the pessimism in the last period of the Victorian Era, peoples and the states that expected the technological progress would change everything for the better were disappointed. In *Civilization and Its Discontents* published in 1930, Freud expresses that man has taken great steps in knowledge of the natural sciences and technical application of them, and has established his dominion over nature in a way never before imagined. He emphasizes that mankind is proud of its exploits but is beginning to perceive that all this newly-won power over space and time, this conquest of the forces of nature, this fulfilment of age-old longings, has not increased the amount of pleasure they can obtain in life (Freud 13).

Twentieth century was a century of great changes regarding modernism and power struggle in the world. It was a result of mechanization and industrialization that some countries such as Germany wanted to expand their territories by invading the other countries. It is because of this that the twentieth century witnessed two great world wars and millions of deaths. Thus, the twentieth century prepared the ground for innumerable dystopian novels as a result of wars, economic crises, and social and political conditions.

At the dawn of the twentieth century the tendency in writing dystopian novels was towards political dystopian novels since totalitarian regimes were rising in the middle of Europe and in some other parts of the world. Scientific and technological innovations found their ways in dystopian novels too and such innovations were soon to be misused by the fictional totalitarian regimes representing the real ones in order

to control their societies completely rather than for the good of their own people. Such novels continued to be written before, during and after the two world wars. The process that led to the world wars and the destruction caused by these two wars was so huge that there was an increase in dystopian novels and a decrease in utopian novels as a result of the anxieties that were felt regarding a dark future. Therefore, it is not surprising that we have had more and more dystopian novels starting with the oppressive rulers like Hitler, Mussolini and Stalin who used oppression and systematic cruelties in their societies. Technological developments and innovations with dizzying speed, difficulties caused by the modern life, changes brought by science, climate change, overpopulation as well as suppression by totalitarian regimes are the commonly used themes for the dystopian novels of the twentieth century. The real world, with its problems and crisis that arose out of technology and industry, began to be represented with future distant lands through dystopias. Some of these novels such as H. G. Well's *Time Machine*, Aldous Huxley's *A Brave New World,* Orwell's *1984* (1948) were so popular that today they are still among novels that are widely read.

Yevgeny Zamyatin's dystopian novel *We*, published in 1924 in English is considered the first totalitarian novel and has some similarities with Orwell's *1984*. The story takes place in a very distant future in the world conquered by One State. All citizens are numbered and are called with numbers rather than their proper names. All citizens, along with the protagonist D-503 are watched by the secret police. They live in apartment buildings made of glass and their all activities are controlled by the state. The novels such as *We* project a dark world that may occur in the very near future. That is way it is not a coincidence that in the year 1925 the fascist regime in Italy reached the power. Dystopian novels such as *We* thus foresee the possible dangers for the humanity.

With the technological developments at the beginning of the twentieth century the purpose was to create an easy life for the humanity and thus lead them to have a prosperous life but what turned out to be was dystopia. One of the best examples of dystopian novels in this regard is *A Brave New World* published in 1932. It reflects the anxieties of a time during which mechanization and scientific developments reached a summit. The novel projects a dark future with a totalitarian state controlling its people

through science and technology. The freedom of the people is eliminated through conditioning. Creating five classes of people of different abilities during embryo stage under the titles Alpha, Beta, Gamma, Delta, and Epsilon determines the characteristics of the persons beforehand (Huxley 9).

Dystopian novels are a genre in which power relations, authority and control mechanisms are felt most. *The Aerodrome*, written by the British Rex Warner and published in 1941 was an example dystopian novel reflecting the anxieties regarding totalitarian regimes. The year 1948 witnessed the novel *1984* by the great British writer George Orwell. George Orwell, using his imagination blended with the realities he saw in his age and the experiences he had in Burma and the Spanish Civil War, wrote a novel in which there was a new world order with many social control mechanisms. His novel was a warning of totalitarian regimes such as Soviet Russia and Germany and the restrictions they imposed on their people. Today the novel *1984* is still one of the dystopian novels mentioned most since the future world that was thought to exist sometime in the future carries many characteristics that we have in ruling of some countries today. Since the totalitarian regime that is mentioned in the novel is always a possible one, the novel serves as a warning as well to all countries. The dystopian novels thus do not depict worlds that are not possible at all but worlds that are affected by the conditions of their periods during which the novels were written.

The novel *1984,* which presents a dystopian world in which everything, even the mind is controlled and freedom is limited to a very great extent, just goes beyond the limits of imagination with the actions of a totalitarian regime. However, what makes this novel interesting and still readable is that it contains truth to a certain extent. It is the truth presented to some extent in the novel which makes people and individuals living in the world have fears about their future. With the development of the latest technology today, different countries spy on their citizens or on the governmental authorities either of their countries or the other countries. Still in some countries with different regimes, people's private lives are violated in various ways. Even internet connection is limited or forbidden just to avoid the risks that may affect the ideology of the rulers. Although Orwell wrote his novel *1984* just a short period after the end of the World War, and the year 1984 was a year in which the world turned out to be a

better place contrary to the world he created in his novel, his novel is still read and admired by many people as it is related to reality to a certain degree.

In *1984,* Orwell gives place to language as well. Newspeak language, which is created by the Party, is used as an ideological instrument. In his essay "Politics and the English Language" Orwell conveys his ideas about the language and how it can be misused according to the aims and benefits of political parties. He gives the examples of the British rule in India, atom bombs dropped on Japan by the USA, and purges and deportations conducted by the Russians in order to consolidate their power and justify their actions by manipulating the language for their political aims:

> Defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets: this is called *pacification*. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called *transfer of population* or *rectification of frontiers*. People are imprisoned for years without trial or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called *elimination of unreliable elements*. Such phraseology is needed if one wants to name things without calling up mental pictures of them. (“Politics and the English Language” 2390)

In the following decades there were new dystopian novels dealing with issues from environmental problems to the negative effects of technology. Anthony Burgess wrote his *The Wanting Seed* in 1962, in the same year that his *A Clockwork Orange* was published. Both novels concentrate on freedoms that are limited to a great extent by the state. His former novel tells about a government that imposes infertility and homosexuality on its people in order to prevent the population increase.

Dystopian novels criticizing the fascist and communist countries gave way to many other dystopian novels of various topics in further years. Of course, the writer’s own experiences and environment were important elements on his/her imagination in creating the fiction in the novel. *High-rise* (1975) by J.G. Ballard is a novel portraying the effects of modern life on people. The residents of a high-rise building lead a luxurious life but then begin to get into troubles. They deal with each other and after some time stop going to work and live in the apartment building in a chaotic

environment. Ballard stresses the lack of social life caused by modern life in our world. Margaret Atwood's *The Handmaid's Tale* (1985) and many other dystopian novels appeared in bookshops.

Consumerism, technology and robots, a new order in the world, scientific developments were some common themes dealt with in dystopian novels towards the end of the twentieth century. The simple forms of electronic machines and computers were created in the middle of the twentieth century. The structure of DNA was unraveled by James Watson and Francis Crick in 1953 (Alberts et al. 192). The first heart transplantation was performed in 1967. Neil Armstrong and Buzz Aldrin landed on the moon in 1969. Towards the end of the century there were many dystopian novels released by many American novelists. *Euromancer* was written by William Gibson in 1984. In recent decades, dystopian stories have appeared a lot not only in novels but in movies too because of the widespread pessimism. *The Terminator* directed by James Cameron and released in 1984 was about a post-apocalyptic future from where a cyborg is sent to kill Sarah Connor, whose son will save the humanity against the machines. This movie is significant in that it reveals the possibility of robots' rejecting human control and establishing their own control mechanism by destroying human beings. *The Matrix*, another movie released in 1999, also tells about a dystopian future. *The Hunger Games* by Suzan Collins consists of three dystopian novels that take place in Panem. *Divergent trilogy* written by American novelist Veronica Roth is another trilogy of dystopian novels taking place in post-apocalyptic Chicago. As clearly seen from the examples given above, the themes of the dystopian novels have a close relation with the anxieties regarding the future of human beings. Dystopia is a literary genre where power and social control mechanisms are very clearly observed.

CHAPTER TWO

THEORETICAL FRAMEWORK OF THE RESEARCH

2.1. New Historicism

The three novels: *The Fixed Period*, *A Clockwork Orange*, and *Never Let Me Go* were selected for the study in this dissertation. According to New Historicism and the theories of Foucault, history is a series of ruptures and each period has its specific discourse and power mechanisms. Therefore, the discourses and power mechanisms to be mentioned in the following chapters differ from each other since they belong to the nineteenth, twentieth, and twenty first centuries. *The Fixed Period* is a product of imperial and colonial discourse. It portrays social issues such as colonization and aging within that discourse. Likewise, *A Clockwork Orange,* as a product of another discourse, deals with juvenile delinquency of 1960s, which was a serious problem not only in Britain but also in the world. The third novel *Never Let Me Go* deals with cloning, which is an important issue of its period. Revealing the horrible aspects of scientific progress, it is an important product of scientific discourse. The chosen novels are dystopian and each reflects the anxieties and concerns of its period clearly. In addition, power relations and control mechanisms are felt most in such dystopian novels. The literary theory New Historicism will be applied to understand the discourse of each period better.

New Historicism is a critical theory that seeks to understand how dominant power mechanisms in cultures are represented in texts belonging to a specific period and how these mechanisms change the course of the history. It claims that all human actions are based on power. New Historicism has been an influential literary criticism in literature in recent decades. It was influenced by the philosophy of Michel Foucault especially regarding power. Literature written down by authors contains details about power relations in society. The New Historicist seeks to comprehend which groups are struggling over power.

This literary theory appeared as a reaction against formalism, which aimed at dealing with the text in isolation without taking cultural and historical conditions into consideration. It studies the text along with other literary and non-literary texts that reflected the conditions, culture, ideology, and power relations of the period. However, Formalism deals with the formal features of a text. It is concerned with the definitions of the words, structures of the sentences, style, figures of speech, and so on. New Criticism, a type of Formalism, makes use of the strategy of *close reading*. New historicism is related to Poststructuralism as well. "… many new historicists make a further claim by arguing that even the poststructuralism to which it is indebted, especially deconstruction, can be as ahistorical as New Critical formalism. Sensing that…these new historicists follow Jameson's call, "always historicize" (Brook 184).

According to many critics, New Historicism was influenced by the "new left, cultural materialism, the crisis of 1968, post-modernist response to that crisis, post-structuralism as part of that response, and most particularly by the historiography of Michel Foucault" (Newton 153). New Historicism has used the French historian and philosopher Foucault's theories on power as one of the basic tenets. "Inspired by Michel Foucault's historical investigations of medical and penal institutions and his theoretical understanding of power, the New Historicists see the literary work as a vessel tossed in a social sea of competing interests, antagonistic values, and contradictions" (Greenblatt, *Introduction to Power of Forms* 2250).

New Historicism was introduced by American theorist and critic Stephen Greenblatt in the early 1980s. Greenblatt is renowned for his Shakespeare studies. His major works are *Renaissance Self-Fashioning: From More to Shakespeare* (1980), *Shakespearean Negotiations* (1988), *Representing the English Renaissance* (1988), *Learning to Curse* (1990), *Marvelous Possessions* (1991), and *Practicing New Historicism* (2000).

Questioning the unified and totalizing approaches of the traditional historicism, Greenblatt took a stance against making generalisations regarding the reading of the history. New Historicism does not deny that there were real events that took place in history. However, what tells us about the past are conveyed to us in written form and

they are subjective. History cannot easily be interpreted without considering details. Therefore, the relations between the author, text, and society is of utmost importance in interpreting the past. Literary texts, in this aspect, contribute to the dynamism of the relations in that network.

Reading the literary and non-literary texts of the period from a new perspective constitutes the spine of New Historicism and makes it different from old historicism, which claims to evaluate the text from an objective point of view. Old historicism puts forward the events of the past, simply the history to the background of the text. New Historicism, however gives the same importance to both history and the literary text. "Literature and history are therefore no longer in binary opposition" (Green and LeBihan 112). Bringing a sceptical point of the view to the events which took place in the past, New Historicism "privileges power relations as the most important context for texts of all kinds" (Brannigan 6), and thus differs from old historicism.

Rejecting seeing the literary texts autonomous, New Historicism requires making use of sociocultural context of a period since texts always interact with the cultures and ideologies in which they are created. In *Representing the English Renaissance,* Greenblatt, referring to the Renaissance texts, expresses that literature existed in that period, however, not in an autonomous aesthetic realm. Its boundary was contested and renegotiated. It needed a cultural environment to be produced:

> These contests and negotiations are all social; they do not occur in a private chamber of the artist's imagination, for that imagination, in its materials and resources and aspirations, is already a social construct. This does not mean that art can be reduced to social structures such as class, status, or kinship, any more than it can be simply collapsed into the material basis for its production and consumption. A culture's diverse social constructions are at once interconnected and differentiated, so that if, for example, a culturally dominant conception of social inequality shapes artistic representations, those representations have at the same time the power to constrain, shape, alter, and even resist the conception of social inequality. (*Representing the English Renaissance* vii-viii)

Greenblatt emphasizes the importance of texts that circulate in a society through exchange and negotiation and how they create a social synergy and contribute

to the construction of identity. In forming our identity, we are not completely free. We are bound to some criteria or regulations that encircle us and usually we are not aware of them since everything seems to be normal. Greenblatt discussed the principles of New Historicism in *Renaissance Self-Fashioning: From More to Shakespeare*. He uses the term *self-fashioning* to refer to the process of constructing identity by focusing on leading literary figures of the sixteenth century England during the Renaissance. He mentions a set of governing conditions common in self-fashioning according to acceptable standards. The noble men of the Renaissance were culturally expected to attire and behave according to the norms expected from them. They were bound to cultural codes that were effective on their lives. "…power lies in the ability to persuade people to behave according to certain rules and principles even though and precisely to the extent that they *do not* believe in them" (Robson 61).

Self-fashioning is something that occurs outside us with cultural forces or values. We are surrounded with control mechanisms that penetrate into the core of our soul. "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" (*Renaissance Self-Fashioning* 3-4). Regarding the place of the literature in these power relations, Greenblatt explains that literature functions in three interlocking ways: it displays the "behaviour" of its author, "the expression of the codes by which behavior is shaped, and as a reflection upon those codes" (*Renaissance Self-Fashioning* 4). The literary text also reflects the social and cultural values, and life experiences of the author. In addition, a literary work mentions and explain the control mechanisms which are regarded as "codes". Focusing on complex structure of power, Greenblatt suggests that self-fashioning takes place with submission to "an absolute power or authority". It requires an external force or power which may be "God, a sacred book, an institution such as church, court, colonial or military administration ..." (*Renaissance Self-Fashioning* 9).

In his epilogue to his *Renaissance Self-Fashioning: From More to Shakespeare*, Greenblatt expresses that during the composition of his book, initially he thought that the Renaissance middle-class and aristocratic males possessed a

shaping power but as his work progressed he had doubts about self-fashioning and found out that those human beings were the ideological products of the Renaissance within power relations :

> I perceived that fashioning oneself and being fashioned by cultural institutions – family, religion, state – were inseparably intertwined. In all my texts and documents, there were, so far as I could tell, no moments of pure, unfettered subjectivity; indeed, the human subject itself began to seem remarkably unfree, the ideological product of the relations of power in a particular society. (*Renaissance Self-Fashioning* 256)

Man takes part in the fashioning of his identity. Individuals are required to fashion themselves in accordance with tenets asserted by the discourses or ideologies. Anything they do or demand will take place within the framework of that discourse. Greenblatt cannot imagine an identity constructed without being affected socially and culturally of its period:

> Whenever I focused sharply upon a moment of apparently autonomous self-fashioning, I found not an epiphany of identity freely chosen but a cultural artifact. If there remained traces of free choice, the choice was among possibilities whose range was strictly delineated by the social and ideological system in force. (*Renaissance Self-Fashioning* 256)

New Historicism considers identity as culturally constructed. Robson states that Greenblatt would not accept the idea of an innate natural definition of the self, and even the freedom to choose as he recognizes that the sense that we shape our own identities may be an illusion. Nonetheless, it is an illusion in which we would like to believe (Robson 63-64). Greenblatt claims that the English Renaissance had its own ideological system and power mechanisms that required the individuals to fashion their identities within its own system. The individuals he analysed had identities moulded with the ideology of that historical moment. Language, defined by ideology, had a role in constructing identity.

Language is a part of forming identity since it is a tool that we use to negotiate and communicate with others. Language acquisition does not only take place between two persons. It requires contacting different people in a long time in a social

environment. Through this way it becomes a collective construction. Greenblatt states that as critics we need to "grasp more sensitively the consequences of this fact by investigating both the social presence to the world of the literary text and the social presence of the world in the literary text" (*Renaissance Self-Fashioning* 5). Language is not born out of nothing. It is not created in a vacuum but in a social environment within the network of complex power relations.

Greenblatt expresses that although Shakespeare is the embodiment of human freedom and fashioned the language to say anything he imagined, he was a subject with limits. "Though he lived his life as the bound subject of a monarch in a strictly hierarchical society that policed expression in speech and in print, he possessed what Hamlet calls a free soul" (*Shakespeares's Freedom* 1). Greenblatt comments that the word "free" used by Shakespeare in his work is "the opposite of confined, imprisoned, subjected, constrained, and afraid to speak out" (1). Nevertheless, he was living within cultural limits.

Catherine Gallagher, Louis Montrose, and Clifford Geertz are the other important figures in New Historicism. American literary theorist Louis Montrose introduced the concept of "the historicity of texts" and "the textuality of history" into New Historicism. Montrose explains:

> 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. By the textuality of history, I mean to suggest, firstly, that we can have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society in question-traces whose survival we cannot assume to be merely contingent but must rather presume to be at least partially consequent upon complex and subtle social processes of preservation and effacement; and secondly, that those textual traces are themselves subject to subsequent textual mediations when they are constructed as the "documents" upon which historians ground their own texts, called "histories". ("Professing the Renaissance" 20)

According to New Historicism, the ideology of the period during which a text is produced is reflected in the text itself. Hence, material documentation gains

importance since they are products of a specific period and created by the society of its time. "All texts, all documents, are representations of the beliefs, values and forms of power circulating in a society at a given time in specific circumstances, and therefore all texts of a given time are in some ways interconnecting and interactive" (Brannigan 132). New Historicism states that the work affects its period as well as it is affected by its period. Thus, it is vitally important to comprehend the cultural, social, and economic conditions of the period in order to bring new interpretations for the literary texts to reveal the ideology of the time that prevails over subjects.

Althusser's concept of ideology and constitution of social subjectivity by ideology have common points with New Historicism. Althusser, focusing on ideology, explains that the school (but also other State institutions like the Church, or other apparatuses like the Army) teaches 'know-how', but in forms which ensure *subjection to the ruling ideology* or the mastery of its 'practice' (Althusser 7). Such institutions require individuals to be brought up, educated, and trained in accordance with what the prevalent ideology demands.

Similarly, Greenblatt's *Renaissance Self-Fashioning from More to Shakespeare* claims that self-fashioning is not autonomous. "[It] is achieved in relation to something perceived as alien, strange, or hostile. This threatening Other—heretic, savage, witch, adulteress, traitor, Antichrist—must be discovered or invented in order to be attacked and destroyed" (*Renaissance Self-Fashioning* 9). The new control mechanisms of the early modern period took stance against old and medieval attitudes. However, identity formation in the Renaissance period needed an "other" in order to define itself in its struggle against the still active heretic, savage, witch, adulteress, traitor, Antichrist.

The scope of New Historicism is comprehensive since it deals with anthropology, cultural studies, sociology, economics, literature, and history. Therefore, the new historicist has to analyse various texts under this interdisciplinary umbrella. Thus, the full understanding of a literary text along with its context is rendered possible. New historicism not only deals with power relations of the rulers and their subjects but also of the whole society since power exercises in all layers of

the society affecting the position of the rulers as well. Power functions in a cultural milieu. It is culture that shapes how the writers think and write.

Culture is the core element in New Historicist studies. Greenblatt devised the name *cultural poetics* for his theory in order to draw attention to the relation between culture and literary works. Gallagher and Greenblatt state that when we take culture as text, we can conduct the literary analysis of it from a wider perspective since we will have lots of materials to make use of. We will not limit ourselves only with the major works that are accepted as the canon. Implying that New Historicism has brought a new dimension to literary criticism, Gallagher and Greenblatt express that noncanonical literary works along with non-literary texts have gained importance: "There has been in effect a social rebellion in the study of culture, so that figures hitherto kept outside the proper circles of interest…have now forced their way in, or rather have been invited in by our generation of critics" (*Practicing New Historicism* 9-10).

In *Practicing New Historicism*, Gallagher and Greenblatt emphasize the importance of anecdotes in reaching details about the complex power relations to understand the ideology of the time. Anecdotes are a devise to recreate the history:

> The anecdotes would open history, or place it askew, so that literary texts could find new points of insertion. Perhaps texts would even shed their singular categorical identities, their divisions into "literary" and "historical"; at the very least, "history" could be imagined as part of their contingency, a component of their time-bound materiality, an element of their unpredictability. Approached sideways, through the eccentric anecdote, 'history' would cease to be a way of stabilizing texts; it would instead become part of their enigmatic being. (*Practicing New Historicism* 51)

Since conditions differ from period to period, each period or era has its own exclusive social, political, and cultural atmosphere. All genres of literature are embedded in their discourse and ideology and they come to us as written texts. What we know about the past is the information we get through texts. In this regard, how the work reflects its period gains great importance. The text is affected by any kind of social developments or changes. It, however, affects its era by spreading the

information it contains along with its ideology. While doing the new historicist reading, a new historicist carefully scrutinizes the historical context of literary texts in order to find traces of culture, ideology, and struggles of power. However, the new historicists themselves are affected by their own time, which means when attributing meaning to the text, they will make their comments under the effect of the ideology of their time and personal experiences.

The new historicist is aware that they themselves, while analysing a literary text of the past along with non-literary documents, are biased as they are a product of a discourse. Thus, it is not possible for individuals to keep themselves away from their social, cultural, economic, or political climate, which is true for authors and historicists as well. As Abrams states: “New historicists acknowledge that they themselves, like all authors, are "subjectivities" that have been shaped and informed by the circumstances and discourses specific to their era…” (186). On the other hand, readers are likewise under the influence of the discourse of their era and will have expectations from the text accordingly. That’s why the meanings we attribute to the texts we analyse today are liable to somewhat different interpretations and meanings in the future. The cultural background and experiences of the new historicist are effective in reinterpreting the past. This means that meanings are not constant but they are flexible.

According to New Historicism, history is not a unitary past. The new historicist, along with literary sources, makes use of contemporary documents to understand the hidden assumptions, cultural biases, and moral values of the time. “New historicists are determinedly suspicious of unified, monolithic depictions of cultures or historical periods, insisting that there were countless Elizabethan world views but not a monolithic Elizabethan world picture” (*The Greenblatt Reader* 3). It is through this way the past is reinterpreted and reconstructed. Louis Montrose’s essay titled 'Eliza, Queene of Shepheardes' published in 1980 is regarded important since it shares common features with New Historicist reading. Montrose, who is accepted as one of the key figures of New Historicism today, focused on power relations within cultural context of Elizabethan era. “Elizabethan culture inherited and imported a richly heterogeneous pastoral tradition: pagan and biblical, satiric and romantic, rustic and courtly, religious and erotic” (“Eliza, Queene of Shepheardes” 166). He sought

sites of struggle to identify power holders. He expresses that pastoral images were grounded not only in literary history but also in contemporary religious and socio-economic experience and that they constitute one of the "symbolic formations" contributing to the establishment and continuity of the Elizabethan regime in a period of religious and socio-economic upheaval. He mentions how the royal image was constructed between Queen Elizabeth I and her subjects: “Royal pastoral was developed into a remarkably flexible cultural instrument for the mediation of power relations between Queen and subjects” (166).

New Historicism, standing against a universally accepted absolute truth, claims that the truth of the past can never be known since objective meaning is not possible. New Historicism asserts that there is no single interpretation or truth of history. “Truth, for many nineteenth-and twentieth-century philosophers, is no longer a stable category which is objectively knowable” (Brannigan 5). Eagleton, a critical theorist of Marxism, which shares some common tenets with New Historicism, states that historiography was a form of narration conditioned by the narrator's own prejudices and preoccupations, and there was no single determinable truth to any particular narrative or event, just a conflict of interpretations whose outcome was finally determined by power rather than truth (Eagleton 197).

Regarding *truth*, it can be said that truth needs to correspond with reality and it should not change even put in different situations. Furthermore, there must be a common sense for understanding it. Reality has been discussed by philosophers since ancient times. In eighteenth and nineteenth centuries, with the development of modern philosophy different theories have been developed regarding truth and reality. “Nietzsche, for instance, sees truth as a mobile army of metaphors, an image which sees truth operating not only as a flexible weapon defined by and acting in the interests of a ruling ideology, but also as a rhetorical rather than an empirical phenomenon” (Brannigan 5). New Historicism analyses and tries to seek meaning out of texts in order to understand the prevailing ideas of a specific period. It evaluates and reinterprets the past not merely based on facts or events but within the network of complex human reality embedded in power relations. Brannigan states that for critics such as Stephen Greenblatt or Alan Sinfield, literary texts are vehicles of power which act as useful

objects of study in that they contain the same potential for power and subversion as exist in society generally. Power depends upon subversive beliefs in order to reinforce its constructions of reality and normality (Brannigan 6,64).

New Historicism does not study only the powerful but also the marginalized groups, like female, people of different ethnicities, the mad, and so on: "[S]o much of the work in the new historicism has attempted to restore women, working people, and other marginal groups (although rarely, so far, black people) to the discussion of literary texts" (Fox-Genovese 217). Giving a voice to the suppressed and finding out the subversive voices of such characters are the basic tenets of this theory.

> [There is] a tendency…to recommend that the reader, even if against an author's intention, shift his or her sympathy from the dominant to the subversive characters in a literary work— from the magus Prospero, for example, in Shakespeare's *The Tempest,* to his brutish and rebellious slave Caliban, who is taken to represent the natives of the New World who are oppressed and enslaved by English and European invaders. (Abrams 75)

While interpreting a literary work, all conditions should be taken into consideration. The text, the author, the culture of the period must be the basic tenets in literary criticism.

> If interpretation limits itself to the behavior of the author, it becomes literary biography (in either a conventionally historical or psychoanalytic mode) and risks losing a sense of the larger networks of meaning in which both the author and his works participate. If, alternatively, literature is viewed exclusively as the expression of social rules and instructions, it risks being absorbed entirely into an ideological superstructure. (Greenblatt, *Renaissance Self-Fashioning* 4)

New Historicism attempts to inquire about the past with its discourse, culture, and power mechanisms that shaped the lives of people. By analysing texts of all kinds, the New Historicist reaches details about history as if having a live negotiation or meeting. In his seminal work *Shakespearean Negotiations,* Greenblatt starts the chapter by saying: "I began with the desire to speak to the dead" (1). The attempt to speak to the dead is initiated by the critic himself/herself "…for the dead had contrived

to leave textual traces of themselves, and those traces make themselves heard in the voices of the living" (1).

Power is pervasive and it is everywhere. This is the basic tenet accepted by all new historicists. The duty of a new historicist is to reveal the complex relations of power and expose it. Power relations are hidden in cultural milieu of a society. Literary and non-literary texts are invaluable sources for a new historicist to reinterpret the past from his/her world. Thus, the ideology of the past is clearly brought to the surface with this theory that sees history not as linear but as ruptures.

According to New Historicism "historical events are irrecoverably lost" (Barry 175). History is what we learn from texts and these texts pass through some elimination stages until they reach us. They may be written according to the subjective viewpoints of writers or new interpretations may be added. It is only through the texts that we can know about history. Thus, non-literary texts, along with literary texts, become significant. By evaluating different types of texts of contemporary periods, including the biographies and the autobiographies of writers, the prevailing ideology of the time can be pinpointed. The texts are affected by their historical moment. The societies arrange and organize them so the texts are passed on from generation to generation in narrative form. Thus, material documentation becomes a means of carrying the narrative to the present:

> …history is the work expended on material documentation (books, texts, accounts, registers, acts, buildings, institutions, laws, techniques, objects, customs, etc.) that exists, in every time and place, in every society, either in a spontaneous or in a consciously organized form. The document is not the fortunate tool of a history that is primarily and fundamentally memory; history is one way in which a society recognizes and develops a mass of documentation with which it is inextricably linked. (Foucault, *The Archaeology of Knowledge* 7)

Initially applied to literary texts of the Renaissance period, New Historicism has brought a new approach to both history and culture. The changing standards of different historical periods bring different interpretations to history and literary texts. In New Historicism the texts of the past are evaluated from the perspective of present

conditions. Thus, texts are reinterpreted from a subjective point of view and this interpretation is shaped according to the historical dynamics of the period.

American historian and literary critic Hayden White, who is known for his concept of metahistory, regards history writing in a similar way that new historicists look at history. Resembling history writing to narration, he claims that history writing cannot be devoid of judgments. He gives the years 1830-1870 as the period characterized by sustained debate over historical theory and by the consistent production of massive narrative accounts of past cultures and societies. Giving examples of four renowned historicists, he states that they composed their narrative accounts of the past. It was during the nineteenth century that discussion about how a realistic conception of history might be judged (White 39-40).

The literary theory that is close to New Historicism is Cultural Materialism, which also appeared in 1980s. New Historicism in its range of analysis shows some similarities with cultural materialism, which emerged in England. They both examine the relation between power relations and literary texts. Cultural materialism, which was developed in the UK by the neo-Marxist British Critic Raymond Williams shares many similarities as well as differences with its transatlantic counterpart New Historicism.

Both theories refuse to see history as providing facts. Instead they search for all types of texts in order to reveal the relation between history and text. For the critics of these theories “texts of all kinds are the vehicles of politics insofar as texts mediate the fabric of social, political and cultural formations” (Brannigan 3). Unlike other literary criticisms, both reject the universal significance of texts by claiming that texts are literary products of their own time. Although new historicism and cultural materialism have the same focus, there are significant differences between the two. While new historicism studies “the functions and representations of power”, cultural materialism concentrates on “defiance, subversion, dissidence, resistance”, and “political opposition” (Brannigan 108). They both explore the possibilities of subversion. New historicism focuses on how power functions in the past and the ‘very means by which power achieves its aims’. However, cultural materialism focuses on

'instability which can be its doing' (Brannigan 109). Examining the political struggles and focusing on the past and present, cultural materialism differs from new historicism that analyses the power relations in the past from the perspective of the present.

Greenblatt's *Invisible Bullets* (1988) is an important essay used in textual analysis in New Historicism. It covers Thomas Harriot's narrative about the natives in the New World and Shakespearean period drama. Drama and theatrical plays, and of course Shakespeare's plays, are seen as sites of struggle and a channel of power. *Invisible Bullets* tells about how the natives were made believe in the superiority of the Europeans and how they were subjugated with power mechanisms operating through ideology.

Two concepts that were introduced by Greenblatt in his essay *Invisible Bullets* as a means of control are "subversion"[1] and "containment"[2]. They began to be used in New Historicism as key elements for defining the complex power relations. Greenblatt here describes Thomas Harriot's report about the native Americans in the Colony of Virginia in 1586. Harriot was "the author of the first original book about the first English colony in America" (*The Greenblatt Reader* 121). Since Christianity meant civilization for the colonists, they tried to impose it to convert the Indians using subversion. Harriot, by getting the natives to believe in the superiority and divinity of the white through "a sense of religion as a set of beliefs manipulated by the subtlety of priests to help instil obedience and respect for authority" (*The Greenblatt Reader* 125) and the tools they brought along with themselves and convincing them that the diseases they brought from Europe with themselves could kill the natives, finally converted the Indians into Christianity. The Indians thus doubted their own religion and believed in Christian God and that they could die in case of resistance or disobedience. The colonists used subversion for their own insidious purposes. "For critics such as Stephen Greenblatt or Alan Sinfield, literary texts are vehicles of power which act as

[1] the process of trying to destroy the authority of a political, religious, etc. system by attacking it secretly or indirectly / an act of changing something to its opposite, especially when this challenges fixed ideas or expectations

[2] the act of keeping something under control so that it cannot spread in a harmful way / the act of keeping another country's power within limits so that it does not become too powerful

useful objects of study in that they contain the same potential for power and subversion as exist in society generally" (Brannigan 6).

Brannigan treats the concept of *power* as the most elusive term in the vocabulary of New Historicism and Cultural Materialism. It is used related with domination and resistance that saturate our social, political, and cultural relations. It is productive as well and that it hovers between being oppressive and being productive, and one of the most elusive aspects of it is that it seems to emanate from us, and to be applied to us (Brannigan 15). He adds that "whereas for New Historicism subversion is always contained by state power, Cultural Materialism is slightly more hopeful" as there is possibility of oppositional intervention in the system (10). This makes New Historicism pessimistic compared to Cultural Materialism.

New Historicism does not assert that there is no resistance at all. However, resistance itself is contained since within complex power relations any possible resistance is regulated or checked through self-regulation or by the society in which prevailing ideological system imposes its effect on the individual. New historicists believe that subversion is produced in the interest of power, which cannot prove its function without subversion.

The concepts mentioned above are important elements that both new historicism and cultural materialism deal with in texts. The former, within the framework of power relations, believes that subversion "is always produced to be contained within the text". The latter, however, seeks for subversion in order to "contest the meaning attributed to it by the dominant culture" (Brannigan 114). In a reactionary manner to the conservative texts that ignored the representations of "women, gay and lesbian sexualities, colonialism and social marginality", cultural materialism assumes a politically committed role, which can partly be seen in new historicism (Brannigan 116).

According to Cultural materialists "whatever the *textuality* of history, a culture and its literary products are always to an important degree conditioned by the real material forces and relations of production in their historical era" (Abrams 188). These

two literary criticisms deny the separation of history from the formation of the text. However, as the British critic Graham Holderness describes, cultural materialism is “a politicised form of historiography” (Barry 1995). Its insistence on an engagement with issues such as gender, race, class, sexuality distinguishes cultural materialism from New Historicism.

Culture and literature are inseparable in New Historicism. Human beings do not live isolated from each other. As social beings, they should interact with each other in a specific environment and time. It is under specific cultural norms and values that they grow up. The language they learn is shaped and formed through culture. The American anthropologist Clifford Geertz has made important contributions to New Historicism. "There is no such thing as a human nature independent of culture," Geertz writes, meaning by culture not primarily "complexes of concentrate behavior patterns-customs, usages, traditions, habit, clusters "-but rather "a set of control mechanisms-plans, recipes, rules, instructions ... -for the governing of behavior" (Greenblatt, *Renaissance Self-Fashioning* 3). In order to explain that human beings are cultural artifacts, Geertz analyses the example of a cathedral from a wider perspective:

> Chartres is made of stone and glass. But it is not just stone and glass; it is a cathedral, and not only a cathedral, but a particular cathedral built at a particular time by certain members of a particular society. To understand what it means, to perceive it for what it is, you need to know rather more than the generic properties of stone and glass and rather more than what is common to all cathedrals. You need to understand also-and, in my opinion, most critically-the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. It is no different with men: they, too, every last one of them, are cultural artifacts. (Geertz 50-51)

Geertz has introduced a different interpretation that is called ‘thick description’ to the analysis of culture. It was a term coined by the British philosopher Gilbert Ryle in the twentieth century. ‘Thick description’ requires a wider interpretation of the behaviors of human beings in a culture by considering the context:

> Thick description inspires interpretation and encourages the reader to look for meaningful exchanges where before there were only haphazard

> movements to be seen. Greater acuteness of historical perception is stimulated by the example of the coming to life of unreadable gestures in the alien culture whose vocabulary the investigative anthropologist learns to use. (Hamilton 157)

All individuals are born and raised in a specific culture and discourse. New Historicism claims that we cannot exceed the boundaries of our ideologies while reinterpreting the past. The meanings we attribute to the texts belonging to the past will somehow be loaded with different meanings by the historicists in the future.

In order to understand the ideas circulating in a historical moment, it is important to understand the biography of the writer and his personal experiences. That's why at the beginning of all chapters allocated for the analysis of the novels, the dissertation starts by giving the biographies of the authors in order to find traces of social, cultural, and political climate of their periods on their lives and how they are reflected in the novels.

2.2. Michel Foucault

This part of the dissertation analyses the French philosopher and theorist Michel Foucault's theories of power, discourse, control mechanism, discipline, and punishment in order to understand the complex power relations that exist in three different periods in the three dystopian novels to be analysed in the dissertation. "Foucault's daring analyses of modern society quite often shared a great deal with the social criticism embedded in dystopian literature" (Booker, *Dystopian Literature* 23). Control mechanisms that exist in dystopian novels are similar to those functioning in our modern world. Thus, Foucault's theories on functions of power on individuals will be foregrounded for the analysis of the chosen novels.

New Historicism is used to interpret material documents to understand how power holders in each period consolidate their power through discourses. In this theory it is the oppressive power that prevails ultimately and Foucault's theories dwell on the power mechanisms in operation. Foucault, one of the leading figures in different fields of social sciences such as history, sociology, and psychology, is known to be

associated with post-structuralism as well. With his works, he makes us see the subtle power relations that function in our modern world today. He helps us to understand the subject and agent relationship. His ideas were controversial to the established ones in society regarding sexuality, discipline, control mechanisms, and so on. As a modern philosopher of the twentieth century, he revolutionized the way we see reality. Thanks to him, we could develop a more profound vision for the network of power that functions in all societies.

Foucault, along with Greenblatt, Gallagher, and Montrose, is a leading figure in New Historicism. Foucault's theories especially regarding power have been very influential on the others since he brought what can be said an excellent interpretation for how power functions in a society in a specific time. He focuses on circulating synergy of power. Power is exercised in all layers of the society.

His seminal books are *Madness and Civilization: A History of Insanity in the Age of Reason* (1961)*, The Birth of the Clinic: An Archaeology of Medical Perception* (1963)*, The Order of Things* (1966)*, The Archaeology of Knowledge & The Discourse on Language* (1969)*, Discipline and Punish: The Birth of the Prison* (1975)*, The History of Sexuality* (1976)*,* and *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (1980)*.* As a modern philosopher he contributed a lot to the social sciences from the aspects of knowledge, discipline, and power. In his works, Foucault underlines the changing power relations in a society. His evaluation of history brought fundamental changes to historicism in that he did not see history within cause and effect relation but in ruptures having a different episteme, discourse, and power relation. "Foucault's emphasis on continual change arises from an intense sense of cultural crisis that might be termed "dystopian" more rightly utopian, embodying a fundamental suspicion of any and all idealized visions of society" (Booker, *Dystopian Literature* 25-26).

The words *discourse* and *power* will be worth mentioning here since they are commonly used by Foucault and the New Historicists. The word *discourse* had been used by linguists for decades to refer to a unit of language. Foucault brings a broader definition to the word by defining it as "produced by the group of signs, acts of

formulation" and "constituted by a group of sequences of signs, in so far as they are statements, that is, in so far as they can be assigned particular modalities of existence" (*The Archaeology of Knowledge* 107). He adds that he calls the law of such a series as *discursive formation* and it is the principle of dispersion and redistribution, not of formulations, not of sentences, not of propositions, but of statements. Hence, discourse can be defined as "the group of statements that belong to a single system of formation" and different types of discourses such as "clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse" can be mentioned (*The Archaeology of Knowledge* 107-108). In a broader sense, *discourse* is used to refer to the knowledge constructed in specific ways. Foucault regards discourse as a dynamic entity: "Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it" (*The History of Sexuality* I:101). In this case, all discourses mentioned above contain statements and texts and form their own language and knowledge. For the novels studied in this dissertation, some other discourses such as imperial discourse, colonial discourse, patriarchal discourse, discourse of juvenile delinquency, and scientific discourse can be mentioned as well. With all documents, authorities, subjects, statements, and language they form a specific system. "What defines the discourse as a discourse is the extent of their regularity and dispersion through society" (Brannigan 54).

From the ancient civilizations to modern times people have accumulated a lot of knowledge and passed them on the following generations. Foucault explains the term episteme in *The Order of Things* to refer to knowledge that belongs to a specific period of time. Definition and classification of knowledge is conducted differently in various societies. He divides the episteme into two groups: classical episteme that starts in the seventeenth century and the modern episteme which starts at the beginning of the nineteenth century (Foucault, *The Order of Things* xxiii-xxiv). The past is full of discourses and various ideas about world views. Episteme has a unifying system. Each specific era creates its own standards making use of binary oppositions. While reading the past, historicists are naturally under the influence of their modern episteme. In evaluating the past though literary or non-literary texts, the historicist cannot surpass his/her episteme, which renders objectivity impossible.

Foucault, as a historian in addition to being a philosopher, develops his own concept of history. He states that history means mass documentation developed by a society in a certain period of time and develops his theory about discontinuity of history. He uses the terms *ruptures* and *the new history,* to differentiate it from the old one (*Archaeology of Knowledge* 3-9). He uses the ruptures to refer to that have specific mode of ideas and power mechanisms. Foucault expresses that things we perceive, classify, describe are not the same in all eras. They are not fixed. They change forming its own system. Nietzsche has an important place in Foucault's modern philosophy. "Both Foucault and new historicism belong to this Nietzschean school of history, combining the philosophical interest in the definition of concepts and ideologies with the historical-anthropological interest in the social and cultural…" (Brannigan 46).

He reformulates the concept of power. He does not evaluate it from a Marxist perspective that assigns the power only to the authorities or rulers. Avoiding attributing a traditional point of view to it, "he was concerned to examine how power relations of inequality and oppression are created and maintained in more subtle and diffuse ways through ostensibly humane and freely adopted social practices" (McNay 2). According to Foucault power must be understood as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization. Power is also described as the process which, through ceaseless struggles and confrontations, transforms, strengthens, or reverses them. "Inspired by Michel Foucault's historical investigations…the New Historicists see the literary work as a vessel tossed in a social sea of competing interests, antagonistic values, and contradictions" (Greenblatt, *Introduction to Power of Forms* 2250). He further states that power is omnipresent and comes from everywhere. Having a different theory regarding power, Foucault provides us with a new concept of "power". He argues that it is not a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society. It is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away (*The History of Sexuality* I: 93-95).

Foucault, dwelling on the functions of power in modern societies today by making comparisons with previous centuries, states that the extent of power is so profound that [it] reaches into the very grain of individuals, touches their bodies and

inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives (*Power/Knowledge* 39). In modern times, it shapes attitudes, personalities, and the world view of the individuals. Power does not necessarily come from above. It is everywhere.

He does not regard power as completely repressive. It is productive as well since it has synergy. He states that power is insidious. Secrecy makes up an important part of power to operate since it is "indispensable to its operation" (*History of Sexuality* I:86). For him, power is inescapable. Humans, as social beings, live together. They cannot stand alone and thus they live in small groups, clans, or communities. Living together brings specific rules with itself and this requires making law and running them in larger societies. Power encircles us and as Foucault says, "…there is no escaping from power…" (I:82).

Foucault asserts that power does not only operate through repressive apparatuses but also by constructing norms of knowledge through which subjects modify their behaviours accordingly. He regards individuals controlled and monitored under the relation between power and knowledge. There is a strong relationship between knowledge and power. Knowledge and power go together. Foucault expresses that in the constitution of a field of knowledge the existence of power is a requirement. It is "power [that] produces knowledge" (*Discipline and Punish* 27). Knowledge, by gaining power, creates the truth. The knowledge we have in our world today leaves us no option rather than believe it. Power is related with resistance as well. With "Where there is power, there is resistance…" (*History of Sexuality* I:95), Foucault focuses on the mutual relationship between power and resistance. These are like conjoined twins in that one cannot stand all alone or exist as a separate entity.

In Marxist theory, power works for the interest of the dominant class. The lower class is repressed. However, in Foucault's concept of power, it is not solely a person or group responsible for the repression but the complex network of power in the society. According to Foucault, it is power that makes us conform to rules. Interestingly, it does not take place except us. We are a part of this mechanism. It is us

that make the cogs of the system work this way. It is power that produces marginalization, subversion and containment.

Giving information about changing periods and epochs along with classification of the marginalized such as mad people, Foucault expresses that "[by] a strange act of force, the classical age was to reduce to silence the madness whose voice the Renaissance had just liberated, but whose violence it had already tamed" (*Madness and Civilization* 38). Perceptions and cultural values, and of course labelling the marginalized differed from period to period. While madness was confined to special buildings in the classical age, in the Renaissance they were allowed to raise their voice by moving freely.

Foucault states that all the authorities, while controlling the individuals, use binary oppositions such as "mad/sane; dangerous/harmless; normal/abnormal" (*Discipline and Punish* 199) and decide for the status of the individuals. The forms of surveillance are determined within this relationship of binary oppositions.

He deals with sexuality starting from the seventeenth century and wonders why so many discussions have been produced about it in modern societies. He wonders about the effects of power generated for this issue and attempts to explain the regime of power-knowledge-pleasure triangle. The main issue for him is to see whether prohibitions or permissions are formulated and how sex is put into discourse. He expresses that his main concern will be to locate the forms of power, the channels it takes, and the discourses it permeates in order to reach the most tenuous and individual modes of behaviour (*History of Sexuality* I:11).

In *The History of Sexuality* he raises some questions regarding sexuality and the history of sexuality. Foucault states that sex has had changing circumstances from the past to present. In the Age of Reason discussion of it was not as common as it has been for the last three centuries. What is different today compared to the past on the issue of discussions about sex is that there is the variety and wide dispersion of devices for speaking about sex, "for listening, recording, transcribing, and redistributing what is said about it: around sex, a whole network of varying, specific, and coercive

transpositions into discourse" (*The History of Sexuality* I:25). Changing times and discourses transform our approach towards such issues. Sex is something freely spoken today especially in clinics, though it still differs from culture to culture.

He claims that in the eighteenth-century sex became a "police" matter-in the full and strict sense given the term at the time of collective and individual forces (*The History of Sexuality* I:24-25). He mentions that discourses about sexuality have been changed since the eighteenth and nineteenth centuries. Foucault suggests that control mechanisms have penetrated into our private life so deeply that even our sexuality, which is our privacy, is bound to the norms of the society we live in:

> Power is essentially what dictates its law to sex. Which means first of all that sex is placed by power in a binary system: licit and illicit, permitted and forbidden. Secondly, power prescribes an "order" for sex that operates at the same time as a form of intelligibility: sex is to be deciphered on the basis of its relation to the law. And finally, power acts by laying' down the rule: power's hold on sex is maintained through language, or rather through the act of discourse that creates, from the very fact that it is articulated, a rule of law. It speaks, and that is the rule. (*The History of Sexuality* I:83)

Foucault describes the effects of power in social life, from prisons to sexuality. Giving information about various discourses, he dwells on medical discourse since it plays an important role in our modern world. "It was in the name of medicine both that people came to inspect the layout of houses, and equally, that they classified individuals as insane, criminal, or sick" (*Power/Knowledge* 62). It is of course dominant actors such as states or authorities that try to take advantage of it. They may manipulate it for their own interests.

In studying power, Foucault states that human subject is equally placed within power relations. Giving examples regarding power struggles from everyday life such as opposition to the power of men over women, of parents over children, of psychiatry over the mentally ill, of medicine over the population, and of administration over the ways people live, he explains that "this form of power that applies itself to immediate everyday life categorizes the individual, marks him by his own individuality, attaches

him to his own identity, imposes a law of truth on him that he must recognize… It is a form of power that makes individuals subjects" (*Power* 331).

Foucault implies that as time passes, the power mechanisms also change and in the eighteenth century this new power type established itself in that era, and economic and political problems became its objects of knowledge and areas of control. Governments of that century were dealing with a new problem now: " 'population', with its specific phenomena and its peculiar variables: birth and death rates, life expectancy, fertility, state of health, frequency of illnesses, patterns of diet and habitation" (*History of Sexuality* I:25).

Focusing on the disciplinary form and circulation of power mechanism in *Discipline and Punish*, Foucault gives information about the prison of Mettray opened in 1840, and mentions how the inmates were organized and that they were trained and engineered into model regimes (293). Brannigan states that the prison is a place where various technologies of power are applied and technologies such as surveillance, training, assessment, information-gathering are applied on all individuals, on every aspect of society, and through these technologies fundamental power relations are established (Brannigan 51).

Foucault, in *Power*, mentions that a new political form of power has been continuously developing since the sixteenth century: the state. The state, he claims, is envisioned as a kind of political power that ignores individuals, looking only at the interests of the totality, or of a class or a group among the citizens. However, the state's power is both an individualizing and a totalizing form of power that can be called "pastoral power". He adds that Christianity postulates in principle that certain individuals can, by their religious quality, serve others not as princes, magistrates, prophets, fortune-tellers, benefactors, educationalists, and so on, but as pastors (*Power* 332-333).

Discipline is a control mechanism that regulates the behaviours of subjects in a society. It is realized through a complex system of surveillance. Discipline imposes specific norms on individuals. The normalisation process through discipline is a part

of power mechanism in modern societies. Institutions such as schools, prisons, hospitals all serve this purpose of surveillance in order to normalize the individuals according to determined criteria. Foucault has theories regarding discipline as a control mechanism by arguing that disciplines constitute a system of control in the production of discourse, fixing its limits through the action of an identity taking the form of a permanent reactivation of the rules (*The Archaeology of Knowledge* 224).

In his *Discipline and Punish*, which reflects changes in the penal system of the Western countries and their conditions today, Foucault mentions disciplinary institutions and their effects on individuals, gives information about the punishment system starting from the seventeenth century, and explains that public torture and execution was the most frequent form of punishment (32). He analyses different ways and technologies that have been used to control the body since "a body is docile that may be subjected, used, transformed and improved" (*Discipline and Punish* 136). "… the carceral society depicted in *Discipline and Punish* is in many ways a classic dystopian model. Finally, Foucault's various meditations on history…contain much of relevance to utopian and dystopian thought" (Booker, *Dystopian Literature* 28). Foucault refers to any mechanism that aims at designing the behaviours of individual's in the modern world. Power needs individuals to produce its effects during subjectification. In the dystopian novels to be studied in the dissertation some characters that resist the power of the authorities are disciplined to serve the authorities and the system.

Foucault, regarding social control mechanism of the modern period, uses the prison model developed by the English philosopher Jeremy Bentham in the late eighteenth century. Mentioning the measures to be taken by the authorities at the end of the seventeenth century in case of plagues, he compares old methods of control mechanisms with the modern ones by explaining Bentham's Panopticon as a control mechanism where the prisoners always felt that they were being observed by the guardians although this may not always be true because of the structure of the prison. Foucault likens the control mechanism through Panopticon to modern day control mechanisms. For him this is a way for disciplinary power. Although it never existed in reality, the structure of Panopticon is defined by Foucault as follows:

> ..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* 200)

Bentham places the central tower in the center so that the supervisor can see all small cells clearly. The prisoners, however, will always feel that they are being watched and as a result they will behave according to the instructions or norms. Whether the supervisor is in the tower or not, the residents of that place will always have the feeling of being watched.

Foucault's observation and theory about the modern prison based on Jeremy Bentham's Panopticon reveals that the way of controlling the subjects in a society always continues by using different methods in different periods, which gives the impression that Foucault creates a dystopian world by instilling that we are always being watched. It is through this way that individuals feel that they have to apply rigid constraints on their behaviors: "The Panopticon functions as a kind of laboratory of power. Thanks to its mechanisms of observation, it gains in efficiency and in the ability to penetrate into men's behaviour…" (*Discipline and Punish* 204).

In the modern world surveillance cameras, internet, cell phones and other technological devices may serve as panopticon since individuals feel obliged to pay attention to their behaviours and speaking. Although this may be good in preventing crimes, it may limit the individuals' behaving more freely and creatively since they will feel restrictions in their conscious or subconscious mind.

New Historicism believes that power is not something that can be appropriated. It is not possessed by any. It circulates within society, creating its own synergy,

affecting all individuals and even getting them to contribute to its dominance. It is exercised by all individuals. New Historicism, taking its power from Foucault's concept of power, analyses different and all power relations. This literary theory enables us to evaluate the literary texts along with non-literary texts to illustrate the ideologies of three different periods from a wider cultural perspective.

CHAPTER THREE

POWER RELATIONS UNDER THE SHADE OF THE BRITISH EMPIRE IN TROLLOPE'S *THE FIXED PERIOD*

This chapter of the dissertation aims at doing the New Historicist reading of *The Fixed Period* (1882) by Anthony Trollope. There are a lot of clues in the novel about the life of the author Anthony Trollope, which is one of the core principles of New Historicism claiming that the author is a cultural product of his time. Furthermore, this novel provides us with the ideology of the nineteenth century, a world dominated both by imperialism and colonialism since the novel was penned during the late Victorian Period. Therefore, this chapter and the following chapters will first cover autobiographical/biographical information of the authors followed by information about discourses and ideologies specific to each period. Finally, the theories of New Historicism along with Foucault's will be applied to interpret the conditions of each period regarding discourse and power relations.

"Biography of Anthony Trollope" aims at creating a biographical context thus making a connection between the writer's life story and the literary text *The Fixed Period*, which is an indispensable characteristic of New Historicism. What is going to be given here is the biographical context including Trollope's autobiography, travel books, and letters. There is a direct interaction between the society that a person lives in and his autobiography. In an autobiography, the writer addresses the readers without any other narrators contrary to the biographies. It provides the readers with a systematic order of the person's life story and reflects his/her experiences. The letters, however, reflect the open or hidden intentions of the writer and give information about the personal life of the writer from a different perspective. They can be formal and informal according to where the letter is going to be sent. Like autobiographies, they too are considered an important source for the historians to evaluate the past or a specific period.

Trollope's autobiography, written in 1875-1876, is full of details about his life and constitutes an important source for the readers to understand his life story to a

great extent. His “An Autobiography” was firstly mentioned in a letter he left for his son Henry M. Trollope. The letter, which was dated 30th April, 1876, was not to be opened until after his death. He makes clear that his intention in writing his autobiography is not to reveal the details of his private life but to give information about the “literary career” of himself and others (Trollope, *An Autobiography* 1). Trollope’s life can roughly be divided into three periods: the first period that ended in 1847 was a period of suffering. The second period extends from 1847 to 1868 during which the foundations of his successes were laid. The last period from about 1868 to his death in 1882, is one of retreat, questioning, and satire. The change from the optimistic middle period, to the steadily-growing pessimism of the last corresponds with a decline in popularity (Cockshut 131).

Trollope, one of the most prolific authors of Victoria period (1837-1901), was born on “24 April 1815 at Keppel Street, Russell Square, London” (Hall 3) as the son of a barrister. When he was seven, he had an unhappy childhood especially because of the financial matters of his father, whose clients deserted him because his purchases went wrong.

When he was twelve, he filled the vacancy at Wichester College and while he was studying there, his father’s business went worse again. It was thanks to Frances Trollope, Anthony Trollope’s mother, that they prospered economically to some extent thanks to setting up a great bazaar in Cincinnati. Thomas Anthony Trollope sent his wife to America to supervise the building. On her return to England, she wrote her first book, a racy and rather acid study of the American way of life. When her husband became bankrupt in 1834, she took the family to Belgium, and supported them by her pen” (Davies 5). His mother’s taking up to writing probably encouraged her son Trollope to write and become one of the most successful writers of the time.

Trollope grew up in a family only nominally religious, and sharply intolerant of evangelicalism in its various forms (Hall 15). His way of bringing up and attitudes regarding evangelicalism would be felt to a great extent in his novels and attempts to enter the parliament.

Trollope's career starts with his assignment to a post office service. It was "his mother" who found this position for him in the General Post Office in London. However, "the first seven years of his clerkship were distinguished only by his continued loneliness, his occasional humiliations, his attempts to avoid petty debt collectors" (Fredman 8). His decision in 1841 to apply to Ireland for a postal appointment which nobody else wanted remarkably altered Trollope's life (10). He was an entrepreneur in bettering the delivery of the British Postal Service and successful in his profession. Thanks to this position, which created a sparkling effect for his career, he caught many opportunities for getting promoted and traveling to other colonies to write his travel books and his novels: "Trollope had a double professional life-as career civil servant and then as popular writer-and these professions ran parallel for nearly twenty years and mutually informed each other" (Turner 6).

There is no doubt that what caused Trollope to write his travel books was his assignment to work for the Post Office in Ireland. That he began to work in the Post Office in 1834 probably incited his career in writing novels. He was involved in a business that was about letters and he himself wrote numerous letters to his friends, family members, colleagues, and publishers.

Including Chronicles of Barsetshire and Palliser novels, he wrote forty-seven novels, twelve short stories, eighteen travel books and his autobiography and two plays, which made him one of the most prolific authors of all times in British Literature but "…Trollope did not publish his first book until 1847 at the age of thirty-two. By this time he had already established himself as a rising civil servant in the General Post Office…[H]e remained devoted to the civil service job until 1867, when he resigned with a view to entering Parliament" (Turner 6). He spent most of his time in Ireland until 1859, and remained in the Post Office until 1867 (Davies 8).

Ireland provided both the means and the motive of his first two books, written and set in Ireland and in many ways following the traditions of Irish fiction (Bigelow 196). Trollope wrote these two novels at a time when there was racial difference against the Irish: "Many nineteenth century thinkers, confounded by the apparent savagery of the Irish, accounted them (the Irish) 'white negroes' " (205). The long-

rooted discrepancies between the protestants and the catholics were observed by Trollope in detail. He was appointed to work as a regional surveyor for the British Postal Service in Ireland. “At a time when many English Protestants looked askance at their Irish Catholic subjects as less-than-civilized slackers with a fondness for whiskey and violence, Trollope learned to love the Irish” (Buzard 171).

In New Historicism not only literary texts but also non-literary texts take an important place in evaluating the conditions of the period in order to understand the dominant ideology and power relations. In this regard, Trollope’s letters are significant since the letters reveal the character, ideas and soul of a person and the way how he/she looks at the outside world. Most of the letters were written between his publishers and himself. It was when he began to gain fame as a novelist at the age of 45 that his letters began to be collected by his admirers.

Victorian period novelist Anthony Trollope was one of the most successful writers and he always kept writing thus producing many literary products. There was a great demand by the publishers for his works, which is clearly seen in his letters. He was involved in a huge exchange of letters with the major publishing houses of the time: “Newby, Colburn, Longman, Bentley, Chapman & Hall, Smith Elder, Blackwood, Strahan, Virtue, Bradbury & Evans, Hurst & Blackett, Tinsley, Sampson Low, Macmillan, Isbister, Chatto & Windus” (Trollope, *The Letters of Anthony Trollope* xiv).

Trollope was sensitive to political issues as well. Living in Ireland nearly twenty years in the Post Office Service of Ireland, he had the opportunity of observing the political agenda of Ireland and the people there in general. He criticizes some Irish for not trying to better their life conditions but getting involved in a political life style and sayings unjustly:

> …Here is Ireland the meaning of the word Communism-or even social revolution-is not understood. The people have not the remotest notion of attempting to improve their worldly condition by making the difference between the employer and the employed less marked. Revolution here means a row. Some like a row, having little or nothing

> to lose. These are revolutionists, and call for pikes. Others are anti-revolutionists, having something to lose and dreading a row. These condemn the pikes and, demand more soldiers and police. (*The Letters of Anthony Trollope* 17)

He was defending the British ideals and interests. In a letter written to Mrs. Harriet Knower he belittles the Fenians who fought for the independence of Ireland by saying "we are able to keep the Fenians down" (*The Letters of Anthony Trollope* 330). Trollope attaches the importance of social improvement to intelligence by saying that there is too much intelligence in England compared to Ireland and sees no threat of revolution in Ireland:

> The Ireland that Trollope found in 1841 was the hothouse product of a colonial experiment begun during the religious wars of the seventeenth century, when virtually the entire island was regarded as confiscated land by conquering English troops. The land was awarded in huge swaths to loyal generals and political allies, setting up a system wherein a small number of foreign Protestant landlords received rent for land occupied largely by Catholics. By 1703 Catholic land ownership dropped below 15 percent. Most of the native aristocracy and gentry, those not killed in battle or deported as indentured servants to the sugar plantations of the Caribbean, fled to the Continent, leaving a country starkly divided by sect, language, class, and ethnic extraction. (Bigelow, 197)

However, Trollope gained respect during his stay in Ireland. But his gaining respect among the Irish would not let him free himself from the dominant ideology of the British. The Irish famine, one of the catastrophes of the time, took place towards the end of the 1840s. Trollope gave place to Ireland in his books with many details but he ignored all realities about the range of the Famine that was a disaster for Ireland. "He tended to minimize its scale and exaggerate its potential long-term benefits. Thus in Ireland he seemed curiously blind to the most significant social and economic trends of his century" (Bigelow 197-198).

The authors are normally affected by their life experiences and the conditions of the period during which they live. Thus, the works they produce are the crafts of the ideology of their time and involved in a circulation of power relations in both being affected and affecting, which is one of the basic tenets of New Historicism.

His Barsetshire novels cover *The Warden, Barchester Towers, Doctor Thorne, Framley Parsonage, The Small House at Allington*, and *The Last Chronicle of Barset* all written between 1855 and 1867. They are set in the fictitious county of Barsetshire. These novels were followed by another series called Palliser novels : *Can You Forgive Her?, Phineas Finn, The Eustace Diamonds, Phineas Redux, The Prime Minister, The Duke's Children* written between 1864 and 1879. “While these works are in part concerned with the professional lives of fictive politicians, government policy and party loyalty, election campaigns and jockeying for ministries, they are also at least as much about romance, marriage, and conflicts between parents and children” (Cohen 44).

Trollope’s Palliser Novels, also known as the Parliamentary Novels, depict the parliament and politicians in a very realistic way. Trollope gives readers about the everyday life of the British politicians and of the time. “Of all his literary creations, Trollope loved the Pallisers most….The Barset novels, entertaining as they are, lean heavily upon caricature and farce. As tragedy is of higher seriousness than comedy, so the Palliser novels rather than the novels of Barchester represent Trollope’s magnum opus” (Halperin 1). It is through the Barchester novels and the Palliser novels that we learn to understand Law, old Anglo-Saxon law, its traditions, its divisions of labor, its principles and its strange workings, and meet a great gallery of legal practitioners (Aproberts 270). Palliser is especially dear to Trollope not simply because he expounds and exemplifies Trollope’s own political creed as conservative liberal, but also because in spite of his self-doubts he has achieved a position that was Trollope’s lifelong ideal, that’s to sit in the British Parliament (Fredman 22).

Certainly, Trollope is preeminent in presenting institutions-church and parliament most conspicuously. His characters “make themselves” so well in their relations to these and to each other that he had the experience of “living with” them, and we may find them the most varied and individuated bunch that ever stepped off a page, the most “real,” the least theatrical, the least sentimentalized (Aproberts 267). His novels give a great place to judges, courts, solicitors, barristers, properties. He was a keen observer of his period and portrayed a realistic image of his characters in the society. “Arguably, no other Victorian author or critic was as aware of the

community's ability to make meaning or portrayed these intricate processes as skillfully" (Ben-Yishai 155).

For example, in one of his most known novels, *The Way We Live Now*, Trollope depicts a society that has lost its moral values. The novel, being a masterpiece of Trollope, portrays the commercial activity and greed and dishonesty of the people of the period:

> Of the two novels, *The Way We Live Now* (1873) and *Mr. Scarborough's Family* (1881), which Trollope wrote independently of the Barsetshire and Parliamentary scenes, the former is the more acutely critical of his age because Trollope had earlier sensed disturbing changes in the fabric of society; but by the 1870s, and especially after returning from a sojourn in such relatively unsophisticated places as Australian bush stations, he was shocked and angered. He neither participated in nor sympathized with the manners and morals of the new age. (Fredman 26)

The Prime Minister, another novel written by Trollope can be considered one of his best among his political novels. The main character Palliser resembles Trollope in having his political ideas and struggles. This main character idealizes the ambition of Trollope to become a member of parliament first and then the prime minister: "I have always thought that to sit in the British Parliament should be the highest object of ambition to every educated Englishman." Trollope himself had stood for parliament in 1868, losing both the campaign and considerable campaign expenses. The election scenes in his political novels and in 'Ralph the Heir! Show how he profited from the experience as artist, even though he failed as candidate (Fredman 22).

During his life span, Trollope witnessed the industrial growth, social and political reforms of 1832 and 1867. Trollope, like many of his great contemporaries such as Dickens, Thackeray, visited an important symbol of the Victorian Age, the Great Exhibition that took place in Hyde Park in 1851. Victorian Period was a period of scientific and technical developments and innovations. Science developed a lot compared to the previous centuries. The word "scientist" was for the first time coined and used by the philosopher and historian of science William Whewell in 1834, Darwin's *Origin of Species* in 1859, telephone's invention by Alexander Graham bell

in 1876, lamp's invention by Thomas Edison in 1879, and many other innovations challenged the established beliefs and penetrated in all areas of life quickly. The same pace of changing was not very observable in Trollope's novels.

Trollope's life covers a lot of details regarding politics. He gave place to politics in his Palliser Novels and since his period was a period of great social and technical changes, there were policies to be made regarding keeping the power of the British Empire at the utmost level. Politics was not something stable: "He typically saw politics as a continually shifting process of change and conciliation" (Halperin 4). In his Palliser novels parliament is an interesting place with its realistically portrayed politicians.

There were two major political parties during the Victorian Period: The Conservative and the Liberal parties, the roots of which go back to the Restoration of Monarchy in 1660. The former is also known as the Tories and the latter as the Whigs. While the conservatives were rigid to social and political issues, the liberals were flexible in producing policies both for the external and internal affairs. Although there were such specific differences between the Conservatives and the Liberals, these differences were sometimes not very distinct: "The Liberal party of the time was no more "liberal" than the Conservative party. Indeed, the oldest great landowning families in mid-Victorian England were Whigs; and the most radical measures of the nineteenth century were enacted by Tory ministries" (Halperin 10).

Trollope described himself as a liberal conservative, stood for Parliament in the Whig cause at Beverley in 1868 (Handley xv). Trollope detested the Conservative party all of his life. Even when angry with the Liberals he refused to turn to their opponents, which can be seen in his Palliser novels as a series of attacks on the Tories (Halperin 10). Reading the fictional and non-fictional works by Trollope "again and again we encounter the novelist's feeling that while the stratification of society is inevitable, one should still do what one can to assist those at the bottom to help themselves upwards- and he saw the Conservatives as opposing such efforts, the Liberals as cooperating in them (Halperin 13).

He never approved one-man regime in the parliament. In a letter to historian G.W. Rusden, regarding governmental issues and cabinet matters, Trollope emphasizes that they are all agreed not to entrust the power of governing them to any one person (Trollope, *The Letters of Anthony Trollope* 564). He thus supports parliamentary system since it is based on the will of the people. He supported the self-rule of people. Regarding the condition of the colonies in a letter he wrote to G. W. Rusden, dated 23 July 1873, he says he is inferior and will certainly be shaken off when the power of shaking off shall have come. And the people who have so resolved to govern themselves in all things will achieve greater aims than they can reach while they are in any degree subject to a master. Trollope adds that the difference between himself and Rusden is that Rusden looks to England's greatness while he looks to the happiness of Englishman (*The Letters of Anthony Trollope* 594).

Trollope had great aspirations to become a politician in addition to being a prolific author who earned more than enough money at the time. In his speech at the Mechanics Hall that he made on the evening of Monday, 9 November 1868, he addresses the electors as he does in *The Fixed Period*: "I have come to Beverly fight the battle of freedom. Since I entered the borough I have been assured there is a binding power...on the opposite side to contend with; but if the electors give me and my honourable colleague their support I think this binding power may be broken through" (Tingay 16).

He travelled to many countries during his life and he realized some of his travels during his job in the British Postal Service. Few people could have travelled to so many and far places. Trollope masterfully wrote all details about what he saw during his travels to the colonies of the British Empire:

> Both his trips to Australia were connected to the fortunes of his son, who had set up as a sheep-herder in New South Wales. Out of his travels came the substantial non-fiction books *The West Indies and the Spanish Main* (1859), *North America* (2 vols., 1862), *Australia and New Zealand* (2 vols., 1873), and *South Africa* (2 vols., 1877), in addition to numerous periodical pieces later collected in *Travelling Sketches* (1866) and, posthumously, *The Tireless Traveller: Twenty Letters to the*

> *Liverpool Mercury*, 1875 (1941), this last describing his second trip to Australia. (Buzard 168)

The places he visited during his travels were generally the British colonies where the British Empire had set up its administrative structure by appointing governors to rule the people there. He was also examining these colonies to find out if they were appropriate for the settlers regarding the living conditions. "Everywhere Trollope went on the journeys that yielded these books, if he did not always move within the envelope of a little England abroad, he always remained within the portable boundaries of a racial identity he wanted to believe proof against alien influences" (Buzard 170).

Trollope gives a lot of information about the colonies he visits such as the facilities the people in the colonies have, administrative differences between the colonies, the manners of men and women, the buildings they live in, trade and businesses, the prices of items that are sold and many other things. Trollope, although being a realist in portraying his characters lively and the incidents realistically, mostly assumed a protective manner regarding the interests of his country. Although he was against slavery, he was aware that the developments leading to the freedom of the negroes in West Indies were to the disadvantage of his country (Trollope, *The Letters of Anthony Trollope* 113). Trollope was for defending the dignity of Britain. In an incident in which the British Ship Trent was stopped and some Confederate diplomats were taken by the American commander of the USS San Jacinto in the American Civil War that started in 1861, he thought that England should not have submitted to have her ships stopped and her passengers taken off (*The Letters of Anthony Trollope* 165).

He would use the word "Antipodean" for the colonies that lay in the southern hemisphere, far from Britain (Turner 13). In his book titled *Australia and New Zealand*, he differentiates the indigenous people living there from each other by ranking them differently. "The Australian Aboriginal, 'infinitely lower in his gifts than the African negro' and the Maoris of New Zealand, 'the most civilized' of 'all the people whom we have been accustomed to call savages…'" (qtd. in Buzard 174) However, he prefers the Maori in New Zealand to the Australian Aborigines. He sees

them as (correctly) of Polynesian and (incorrectly) of Malay background, but does not go so far as others to give them an ancestry cognate with Europeans (qtd. in Birns 187).

He wrote many books based on his observations he made throughout his travels. In a letter he wrote to his mother dated January 27, 1859, he mentions how he wrote his book on the West Indies aboard Linwood and names the countries he visited and will visit as Jamaica, Cuba, Havana and then the USA where he is expected to be met by Rose, his wife (*The Letters of Anthony Trollope* 81). He was a man who liked writing aboard and finished some of literary works during his voyages, which reminds us of his writing his book about the law of the forced euthanasia on his way to England in *The Fixed Period*.

Trollope was very successful in observing and conveying his keen observations to his writing. He did not only focus on unusual incidents in his novels but also on the normal daily life, which made him different in narration from many other authors. He explains that such a style of reality is unique to himself. In a letter he wrote to his historian friend G. W. Rusden in Australia dated 26 September 1878 he says, “I have never consciously drawn a character or a plot from the writings of another author… Anything lighter than my books on the Colonies cannot be imagined, -or indeed more accurate. But large numbers of each of them have been sold because I know the knack of writing a book” (Trollope, *The Letters of Anthony Trollope* xiv). Trollope assumes that a story can tell truths without being “true,” and that no damage is done if the authorial presence directs the reader’s attention and attitudes (Fredman 39).

Trollope tells us about his travel experiences in Australia and New Zealand in many details that give us joy when reading. They are also authentic materials providing the readers with golden information about the colonialism of the British Empire. It is through such travel books that we understand the power relations and the ideology of the time much better. Trollope tells about the trial of an aboriginal negro he witnessed when he was at Gladstone. The negro was charged with breaking into a house. He had taken away a slab from the corner of a wooden store in the hope of getting a bit of tobacco. The negro was sentenced to a six-month imprisonment, and seemed to be perfectly satisfied. Trollope says: “He had in fact pleaded guilty, - but had probably

done so without comprehending much of the nature of the proceeding. I saw him afterwards in the prison at Rockhampton, and he seemed to be enjoying life in that retreat" (Trollope, *Australia and New Zealand I* 45-46). The binary opposition of civilized versus uncivilized can clearly be seen with this anecdote. The nineteenth century approach to the world as civilized and uncivilized is visible in a letter he wrote to Sir Rowland dated March 1864 when he refers to him as one of the essential benefactors, not only of his own country, but of "all the civilized world" (Trollope, *The Letters of Anthony Trollope* 256).

In a letter to Rusden dated April 26, 1879, Trollope makes his views regarding colonization clear, which differentiates his ideas regarding this issue from those of the other writers:

> Frere, for whom personally I have both respect and regard, is a man who thinks that it is England's duty to carry English civilization and English Christianity among all Savages. Consequently, having the chance, he has waged war against these unfortunates, - who have lived alongside of us in Natal for 25 years without ever having raised a hand against us! The consequence is that we have already slaughtered 10000 of them and rejoice in having done so. To me it seems like civilization gone mad! (*The Letters of Anthony Trollope* 826)

Trollope, like the seventeenth century Turkish explorer and traveller Evliya Celebi in his *Book of Travel*, explains what he sees and witnesses in a lot of details. Regarding governmental differences in colonies he remarks the following:

> The system of government is very nearly the same in all Australian colonies, though the system of politics in vogue may vary considerably. Protection at the present moment is rife in Victoria, but is not in favour in Queensland. In Queensland the interests of the squatters prevail; but in Victoria the squatters are not in the ascendant. In Queensland the ministers and people generally are inclined to be submissive to the Colonial Office at home, with an inclination to hang upon English advice, and to maintain English influences. In Victoria on the other hand, the Colonial Office in Downing Street is not highly respected, and the politicians of the day are inclined to think that they can best "paddle their own canoe". (Trollope, *Australia and New Zealand I* 153)

Trollope makes observation on the practice of religion in the colonies as an important issue. Since the colonies will be regarded as the children of the mother country, they will bear similarities as well. He explains that "as long as the colonies were Crown colonies, governed directly from home, - a certain amount of Church of England ascendancy was established" (*Australia and New Zealand* 221). He is happy regarding colonization. "From our little island we have sent forth a people speaking English who are spreading themselves over all the world. It is a much greater boast than that of ruling dependencies on which the sun never sets" (*Australia and New Zealand* 354). Regarding the dependence and independence issues of the colonies, Trollope emphasizes that at the commencement of colonization in Australia, all land was the property of the Crown.- and that on the transfer in each colony of the power of government from the Crown to the representative institutions, the land became the property of that colony (*Australia and New Zealand* 263). Trollope makes his idea regarding the independence of the colonies clear. He says: "When the time shall come in which the colonies can serve themselves better by separation than by prolonged adherence, England, I think, should let them go" (*Australia and New Zealand* 353). Trollope is not against the separation of the colonies from the mother country on condition that they become mature enough to govern themselves.

Regarding the British Colonies, in a letter he wrote to G.W. Rusden dated 29 October 1871, Trollope, referring to the ideas of Rusden, implies that Britain, even if her colonies separate from herself, must give help to them (Trollope, *The Letters of Anthony Trollope* 552). He did not mean the complete separation of the colonies with all kinds of ties but rather governmental ties, which were sometimes to the disadvantage of the British Empire since enlarging the number of colonies also meant a vast expenditure for the treasury of the country. In another letter he wrote to Rusden, dated September 26, 1878, he mentions that whenever he is asked whether the Colonies do in truth govern themselves well, he always asserts that as a whole they do so (*The Letters of Anthony Trollope* 790).

Making a comparison between the women in Britain and the newly established colonies, he sees the colonial-born women bright and quick and that they never appear to be stupid or ignorant, - because they are never bashful or diffident. Trollope, while

advocating that the women should get rid of their traditional roles by being seen weaker compared to men, does not draw certain boundary lines between what he defends and the traditional role of women (Trollope, *Australia and New Zealand I* 477-478).

Trollope is amazed by the beauty of the new colonies Australia and New Zealand. They were definitely giving the sense of better places than the choking crowds of industrially developed England. In a letter to Mary Holmes dated 3 January, 1873, he emphasizes that he has been in Australia and New Zealand for 18 months and has seen a much better life there than they have there (in England) (*The Letters of Anthony Trollope* 577).

Among his travel books Trollope considers his *The West Indies and the Spanish Main* as the best book that has come from his pen (Trollope, *An Autobiography* 109). He visited Jamaica about a generation after the abolition of slavery, and one of his chief interests was to determine how the sugar plantations were faring under the dispensation of paid labour. Though he favoured emancipation, his sympathies were stirred on behalf of the plantation owners, whom he recognized as fellow countrymen (Buzard 172). When Trollope wrote of the "negro" he hewed to the notion that race conferred fixed qualities designed to serve an everlasting objective: "God, for his own purposes…has created men of inferior and superior race" – the former to serve, the latter to lead (qtd. in Buzard 173).

Trollope wrote a travel book telling about North America as well. His message in this book was to bring together both Britain and America because of the "Anglos-Saxon brotherhood uniting England and its former colony. The political independence of the United States Trollope tended to regard as both appropriate and, where race was concerned, irrelevant" (Buzard 174). Trollope supported the freedom of the colonies but regarding the links between the mother country and her children ties must have been built. In other words, he wanted the colonies to represent Britain.

Although he criticized his country, especially the conservatives in power, he had an idea that would support the colonization for the interests of the British Empire.

While mentioning the indigenous people, he says no one will say that the English should have abstained from taking possession of Australia because such possession could not be secured without injury to the blacks (Buzard 176). Trollope thus stresses the importance of anglicizing Australia and New Zealand in spite of the costs of human life. The same success in colonization could not be shown in African colonies since the British could send a small number of British settlers to that continent because of the conflicts with native tribes and the Boers as well.

Although Trollope defends the Englishness of the Empire by saying that on reaching Sydney, the traveller should remember that he is visiting the spot on which their Australian empire was commenced, he tries to give accurate information to the reader about the discovery of Australia, which shows that he does not limit the truth with his novels but extends it to cover historical truth as well no matter it contradicts with the interest of his country. He claims that Captain Cook landed at Botany Bay, a few miles south of Sydney Harbour, - or Port Jackson in 1770, and took possession of the land on behalf of the English Crown. But Captain Cook was by no means the first to find Australia. Manoel Godenho, a Portuguese, is supposed to be the right claimant of that honour, and is said to have landed on the north-west corner of the continent in 1601 (*Trollope, Australia and New Zealand* I 196).

The main theme in *The Fixed Period* is aging. In Trollope's fictional work, the president John Neverbend starts a new law which requires forced euthanasia in order to give an end to the life of the elderly people who reach the age of sixty-seven. The purpose in doing that is to get rid of the financial problems the country will face. The elderly people, according to Trollope, lost their productive characteristics and were not very useful for the society. He was aware of the aging and the hardships accompanied by aging. Interestingly enough, the publication of the novel in 1882 coincides with his death in the same year. "Trollope makes Neverbend's plan seem reasonable, something that will eliminate a class of people too old to socially useful, and thus save the state revenue and maximize the efficiency of resources" (Birns 191). In a letter he wrote to Rusden dated 8 June 1876 he makes his fears and anxieties clear:

> As the time for passing away comes near me I have no fear as to the future-I am ready to go. I dread nothing but physical inability and that mental lethargy which is apt to accompany it. Since I saw you I have written a memoir of my own life,-not as regards its activity but solely in reference to its literary bearing, as to what I have done in literature and what I have thought about it,-and now I feel as though everything were published and I was ready to go. No man enjoys life more than I do, but no man dreads more than I do the time when life may not be enjoyable. (*Trollope, The Letters of Anthony Trollope* xx)

Religion takes an important place in Trollope's life and he reflects his own belief on his novels. Althusser states that state institutions including church, teach "know-how" that ensure subjection to the ruling ideology: "Intolerance, censoriousness, self-righteousness, authoritarian oppression, however earnest and sincere their practitioners, could not in his view be allowed to threaten the civilized middle way along which he chose to tread" (Pollard 339).

Trollope was against Evangelical Protestantism, which was probably because of his mother's effect on him when he was little. "He believed in God, in a moral law, in judgment and immortality, and in very little else" (Cockshut 90). He was indignant at the attempt to deprive people of reasonable pleasures, he disliked people who would not be reticent about their feelings, and most of all he resented the claim to guide people in every detail of their lives (Cockshut 72). He believed in making a reform in the church in Britain and Ireland. He expressed that he would not be a member of any church that was made up with, and looked upon the state as its support and if the church could not exist except by endowment and establishment, that church could never bring souls to enjoyment of heaven (Tingay 19). Trollope claims that all material progress has come from man's desire to do the best he can for himself and those about him, and civilisation and Christianity itself have been made by such progress. He adds that the more a man ears the more useful he is to his fellow-men and this is the same with the Church, in art and authorship (Trollope, *An Autobiography* 89). Anglican though he was, he never subscribed to the idea of a church as anything more than an association of not very like-minded people (Cockshut 90).

The purpose of the following part of the dissertation is to trace how imperialism and colonialism were functioning especially in the second part of the nineteenth

century England, when the British Empire was expanding its territories under the Reign of Queen Victoria. How imperialism and colonialism were embedded in the discourses of the period will be analysed and thus a basis for the New Historicist Reading of the novel *The Fixed Period* will be founded. Various sources regarding the British Imperialism and colonialism will be analysed since while doing the New Historicist reading of the texts, it is of high importance to read them within the framework of historical context through literary and non-literary texts.

The various definitions of the words imperialism, colony, and colonialism should be made in order to make their meanings clear since they will commonly be used in this dissertation. The words imperialism, colony and colonialism have commonly been used especially from the past to the present related to the dominance of one country or the culture of one country over the other(s). The word imperialism has been used in a large scale covering different meanings since the function of imperialism differed from period to period. While it means power and expansion, it was also used to mean colonial expansion and dominance of one society over the others. Today it can be used to refer to the cultural effect of one country over the others in the form of "cultural imperialism". According to Williams, imperialism developed as a word during the second half of the nineteenth century and the word imperialist was even much older, meaning the adherent of an emperor or of an imperial form of government. Imperialism, and imperialist in its modem sense, developed primarily in English, especially after 1870. This word was used to refer to the civilizing mission of the powerful country on the primitive societies as well. "Imperialism acquired a new specific connotation in eC20[3], in the work of a number of writers - Kautsky, Bauer, Hobson, Hilferding, Lenin – who in varying ways related the phenomenon of modern imperialism to a particular stage of development of CAPITALIST (q.v.) economy" (Williams 159).

[3] the first period of the twentieth century

Comparing imperialism with colonialism, Archibald Paton Thornton, the British academic and historian, who wrote seminal books on the British Empire, defines imperialism as follows:

> At its heart is the image of dominance, of power asserted; and power is neither used nor witnessed without emotion. The colonizer who triumphed over nature and circumstance takes his place in the national story as a hero of his time; but the imperialist, forever using others for ends of his own, has bequeathed to his posterity the controversies that pursued him through life. Imperialism is therefore more often the name of the emotion that reacts to a series of events than a definition of the events themselves. (Thornton 2-3)

In the preface to his *Imperialism*, dated August 1902, J. A. Hobson called it "the most powerful movement in the western world." He addressed his book to those who desired to understand political forces so that they might direct them. Imperialism, although under new auspices and in a different dress, has not lost its power in the western world (Thornton 6).

According to the literary critic Edward Said, "imperialism 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. He adds that imperialism lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices and that both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination (Said 8).

The word *colonialism*, however, is defined as "a policy of acquiring or maintaining colonies." In derogatory sense it means "this policy regarded as the especially economic exploitation." Colony is defined as "a group of settlers in a new country (whether or not already inhabited) fully or partly subject to the mother country" (Pearsall and Trumble 285).

The list of empires from the past to the present, dating back to the BC, is indeed long. They have appeared in different parts of the world and have lasted either decades or centuries and definitely some have occupied and annexed more territories than the others. Europe, as one of the centres of civilization today, has been a cradle for many empires in the history. In expansion, European empires, like many other empires have used different tools, changing from technical superiority to religion. And most have used the civilization as a means of subduing the masses that were considered primitive and savage in the eyes of the imperialists or colonizers. Claeys states that Empires, however, often created political entities out of what they regarded as a condition of non- or pre-state barbarism, justifying their actions by their 'higher' civilisation (*Imperial Sceptics* 12).

Imperialism occurs when one nation tries to control another territory or country and impose its own values in order to benefit from the land, natural and human resources of that territory or country. In order to do that the purpose of the conquest must be justified. The ultimate purpose of the imperialism is to control. Claeys explains that through the great age of modern imperial expansion, from the late fifteenth to the mid-twentieth century, three main arguments underpinned European justifications for conquering the rest of the world: the superiority of Christianity; the supremacy of European civilisation; and the greater economic efficiency of more 'advanced' peoples in developing the world's resources (*Imperial Sceptics* 13). The western powers using these three arguments for centuries discovered and invaded territories in different parts of the world and set up their colonies. New Imperialism that starts in 1870s was a competition among the European Empires to get and control new lands, and use them for their economic and political purposes.

In the eighteenth century the British thought that they had to take their place in the race of colonialism because they would lose power and effectiveness in the international area especially against the powerful neighbouring empires. "Starting in the power stakes the English had to struggle to establish their identity and self-respect; the alternative was to be crushed by the power of continental Spain, and later France" (Johnston 3).

What was behind all these aspirations as a motive was nationalist aspirations in many countries at that time. It can be said that in many cases it is nationalism that leads to imperialism. In nationalism a sense of consciousness regarding the identity and community is created. “Nationalism asserts itself when a community has become aware of itself, has reached a particular state of mind” (Thornton 145). It was these fervent nationalist and patriots who set England’s destiny along the course of imperial greatness (Johnston 11). Regarding Britain, the technological advancement in almost all areas of life, which showed itself in The Great Exhibition in 1851 in London, empowered the self-confidence of the British that they were a real power in the world. The Victorian period was the brightest imperial century for the British. It was in 1875 that Queen Victoria was conferred the title of “Empress of India”. “With the Jubilee celebrations of 1897, the reconquest of the Sudan in 1898 and the Boer War of 1899, imperialist sentiment reached a crescendo of popular enthusiasm” (Claeys, *Imperial Sceptics* 3). “Little England had become Greater Britain” (Johnston 93). There were various reasons that boosted the pride of being a British:

> Contemporaries attributed many Imperial achievements to the progressive tendencies of their race-economic growth, law and order, good government, free institutions and civil liberties, and end to indigenous warfare, protection for the vulnerable, greater respect for women, and the spread of true religion. Such racial awareness, however, also produced its mirror images among the Empire’s non-British peoples. In many of them, experience of Empire began to provoke a heightened sense of identity, an enhanced awareness of local potential, and an eagerness to bring out the best in their own societies by adopting the most attractive features of western ways and beliefs. (Porter 24)

Imperialism definitely had very strong economic motives. The effect of the Industrial Revolution in England continued throughout the nineteenth century and there appeared the needs of raw material and selling the manufactures to the conquered and annexed territories and countries. “The mercantilist world –view was very much influenced by the concept of total power- colonies, trade, people, military force, bases, prestige. The first part of the nineteenth century, however, was viewed more in terms of a flourishing, expanding economic base” (Johnston x). “By the 1820s political

economists had become convinced that falling domestic rates of profit could be offset by more lucrative ventures abroad" (Claeys, *Imperial Sceptics* 1).

The concept of imperialism changed its shell towards the end of the eighteenth century. The imperialism that started at the end of the fifteenth century with the discoveries and finding new settlement areas, which can also be called *Old Imperialism*, now was going to give its place to occupying other countries and colonizing them that can be called *New Imperialism*. "The British gradually abandoned the late-eighteenth-century consensus that the hierarchy of human societies rested on cultural not racial differences… Instead, there took hold a belief in the underlying reality of permanent racial divisions, and in the limits which this set to cultural change" (Porter 24). This was mainly rooted in Darwin's natural selection which was later to be coined by Herbert Spencer as survival of the fittest and was adopted by many. Adopting natural selection into the social life a new concept, Social Darwinism, was developed and it encouraged the Western powers, including the British Empire, to conquer the weaker countries and the lands of the native peoples since *the fittest survived*.

It must not be forgotten that the reform movements that took place in the nineteenth-century England contributed a lot to Little England's to becoming a world power. It is well- known that the French Revolution created a demand regarding more human rights and reforms in Britain as well. The British government did not ignore the changes that were brought with the revolution and in order to keep the stability and peace in the country and to give more rights to its people, it initiated a series of reforms throughout the nineteenth century. "Pressure to reform the system came both from below and from above. The former was strongly influenced by the French Revolution and its English connection, especially by the ideas of Thomas Paine's The Rights of Man, published between 1791 and 1792" (Lee 54). The reform attempts, aiming at improving the voting rights of the English, would take a concrete shape in the following decades.

In late nineteenth century, the British Empire began to have the largest territories in the world as a result of its expansion policies. It had already started to

expand its territories by conquering different regions in the world. New Zealand, for example, was annexed in 1840. In order to lessen the internal problems and riots, The British government was at times flexible in making policies that would both please the colonies and the imperial interests. “Ever since the Durham Report of 1839, the British government had encouraged internal self-government in the colonies, including New Zealand, New South Wales, South Australia, Tasmania and Queensland” (Lee 193).

The conditions of the age required the British politicians to make necessary policies both in internal and external affairs. Since the century was a century of conquest and expansion, foreign politics gained weight and there were times when strict policies had to be loosened. Even the Conservatives tended to change their policy regarding the empire in 1870s. “In preceding decades, they had often opposed Palmerstone’s assertive foreign policy and had at times been accused of being ‘Little Englanders’. In 1852, furthermore, Disraeli had referred to Britain’s “wretched colonies” as ‘a millstone round our necks’” (qtd. in Lee 201). But Disraeli, after becoming a prime minister, would see the expansion necessary for the benefit of the country. Although there were differences regarding the policies between Disraeli and Gladstone, and naturally the Tories and the Whigs, and in spite of an age of developing liberalism in the country, “the bulk of public opinion agreed that there was no point in deliberately giving up or abandoning the existing empire” (Johnston 46). Trollope himself was interested in politics and witnessed the political arena in London very closely. Although he attempted to enter the parliament and failed, he was familiar with the politicians and the politics of his time, which can closely be seen in his novels.

Gladstone, regarding colonialism, thought that all colonies did not have to be dependent on Britain. “During a brief stint as Colonial Secretary, in 1845-6, Gladstone would claim that the colonies were to be conceived as maturing children of the motherland and they were to be endowed with institutions of responsible self-government at the earliest opportunity” (Koditschek 316). This idea is observed in Trollope’s *The Fixed Period* since Britannula is depicted as a country that has just gained its independence from the British Empire. Although the empire expanded enormously, there were times when the new colonies had to be supported financially, which could also be a burden to the treasury:

> Populist and progressive, the Liberals had a vision of New Zealand as the most advanced nation of the Empire, able, because of its newness, size, and natural advantages, to move ahead of the Old World. Their goal was to restore faith in the original migrant dream. It was supported by the return of higher agricultural prices from 1895 and capitalization on refrigeration which enabled frozen meat and dairy produce to be shipped to an apparently limitless market in Britain. The Liberals, who came to power on a policy opposed to borrowing, soon returned to the money markets to raise funds for government investment in land and agriculture. (Dalziel 593)

Great Britain had the largest territory towards the end of the twentieth century that any empire had ever had. It was with its naval force a supreme power, intimidating its colonial rivals. “By the closing decades of the nineteenth century the decision-makers began to think increasingly in terms of simply maintaining and protecting the huge power base that had already been established, in colonies, trade, investment, population, bases, prestige” (Johnston xi). However, the idea of expansion continued thereafter. And it was with the formation of the Commonwealth of Australia that the British Empire began to dissolve slowly followed by the Government of India Act in 1919, giving the right of self-government to the Indians, and the Irish Free State in 1921, which paved the way for independent Ireland.

When taking a look at the British Empire and its colonization, what is seen on the side of the Great Britain is the increasing prosperity, land, and most importantly power. Looking at the other side of the coin, what is seen is that the result of the British imperialism was mostly destructive on native peoples. In the example of Australia, New Zealand, and Tasmania many natives were killed because they could not battle against the British troops on equal terms since they were never as powerful as the British.

The British Empire supplied the necessary sources to control its colonies during the colonization period. “The expansion of British colonies and trade increased demands for troops and ships, and technological changes had to be absorbed if weapons were not to become outdated and if rivals were to be denied any offensive advantage” (Porter 16). Where possible, the British government tended to be flexible in providing self-rule to the white settler colonies as long as they served their interests.

"In white settler colonies by 1860, the wisdom of separating church and state, political anathema at home, was generally accepted, and controls over colonial trade or land policy had been reluctantly surrendered by London" (Porter 21).

One policy that was followed, which can be seen in *The Fixed Period* as well, was that the British Empire preferred loosening the control over its colonies that were ready to self-administer. But this means serving to the interest of the British Empire. "This approach was adopted for the various white settlement colonies such as the colonies in Canada and Australia, New Zealand, Cape Colony and Natal- where political maturity was believed to be rapidly developing because of the white settlers carried with them the essence of the British system" (qtd. in Johnston 46).

The British Empire wanted to make sure that its colonies were safe. Any attack would be serious threat to the empire, so the power of the army must have been felt everywhere in order to discourage the enemy. The British Navy, also known as the Royal Navy, was renowned worldwide especially during the nineteenth century:

> Even during the period of unchallenged supremacy, the British government made sure that sufficient bases were obtained, scattered strategically around the world so that British naval power might be easily and effectively used in any ocean and so that British commerce might have ready access to markets anywhere in the world. In the second half of the century these strategic considerations were improved by the laying of land telegraphs and undersea cables to the scattered corners of the globe. By the end of the 1870s cable links hooked Britain not only to north America but to India, Australasia and South Africa. (Johnston 49)

It is worth mentioning the expansion of the British Empire in New Zealand since in *The Fixed Period* the story takes place in Britannula, a former colony of the British Empire. This fictional republic is near New Zealand, where Trollope mentions in his travel writings.

The British navy, one of the strongest of its own period, could set sail to the most distant corners of the world and conquer and annex lands. New Zeland was annexed by the empire in 1840 and "in the mid-nineteenth century it became the

furthest frontier of the British Empire" (Dalziel 573). The Little England was now Great Britain with a lot of territories even in the other corner of the world. "The empire on which the sun never sets" is a phrase that best defines to show how vast the Empire was. The British of course carried their system to wherever they occupied and made its own territory. "The British foothold in Australia ensured that New Zealand and its people would be incorporated into Imperial strategic and economic designs" (Dalziel 573).

> Even in the colonies of white settlement a degree of systematization came in, with responsible government. Yet, in this case the moves were introduced in the name of freedom. Let such areas have greater political responsibility, so that they would be happy to stay under the umbrella of British imperial power. Rather than choose the way of independence which the thirteen American colonies had taken they would remain within the British empire and grow up as models of British society transplanted into foreign parts. Little Britain reborn. (Johnston 91)

Towards the end of his life, Trollope tended to be a pessimistic and naturally this was reflected on his novels. "In Trollope's last three completed novel, *The Fixed Period, Mr. Scarborough's Family,* and *An Old Man's Love* Trollope attempts an intensive treatment of a single theme; in most of them, there is also a single plot. Most of his protagonists are obsessed, and isolated in their obsessions" (Tracy 252). Trollope went to live at Harting in 1880 to live his last years, away from the busy city life of London.

> The health which had been so strong was evidently failing, and he often spoke more seriously than in jest of his own novelette *The Fixed Period*, then coming out in Blackwood's Magazine, declaring it to be his own unaffected opinion that it would be well if England were to adopt the laws of Britannula, and abolish the miseries, weakness and faineant imbecility of old age by the pre-arranged ceasing to live of those who would otherwise become old. (Terry 231-232)

It is important to focus on why Trollope dealt with the theme of old age in his *The Fixed Period*. Although many writers will say that the novel is a satire, there were reasons for why Trollope chose the age sixty-seven as the age for ending the life of the individuals. Average life expectancy was quite low in Victorian period compared to 1980, the year envisaged by Trollope in his fictional novel, and today. Because of

various reasons such as hygiene, developments in medical science, quality in nutrition, better and regular working conditions, and increasing awareness of doing exercises, average life expectancy has increased.

The average life expectancy before the nineteenth century was indeed low and one of the main reasons was that there was no cure for many diseases. Smallpox, for example, killed millions of people. “The introduction of smallpox inoculation in the early 1720s, and its practice on a wide scale after the 1760s” began to save many lives initially among the wealthy people (Razzell 2). Razzell states that he found a sharp fall in mortality during the first four decades of the nineteenth century, after the period in which inoculation had been generally introduced (2).

Another reason that contributed to the increasing of the average life expectancy was definitely the increase in the standards of nutrition. “Higher levels of nutrition raised resistance to infectious disease among lower income groups” (Tranter 83). In the nineteenth century there were regulations made in different years by the government to keep the standards of nutrition high. “Between the early 1870s, with the passing of the Adulteration of Food, Drink and Drugs Act in 1872 and the Sale of Food and Drugs Act in 1875, and the early twentieth century major advances were achieved in the quality of the nation’s food and, to a lesser extent, drink supply” (qtd. in Tranter 80).

The increasing education level among women has contributed a lot to the average life expectancy as well. The attempts by leading male and female figures such as the English philosopher John Stuart Mill with his *The Subjection of Women* opened the doors of equal rights for women in the nineteenth century. Thus, more women gained the right of education:

> The more educated the woman, the greater her ability to provide satisfactory standards of food and child care without imposing undue strain on the family budget, the greater the ease with which she breaks with traditional methods of child care and the traditional resignation to illness, the more insistent she will be for effective medical treatment and the more likely to implement efficiently the advice received, the greater her influence on family decision-making processes, and, thus

> the more likely these decisions are to favour the interests of the child. (qtd. in Tranter 88)

The real figures of 1980s regarding aging and health system seem to justify Trollope's envisaged anxiety in his dystopian novel *The Fixed Period*. "Health spending had increased relative to education. Whereas in 1979 more had been spent on the latter than on health and personal social services, by 1985 not only were the positions reversed but the gap was more than £2ooo million (1982 prices)" (Small 103).

Kelsall expresses that in Britain, life expectancy for new born boys and girls rose from 40 and 42 in the mid-nineteenth century to 48.5 and 52.5 in the first decade of the (twentieth) century; it stood at around 59 and 63 in the early 1930s, had improved to 66.5 and 71.5 in the early 1950s, and in the early 1960s is very nearly 68 and 74 (26). The figures given show a parallel increase to the scientific, technological, and social developments in the society. These figures are more or the less the same for all developed countries but different from the figures in undeveloped countries because of poor sanitary, educational, social and economic conditions.

Aging populations in different societies have always urged government to take precautions against the budget deficit in treasury. To prevent the deficit and financial crisis and to continue funding for taking care of the elderly, retirement age has been increased by governments in many countries. As the average life expectancy and in line with this the number of the elderly increase, the costs for medical care increase too. "In 1950 there was one pensioner for every five people of working age; by 2030 it is estimated that there will be three to every five. To continue to fund pensions in the future it will mean that either the size of individual pensions will have to be reduced or those in work will need to pay higher taxes" (Jackson 130).

Brannigan claims that there are two lessons to be gained from adopting new historicist methods of analysis: the first is a means of relating a text to other texts of the same period and the second is a means of relating literary texts to history and politics (152). Therefore, some texts belonging to 1890s, a travel narrative *Travels in*

West Africa, Congo Français, Corisco and Cameroons and *The Story of West Africa* by Mary Kingsley and *Heart of Darkness* by Joseph Conrad, will be briefly analysed in order to determine the imperialistic attitudes, colonial discourse, representations, and the ideology of the period since New Historicism, based on the principle that history can be interpreted better only through texts of a specific period, deals with all other types of texts from travel narratives to contracts. The purpose of analysing these contemporary texts will be to understand the colonial discourse in *The Fixed Period* better. The emphasis will be on the concept "civilized" since the British, like Mr Neverbend in *The Fixed Period*, have always been proud of being a civilized nation and this concept is repeatedly used in Trollope's novel.

New Historicists, affected by Geertz's 'thick description method' dwell on anecdotes "to reveal through the analysis of tiny particulars the behavioral codes, logics, and motive forces controlling a whole society" (Veeser xi). It is through anecdotes that the larger pieces of operations may be understood better since they contain "a microcosmic image of the power relations" (Brannigan 133).

One of the most celebrated female travel writers is definitely Mary Kingsley, a Victorian Period woman who courageously travelled in West Africa and wrote about her experiences very successfully in two books: *Travels in West Africa, Congo Français, Corisco and Cameroons* (1897) and *The Story of West Africa* (1899). Kingsley tells about her experiences in the territories she visited in Africa humorously, which can be seen in different parts of the book. However, Africa was considered savage, brutal, and exotic in the eyes of the civilized Europeans. "But Kingsley seems to subvert the predicates of colonisation by falling under 'the charm' of the African forest, and finding it to her taste". Reading between the lines of her narrative, "one can see the binary opposition between European master and African slave" (Brannigan 134).

She mentions missionaries she encounters as well. The missionaries are there to convert the heathen natives to Christians, claiming that the natives' religion is primitive. She gives information about the children who attend the mission-school

and mission teachers who teach children to read the Bible (Kingsley 42-44). Kingsley shows how the children of the natives are educated and *civilized*.

Kingsley did not have imperialistic missions such as ruling or converting the natives. She gave detailed information about different African tribes, their life, culture, and language. Her approach was different from the European colonial power that did not even need to build a friendly communication with the natives since they were regarded as brutal or primitive in the eyes of the European master. A New Historicist reading of such events or anecdotes reveals that she did not have colonial preconceptions and thus subverted the colonial discourse of the time. On the other hand, it shows that subversion is contained in the text by showing that "in the context of an academic study which in itself proclaims mastery over the African native" (Brannigan 135).

Heart of Darkness is another novel to represent the European discourse in 1890s. The novel provides the reader with information about the natural environment of the Congo River and the black people who lived more than one century ago. The natural description is given from Marlow's point of view in a gloomy and pessimistic air. The novel presents London as civilized and Congo as uncivilized. The readers get the sense that the Africans are othered since there aren't many details that tell us about the life and customs of the Africans as Marlow always keeps himself away from them. Most of the details about the portrayal of the nature are mingled with the psychology of the narrator and thus even the nature itself is presented as savage.

This novel, although given from a very pessimistic view, provides the reader with information about the nature of the Congo river and the difficult life conditions of the black people. It reflects the traveling experiences of Conrad himself when he was in Congo. That is why it is possible to find some autobiographical information about Conrad through the narration of his character Marlow in the novel.

It is possible to see both subversion and containment of the colonial power in this novel as well. Marlow, speaking for Conrad, is against British colonialism and criticizes it. He does not justify the colonization of other countries by powerful nations

since it is an attack to their life. He says: “The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much” (Conrad 10). Although he is against the colonialism, he justifies Fresleven’s hitting the chief of a village thinking that it was probably because Fresleven felt the need at last of asserting his self-respect in some way (13).

Colonialism in Britain during the imperial period was regarded as having a civilizing mission. “One of the most pervasive images of [the] relation between the modern European and the primitive native, when represented in Europe, was the image of European mother nurturing and protecting her colonial children” (Brannigan 138). The colonies during the British Empire were regarded as “offshoots or extensions of Britain” (139). Conrad subverts the image of the mother country by displaying this horrible act. “Marlow becomes aware here that black men have been rendered synonymous with the material objects that surround them: rusted-out machinery and tools apparently used and then discarded by the Company” (Franey 98). Brannigan states that the novel is complicit in [the] discourses by being the product of the imperialist discourse and that the relation of Marlow to imperialism and criticism of imperialism serve the interests of imperialist power (Brannigan 152).

The colonial power is subverted and contained since these texts are representations of European colonialism and they were usually written for English readers but not the Africans. New Historicism “provides a sense of how a text participates in sustaining the social order, and joins with other texts to form a discourse which contain subversion effectively by representing it, and controlling it within a defined and limited system of representation” (Brannigan 153).

The Fixed Period by Trollope carries the same colonial discourse since it was written in the same period with the travel narratives of Kingsley and the novel of Conrad. However, the location for the setting of the novel is an independent island off the coast of New Zealand. The doctrine of the Fixed Period in the novel aims at sacrificing the elderly for the whole community in order to lessen the economic and social burden of the society. Trollope, affected by the medical and scientific

developments of his period, uses compulsory euthanasia in his novel to create a society that will thrive on an island with less burden arousing from the old age. This idea, although not put in practice, aimed at creating a utopian world:

> Trollope is both satirizing the concept while showing the real-life benefits of such a program. Further, he seems to have real sympathy for a fledgling nation and its leader fighting against the imperialism of Britain. In this way *The Fixed Period* is more than a microcosm and instead is an example of the confusing and often conflicting emotions people had about personal liberty and the Victorian values of self-reliance and civic duty. (Reeves 110)

Sending those who will be sixty-seven to the college is the main theme of this novel. The adoption of Fixed Period is discussed and accepted by the Assembly of Britannula since the members are young and they are not close to age sixty-seven to be sent to the college to wait for their death. Mr Neverbend believes that this doctrine will ultimately prevail over whole of the civilised world. He explains the reason behind his Fixed Period by putting forward some statistics which show that the sustenance of an old man is more costly than the feeding of a young one and because of this a euthanasia was to be prepared for them (*The FP*[4] Vol I:3,5-7). He further explains that when their population should have become a million, presuming that one only in fifty would have reached the desired age, the sum actually saved to the colony would amount to £1,000,000 a-year. Mr Neverbend makes sure that his doctrine becomes a law since only law can get the people to obey his Fixed Period (8,9). The elderly people reaching the age of sixty-seven will be sent to the college first and then euthanized. Neverbend justifies the new law by saying that their population at Gladstonopolis was so thriving (37).

Euthanasia, which means taking a deliberate action for ending the life because of suffering that is brought about by aging, is seen as the way of removing the elderly in Britannula in order to create welfare and a dynamic society. The idea of euthanasia already existed in Victorian Period but Samuel D. William's essay "Euthanasia"

[4] Trollope, Anthony. *The Fixed Period* Vol I, Vol II. Blackwood's Magazine, 1882.
All the future references will be to the abbreviated title *The FP* and the numbers of page.

published in 1870 sparked the debate of euthanasia and it was mentioned in other journals as well. "This essay was the first to use the term euthanasia to mean justifiable mercy-killing, rather than a good, peaceful death" (Reeves 98). It was Samuel Williams who first proposed "using anesthetics and morphine to intentionally end a patient's life" (Ezekiel 793). Williams justified euthanasia by claiming that the individual's life "can no longer be of use to others" except ending his pain (qtd. in Reeves 99). It was thought to be a means of eradicating "social undesirables for their good and for the good of society". Although the idea and practice of euthanasia goes back to the Ancient Greeks, there were times when it met huge opposition from different spiritual religions and humanists since it was regarded irrational to end a life bestowed by God and all human beings had a right to live to the end of their life.

Reeves claims that euthanasia, as an important component of advanced utopic or dystopic society, became linked with evolution and that the link has its basis not only in natural selection, but also in the social Darwinism that permeated Victorian social norms and in eugenics (Reeves 95). Social Darwinism that's known as natural selection of human groups based on Darwin's theory used on animals and plants as a result of observations of the nature fits the idea of the Fixed Period since survival of the fittest finds ground in that novel by letting the young and the middle-aged live and the elderly perish. The number of the increase of the elderly and the theory of survival of the fittest, a phrase proposed by the English sociologist and scientist Herbert Spencer, who was affected by both Darwin and Malthus, affected the Victorian society to a great deal. This period witnessed great changes in the outlook of the people on social issues due to technical and scientific progress caused especially by Industrial Revolution.

With the initiation of Poor Law in 1834, the British government aimed at collecting the poor from the streets and taking them to the workhouses to feed, and clothe them. The residents of those places were expected to work several hours a day in return of accommodation and food. "While Victorian literature focused on the children of the workhouse, the reality is that the elderly made up the largest single group of workhouse residents. By 1890, one-third of the average workhouse population was made up of the elderly…" (qtd. in Reeves 111).

In *The Fixed Period* Mr Neverbend envisions that his doctrine of the Fixed Period will prevail in all countries, especially in the "civilised world" (*The FP* Vol I:3). He is trying to justify his proposal by stating that the old will be a burden to the society since the sustenance of an old man is more costly than feeding a young one. In order to prevent that, a euthanasia was prepared to those expected to be sixty-seven. In addition, he claims that at sixty-five a man has done all that he is fit to do (21). Mr Neverbend thinks that this scheme will give an end to the sufferings of the elderly as well. Trollope projected a future world of a hundred years later. In an answer to the question about the population of England, Lord Marylebone answers "sixty million" (*The FP* Vol I:168), which is close to the real demographic figures of the UK of 1980s. Reeves expresses that there is confusion about the sincerity of Trollope's comment about *The Fixed Period* to a *Blackwood's Magazine* reviewer that "it's all true – I *mean* every word of it" (Collins qtd. in Reeves 114) but the social climate of the time implied putting the sufferers out of their misery.

Population increase is what the governments have to deal with since it brings a huge burden to the running social systems of the states. According to the Office for National Statistics of Great Britain, considering the population increase in the UK today, people aged 65 and over are the fastest-growing age group, and this group is projected to grow by 20.4% over 10 years and by nearly 60% over 25 years in England (Nash). The projection of Trollope regarding the elderly people being a burden for the society is confirmed, if not for his doctrine of the Fixed Period, through the challenges that the governments face in taking care of them through social security systems. According to the National Institutes of Health, as of 2016, "8.5 percent of people worldwide (617 million)" were aged sixty-five and over and this rate will continue to increase in the coming decades (Cire).

However, anxieties related with population increase were already rooted in the theory of English economist and demographer Thomas Robert Malthus, who published his *An Essay on the Principle of Population* in 1798. Population increase was seriously seen as a problem by him since he claimed that "the power of population is definitely greater than the power in the earth to produce subsistence for man". He further stated that while unchecked population increases in a geometrical ratio, subsistence increases

only in an arithmetical ratio. Human species would increase in the ratio of- 1, 2, 4, 8, 16, 32, 64, 128, 256, 512, and so on and subsistence as- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, etc. (Malthus 13, 18). He was against the Poor Laws that goes back to the sixteenth century England since such laws aiming at providing a relief for the poor contributed to the population through fecundity.

Contrary to the fixed age determined by Mr Neverbend and his supporters in the novel, Tucker expresses that in the nineteenth century Poor Law Guardians, as an authority, labelled those with behavioural infirmity and physical deterioration as old rather than labelling them based on chronological age alone (Tucker 98). What was determining in being labelled as an old was whether the elderly could perform their jobs or not. Furthermore, there weren't regular working hours especially for the working-class people in Victorian Period. The rosters of the workhouses of Victorian Period that provided shelter and food including work for the needy ones "suggest that in 1851 fewer than one in eight workhouse inmates were 65; by 1891 the ratio increased to one-third in most regions" (Tucker 103). Increase in the number of the elderly people as a result of the population increase was observable.

Tucker states that Old Age Pension Committee of 1898 first named 65 as the retirement age for men. However, after considering the cost to the nation of paying from age 65, members of Parliament pushed old age up to 70 before the Old Age Pensions Act of 1908 (Tucker 104). That must be the first time when anxieties regarding the old age to be a burden appeared in the media of the UK as well.

Dystopias are satirical works that warn the societies for possible dangers. *The Fixed Period* is not purely science fictional since it reflects the concerns of its time. When the famous Canadian physician William Osler left his position as head of John Hopkins Medical School to accept a named chair at Oxford University, his 1905 farewell speech "The Fixed Period" (a direct allusion to Trollope's novel) bemoaned the uselessness of men over 40 and jokingly advocated chloroforming men over 60 (Tucker 107).

The old age, as one of the main themes in *The Fixed Period*, was probably sensed by Trollope to be a serious issue. However, it was not Trollope alone who dealt with this theme. Robert Browning's "Rabbi Ben Ezra" (1864), Matthew Arnold's "Growing Old" (1867), and Alfred Tennyson's "Locksley Hall Sixty Years After" (1891) are just some of the poems written in that period (qtd. in Tucker 7).

New Historicism seeks to find sites of struggle to identify power holders. What is apparent in *the Fixed Period* is that Mr Neverbend, as the president of Britannula, is a lawmaker and his law, which passed thirty years earlier, is now opposed by most of the people, and the British, as the greater power holder, colonize his young country. New Historicism owes much to Foucault who stated that power operates in circulation and does not only reside above and is not something that can be possessed solely by the rulers. Foucault dwelt on the complex power relations in a given society to show how the power holders construct the members or subjects and how they are constructed. It is the society or the power holders that normalize and abnormalize things for its individuals. "…power produces; it produces reality; it produces domains of objects and rituals of truth" (*Discipline and Punish* 194). However, as the time passes, such constructs change with the new energies and intricate power relations.

Greenblatt was influenced by Foucault's concept of power. Like Foucault, he states that power exists in all societies and it cannot be possessed by any. It circulates among all layers of the society and is exercised by individuals that make up a society: "Power exists to be exercised in the world. It will not go away if you close your eyes and dream of escaping into your study or your lover's arms or your daughter's house. It will simply be seized by someone else, probably someone more coldly efficient than you and still further from an ethically adequate object…" (*Shakespeares's Freedom* 81).

Trollope, who after a failed attempt to enter the parliament as a candidate, creates the character Mr Neverbend based on his personal experiences in writing his novel. Mr Neverbend cannot achieve his aim in starting the Fixed Period. He tells about how the Fixed Period was adopted by the Parliament about thirty years ago when they had a young Assembly and no opposition was made to this new system. (*The FP*

Vol I:3). Mr Neverbend, along with other parliamentarians, uses the power of the assembly to make laws. In deciding to send people to the college for forced euthanasia Mr Neverbend forbids any member of the House to use the word "murder" since he finds it revolting and implies that such a word has no place in law because euthanasia itself was a law now (8-9). Trollope himself was aware of the power of the British parliament in his time. New Historicism claims that the ideology of the period during which a text is produced is reflected in the text itself. Literary texts are seen as products of their times. Althusser, focusing on ideology, explains that the school (but also other State institutions like the Church, or other apparatuses like the Army) teaches 'know-how', but in forms which ensure *subjection to the ruling ideology* or the mastery of its 'practice' (*Essays on Ideology* 7).

In an answer to the question "Did you really mean to kill the old men?" by the British Lord Alfred Percy, Neverbend replies "I did not mean it, but the law did" (*The FP* Vol II:192). Mr Neverbend, as a politician following the ideal of creating a much better society in the long term through the Fixed Period, forbids the use of the word *murder* but justifies the Fixed Period by claiming that "the law enacts it". Instead of *Necropolis* he uses *College*, preferring a euphemistic language in order to keep the citizens away from the idea of death, which was a way specific to many politicians to convince the citizens (*The Fixed Period* Vol. I: 8-9). Tucker, by drawing attention to the aging body, states that to the end of the Victorian Period parliamentary discussion of the reports was regularly covered in newspapers and periodicals, heightening contemporary belief that the aged were proliferating, in need of care, and threatening to become a national burden (104).

The Fixed Period reflects Trollope's disliking of imperial practices, which is clearly seen in his biographies and travel writings. He did not approve the policies of the statesman Disraeli and his policies of foreign affairs. In other words, he subverted the imperial power for its practices. Interestingly enough, by assuming an imperialist attitude, he was not defending the rights of the Aborigines in Australia. He, like the white people in Britain, had heard rumours about the so-called cannibalism and savagery of the black people in Australia and said: "Of the Australian black man we may certainly say that he has to go. That he should perish without unnecessary

suffering should be the aim of all who are concerned in the matter". As for the Maori people, he had been enchanted by the 'damsels' who splashed with him so sweetly in the pool, but he saw no future for them (Glendinning 417). However ambiguous he seemed to be in his approach towards the black people, in general he did not appreciate the practices of imperialism, which is shown in Mr Neverbend's separating his country from Britain in order to build a better country. However, by using expressions such as "the thick-lipped inhabitants of Central Africa, a bloody- minded cannibal, the cannibals of New Zealand" (*The FP* Vol II: 119,184,197), Trollope's subversion of the imperial power is contained in that he implies power holders have a higher civilization.

Mr Neverbend is exalting the British colonialism by saying that "It may be doubted whether a brighter, more prosperous, and specially a more orderly colony than Britannula was ever settled by British colonists (*The FP* Vol I:1)" The colony they have just built must be better than their mother country. Although Mr Neverbend is happy to have cut off the ties with Britain, he is pleased to call his newly built country Britannula "the rising Empire of the South Pacific" (14-15) and claims that in every way England had had reason to be proud of her youngest child as Britannulans had become noted for intellect, morals, health, and prosperity (*The FP* Vol II:65). The English biographer Victoria Glendinning expresses that Trollope's imagery "was that of a parent allowing her adult children-the colonies-to lead their own lives" (252).

Concerning the reason of becoming an independent country, Mr Neverbend explains that New Zealand had "public debt" and they left there in order to establish their country on that island that had been discovered (*The FP* Vol I:18). Britannula will be their home and the people there will not struggle with the economic problems. Trollope himself had witnessed that while in New Zealand, the country had economic problems.

Neverbend himself is behaving with the desire of control, which reminds us of biopolitics of Foucault. In his *The History of Sexuality*, Foucault uses two concepts: *biopower* and *biopolitics* to analyse the mechanisms of life processes managed under the regime of authority. He mentions that "the disciplines of the body and the

regulations of the population constituted the two poles around which the organization of power over life was deployed". Referring to the disciplining of the body and controlling the population, he adds that starting in the seventeenth century, the supervision of propagation, births and mortality, the level of health, life expectancy and longevity was effected through an entire series of interventions and regulatory controls (*History of Sexuality* I:139). The law thus has given permission to the power holders to manage the lives of the subjects, which is projected by Trollope in his *The Fixed Period*.

Although Trollope was a leading novelist in the Victorian Period and ran for candidacy in the parliament to defend the British interests, he was against colonialism. In the novel Mr Neverbend subverts the British colonialism. "Nothing could have been more successful than our efforts to live alone during the thirty years that we remained our own masters (*The FP* Vol I:2)." However, he fears the dominant power of imperialism. He fears that the British, with their great weapon "a 250 - ton steam – swiveller" could crush them and give an end to their Fixed Period college and describes this as "gross tyranny" (16,19). In spite of assuming an attitude against the British, Trollope glorifies the power of British Imperialism. "He pointed to the gunboat in the bay when it came, and called it the divine depository of beneficent power" (*The FP* Vol I:26). Although Britannulans have their own flag, they still use the same language and monetary currency that the British use. The flag symbolizes their independence and their "language is spreading itself over the world, and is no sign of nationality" (141). Mr Neverbend even touches upon the hegemonic power of the British fleet by saying "…the John Bright must steam away, and play its part in other quarters of the globe (*The FP* Vol II:86).

Mr Neverbend emphasizes the characteristic interference of the British Empire by saying "I did know that were Britannula to appeal aloud to England, England, with that desire for interference which has always characterised her, would interfere" (*The FP* Vol I:71). Mr Neverbend, as the lawmaker in Britannula, condemns the British Empire for preventing his law to be put into practice and accuses Britain of "crush[ing] the free voice of those whom she had already recognised as independent" (*The FP* Vol I:67). Thus, Neverbend cannot apply the power he is provided with on his subjects just

because another power mechanism, in this case the fleet of the powerful British navy, prevents it. Foucault notes that power needs free subjects and without them it cannot function. “Power is exercised only over free subjects, and only insofar as they are free” (Foucault, “Subject and Power” 790). When taken to Britain by force, Mr Neverbend himself, who was once making laws to control his people, becomes a subject within power relations.

Regarding Sir Ferdinando Brown, who is appointed as the governor to rule Britannula instead of him, Mr Neverbend complains that the newly appointed governor makes “flowery speeches” and “collects his revenue, and informs them that to be taxed is the highest privilege of an ornate civilisation (*The FP* Vol I:25).” Language and ideology are two inseparable entities. Although language is used for communication, it becomes a tool in the hands of the power holders. The sentence “to be taxed is the highest privilege of an ornate civilisation” is just another means of controlling and convincing the subject in order to create docile bodies. Manipulation of language is another means of control and it serves the purposes of the power holders.

Trollope himself was a reformist in soul. He had worked for the improvement of the British colonial post office system. In the novel Mr Neverbend, referring to his Fixed Period expresses that “… there are reforms so great that a man cannot but be enthusiastic when he has received into his very soul the truth of any human improvement” (*The FP* Vol I:11). With Britannula, Mr Neverbend thinks that he created a country far better than Britain. During a cricket match with the British, referring to the eight British professional cricket players as “slaves” compared to his own cricket players, he scorns the British and implies his country Britannula is a freer country (*The FP* Vol I:131). Speaking to the Englishman Lord Marylebone, Mr Neverbend is proud of telling him that they have already freed themselves from the stain of capital punishment (141).

Blaming persons like Mr Bunnit who informs British authorities about Mr Neverbend’s Fixed Period, Neverbend accused them of being “still clung submissive to the old country [England]” and knowing nothing of “progress and civilisation” (*The FP* Vol II:53). Even when he is taken to England as a punishment for his scheme, Mr

Neverbend believes his own reality and truth. Writing on board H.M. gunboat John Bright, he says that the British soldiers are taking him to Britain so that his Fixed Period may "die away in Britannula" but in the future, since his Fixed Period will live, "men will prosper …and thrive" (*The FP* Vol I:52). However, what is a utopian ideal and project for Neverbend is dystopian for many of his citizens. Starting from the fifteenth century, European colonialism conquered and annexed the territories of *the other* people under the pretext of bringing them civilisation and making them happy. They did this in a covered way to exploit almost all sources of the native people.

Regarding civilization and happiness, Sigmund Freud, the famous Austrian psychoanalyst, claims that liberty has undergone restrictions through the evolution of civilization. Saying that civilization does not mean happiness, Freud expresses that human life in communities only becomes possible when a number of men unite together in strength superior to any single individual and remain united against all single individuals. The strength of this united body is then opposed as right against the strength of any individual, which is condemned as *brute force*. This substitution of the power of a united number for the power of a single man is the decisive step towards civilization (Freud 17).

Trollope sensing that the number of the elderly would increase one hundred years later dwelt on the issue of "aging." The governments will have to either increase the working duration of the individuals or reduce the pensions they will get when they get retired to find a solution to this problem unless the authorities come up with great projects that will deal with the increasing population of societies and the elderly people in parallel with that. The medical care of the elderly may become a very serious issue if the national budgets are insufficient. Jackson expresses that in Britain the chances of dying are largely determined by age. In 1990 81 per cent of deaths in England and Wales were of people aged 65 and above (OPCS 1991b), the most common causes of death being heart disease, respiratory diseases and cancer. As an indication of the increase in the number of the elderly he adds that between 1984 and 1994 the number of 16-19 year olds in the population fell by approximately one million and that the number of people over retirement age is expected to rise from 10.4 million in 1991 to approximately 13.5 million in 2030 in Britain (Jackson 32,124,129-130).

Neverbend draws attention to the negative contribution of technological developments by giving the example of John Bright, a huge ship of war: “It is an evil sign of the times,—of the times that are in so many respects hopeful,—that the greatest inventions of the day should always take the shape of engines of destruction!” (*The FP* Vol II:57). Technological advances may not be used only for the good or the welfare of societies. They may be used as in *The Fixed Period* to intimidate and control the others. With the interference of Britain to control Britannula, Mr Neverbend expresses that they are to be “slaves” because England wants so and they are robbed of their constitution, their freedom of action, and they are reduced to the lamentable condition of a British Crown colony (109).

Foucault claims that “that there are no relations of power without resistances” (*Power/Knowledge* 142). He argues that as long as there is a power relation, there is resistance to this power since it needs to be functioned. Power cannot stand alone. It needs its oppositional force to exist. Neverbend is resisted by his society because of applying power through his newly created system but it is he himself who resists another power mechanism functioning by imperial force. Foucault states that power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society (*The History of Sexuality* 1: 93).

Regarding the scheme of the Fixed Period, Neverbend claims that they had all been too much in a hurry, and had foolishly endeavoured to carry out a system in opposition to the world’s prejudices, which system, when successful, must pervade the entire world (*The FP* Vol II:137-138). However, he does not give up his Fixed Period and thinks that “with all its advantages, was of such a nature that it must necessarily be postponed to an age prepared for it” and that “the world should not allow itself to endure the indignities, and weakness, and selfish misery of extreme old age” (179-180).

Apart from his project regarding the Fixed Period, which is thought to bring welfare to the society, Mr Neverbend is trying to give the image of a utopian world to Britannula: “Everything that human nature wants was there at Little Christchurch. The

streams which watered the land were bright and rapid, and always running" (*The FP* Vol I:28-29). He implies that in addition to all this natural beauty, the Fixed Period will contribute to the creation of this utopic world, which later turns out to be a dystopia for the others.

Victorian society was a patriarchal society. The construction of the role of woman by patriarchal discourse kept the women away from the public sphere. The women of that time were expected to do house work, not the jobs that the men were involved in. Foucault states that discipline produces subjected and practised bodies, 'docile' bodies (*Discipline and Punish* 138). The power relation does not exist only between the state and its subjects but also between wife and husband, who may try to impose control mechanism of the patriarchal discourse on his wife by restricting her manners and free-will.

Trollope very realistically portrays not only the behaviours of the men of his time but also of the female characters in his novel. Although he does not tell a lot about women in his novel *The Fixed Period,* he provides the readers with information about the ideology of the time. Reflecting the discourse of the patriarchal society of the time, the novel subverts the patriarchal domain. Neverbend is opposed by Eva, Mr Crasweller's daughter, and his wife Sarah for the law the Fixed Period. Sarah, for example, can freely discuss with her husband. However, subversion of patriarchal discourse is contained in the text. Neverbend describes Eva as perfect in symmetry, in features, in complexion, and in simplicity of manners and having "a coaxing, sweet, feminine way" (*The FP* Vol I:31,99). When Sir Kennington asks Eva for a drive and spends a couple of hours with her on the cliffs, Sarah says: "A girl shouldn't get herself talked about in that way by everyone all round. I don't suppose the man intends to marry her" (133). In the first volume of *The History of Sexuality* Foucault notes that according to current received wisdom, the end of the seventeenth century marked the beginning of a repressive regime of censorship and prudishness with regards to sexuality. Reversing this argument, he suggests instead that never before had there been so much attention focused on sexuality and the nineteenth century in fact saw the emergence of an enormous proliferation of knowledge and the development of

multiple mechanisms of control in relation to sexuality. This is reflected in *The Fixed Period*.

Social constructs determine whether behaviours are *normal* or *abnormal*. The term *normal*, or *normalizing* deriving from *norm* put the subjects within a framework of behavioural codes and manners. The gender difference, which is constructed by societies, makes the subjects behave with already determined behaviours that are considered appropriate in communities. Turning into habits in the long term, these behaviours are accepted as normal while the others are regarded as abnormal. Regarding the gender differences constructed in societies, Foucault emphasizes that the word *sexuality* did not appear until the beginning of the nineteenth century, it was established with the development of diverse fields of knowledge (embracing the biological mechanisms of reproduction as well as the individual or social variants of behavior); the establishment of a set of rules and norms—in part traditional, in part new—which found support in religious, judicial, pedagogical, and medical institutions; and changes in the way individuals were led to assign meaning and value to their conduct, their duties, their pleasures, their feelings and sensations, their dreams (*The History of Sexuality* Vol. II: 3-4). Thus, the nineteenth century, with the accumulation of knowledge on sexuality, created various control mechanisms on the subjects. Increasing knowledge about the individuals contributed to power to control the individual not only physically but also over their mind.

The Fixed Period had been chosen "with reference to the community at large" (*The FP* Vol I:41). The people were convinced about the good of the Fixed Period for all of the society. In other words, they believed in the truth of this. *Truth,* related to subjects, power, and knowledge, takes an important place in Foucault's works. Truth is something that happens in history: it is not something that already existed with a universal feature. It is also produced by power mechanisms. Regarding penal practices, Foucault claims that each period has its own perception of truth shaped by the discourse and that "…the truth-power relation remains at the heart of all mechanisms of punishment and that it is still to be found in contemporary penal practice- but in a quite different form and with very different effects" (*Discipline and Punish* 55). In

addition, Foucault stressed that the dominant class determined what it was ‘right’ or ‘not right’ (*Power/Knowledge* 3).

At the end of the novel, Mr Neverbend becomes a colonial subject after the annexation of Britannula by the British. Foucault, implying that power is omnipresent, states that “it needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression” (*Power/Knowledge* 119).

Drawing attention to the old age, Trollope touches upon a social issue that may create serious problems for the society in the long term. His protagonist Mr Neverbend, as a politician and orator makes a law that aims at finding a solution to this problem. Analysed within the framework of the New Historicism the complex power relations are seen clearly. Foucault claims that *power* is neither an institution nor a structure. It cannot be possessed either. That’s why, it is power that dictates its law on the people of Britannula. Similarly, it is power that dictates its law on Mr Neverbend when he is incapacitated by the British Empire. *The Fixed Period* subverts the British colonialism accusing the empire to invade and annex other lands such as Britannula. However, this resistance is contained through Trollope’s glorifying the British Navy. The purpose of creating a utopian society under the rule of Mr Neverbend creates a dystopian climate.

CHAPTER FOUR

POWER MECHANISM IN THE TURBULENT BRITAIN OF THE TWENTIETH CENTURY IN BURGESS' *A CLOCKWORK ORANGE*

New Historicism is based on one of the tenets that there is a relation between the author's life story and the literary product. Hence, in this part of the thesis, the details regarding the biography of Anthony Burgess will be revealed in order to emphasize the relation between his real life story and the narrative of *A Clockwork Orange*. Considering the important events in Burgess' life will shed light on recognizing his period and the society he lived in.

Anthony Burgess (1917-1993), one of the most prolific writers of the twentieth century, wrote thirty-three novels, three symphonies and many nonfictional works. He was born "in 1917, in Manchester, the son of a pianist father and music-hall mother" (Dix 3). "John Burgess Wilson is Burgess's full given name… His father, Joe Wilson, was in the Royal Army Pay Corps" (Stinson 1). His mother, Elizabeth Burgess, was a golden-haired singer and dancer who, as a performer on the British musical comedy stage, was styled tautologically "the Beautiful Belle Burgess" (Aggeler, *The Artist as Novelist* 3). She died of influenza along with Burgess' six-year-old sister, Muriel, when Burgess was only one year old. Burgess expressed that he had no idea about his mother since he lost her at an early age: "I had to grow up without something I envied in others- you know, the mother, the home atmosphere…I wonder whether this does something to one in later life- whether one becomes less able to give affection or to take affection- because one never had this early filial experience (Biswell, *The Real Life of Anthony Burgess* 7). In 1922 his father married an Irish widower who was to be Burgess' stepmother.

It cannot be denied that parents have a great effect on their children's behaviour. Children usually take their parents as a model as they grow up. Burgess uses music in many of his novels. It is no coincidence that Burgess uses symphonies in his *A Clockwork Orange*. His father had an important role in getting him to have an interest in music and symphonies. Biswell states that Burgess and his father regularly

attended the twice-weekly concerts given by the Hallé Orchestra at the Free Trade Hall from about 1929, when John was twelve and that it was at his first Hallé concert that Burgess heard music of Richard Wagner, which he didn't warm to at first, though he retained a memory of the Rienzi overture (Biswell, *The Real Life of Anthony Burgess* 15). His father Joe Wilson played piano at orchestras and pubs and thus made Burgess close to music. In addition to the theme of music in his novels, Burgess deals with religion as well in his novels. He was born as a Roman Catholic and reflects his perspective on religion frequently in his novels, especially in *A Clockwork Orange*, that is going to be analysed according to the New Historicism in this chapter. Burgess did not follow the practices of his religion strictly. In fact, he was rebellious as a young boy and developed his own faith of Christianity and he did not approve the authorities either since free will was an important tenet for him.

The education life of an author deeply affects the works he/she creates. "The first school he attended was the Bishop Bilsborough Memorial School" (Aggeler, *The Artist as Novelist* 5). He was so successful in his studies that he could earn scholarships to study at "Xaverian College" that was a good Catholic school in Manchester (Stinson 5) and thus he made sure that he could study until he was sixteen at that school. When he took exams for studying at university, he was not successful to earn state scholarships so he returned home to help his father and stepmother in their business. "He wanted to study music at Manchester, but he lacked the science background required by the music department, which laid a heavy emphasis on physics, meaning acoustics" (Aggeler, *The Artist as Novelist* 6). He then entered the English Department to obtain a degree in English Literature at Manchester University. "Along with literary journalism, the most important activity of Burgess's student days was the courtship of his first wife, Llewela Isherwood Jones (Lynne). She was born in Tredegar, Wales, in 1920, and her family history combines literary, scientific and academic elements" (Biswell, *The Real Life of Anthony Burgess* 69).

> Burgess received his B.A., with honors, in English language and literature, in June 1940. He had taken his final examinations in a glass-roofed gymnasium on a day when Nazi bombers, on a daring daylight raid, had inflicted significant damage on Manchester. By October of the same year he found himself part of the Royal Army Medical Corps,

> posted to a field ambulance unit in Northumberland. Having demonstrated his skill as a pianist, though, Burgess was soon sent to divisional headquarters to join the entertainments section, where his chief contribution was writing special arrangements of popular songs for a dance hand that traveled to various units of the division. (Stinson 7)

Lynne was interested in literature as much as Burgess, which made them exchange and share ideas with each other. "[They] were married at the Register Office in Bournemouth on 28 January 1942 while he was visiting her on leave" (Biswell, *The Real Life of Anthony Burgess* 88). In November 1943, he was sent to the British Garrison in Gibraltar, an overseas territory off the coast of Spain belonging to the Great Britain "and there he remained until 1946" (Aggeler, *The Artist as Novelist* 7). While he was in Gibraltar, he received some news that his wife Lynne, during a black-out in London, had been attacked by some American men, probably deserters, "who had robbed her in the street and kicked her as she lay screaming on the ground. One of these assailants tried to break her finger to remove her gold wedding ring. She had been pregnant, but she miscarried as a result of the beating she received" (Biswell, *The Real Life of Anthony Burgess* 107-108). She then involved herself in alcohol and lost her normal life style because of the subsequent disorders in her body. She took up drinking heavily and was even thinking of committing suicide. "She died of cirrhosis of the liver many years later, in March 1968, but Burgess always felt that this attack was an important cause of her death" (Stinson 9). It is this attack that caused his wife to die and Burgess, never forgetting the violence applied on his wife as a defenceless woman, was inspired to fictionalize this real story in his *A Clockwork Orange* by creating the character Mrs. F. Alexander who is raped and killed by Alex and his friends.

When the Second World War was over, Burgess turned to his civilian life as a pianist and a teacher and did different jobs as well. "He was reasonably happy as a civilian instructor at an army training college, taking pride in his teaching of speech class, and becoming professionally interested in dialectology" (Stinson 9). [In 1954] he was astonished to receive a summons to the Colonial Office to be interviewed for a position in the Far East. He was subsequently offered a post on the staff of a public school for Malays in Kuala Kangsar, Malaya, which he accepted with little hesitation

(Aggeler, *The Artist as Novelist* 9). This gave them the opportunity of seeing different territories and cultures and Burgess would make use of his experiences and observation there in writing his novels. “Neither Burgess nor Lynne had travelled outside of Europe before, and most of what they knew about Asia and the British colonial territories came out of other people's books” (Biswell, *The Real Life of Anthony Burgess* 154).

Malaya has a great importance in Burgess’s career since it was between the years 1954-1960 that he stayed in Malaya, which is Malaysia today, and that he conveyed his experiences as a teacher with the people of Malay, who wanted independence from the colonizing Great Britain. Burgess gave a lot of information about cultural differences in his trilogy in a comic tone. “*Time for a Tiger*, his first published novel, appeared in 1956. Thanks in part to the encouragement of reviewers and his publisher, it was followed in 1958 by *The Enemy in the Blanket*. *Beds in the East*, which appeared the following year, completed *the Malayan Trilogy*” (Aggeler, *The Artist as Novelist* 9). The novels tell about the experiences of a colonial officer Victor Crabbe so they can be regarded as autobiographical since they are based on Burgess’s experiences in Malaya. Biswell claims that the trilogy also reflects the shortcomings of Burgess’s and Lynne’s marriage through different characters. “The multiple adulteries of Victor and Fenella Crabbe provide a precise reflection of the extra-marital affairs that Burgess and Lynne were pursuing in Malaya (Biswell, *The Real Life of Anthony Burgess* 190). The Malayans’ struggle of independence may have strengthened his inspiration for free will, which is a very important element in *A Clockwork Orange* regarding either choosing evil or good in life. Burgess went to Borneo towards the end of 1950s to continue his teaching. “It was then…[that] he collapsed on a classroom floor while lecturing, was invalided to London, and was diagnosed (so Burgess has consistently claimed) as having a fatal brain tumour. Lynne told him that the neurologists were of the opinion that he had about a year to live” (Stinson 10). Lynne had been entrusted with a sealed envelope containing X- rays of her husband's head and a confidential letter addressed to the specialists at the Hospital for Tropical Diseases in London. This letter is now lost. According to Burgess's account of it in *Little Wilson and Big God*, Lynne secretly unsealed the envelope and

read it, disclosing its contents to him three months later (Biswell, *The Real Life of Anthony Burgess* 205).

It was during the year 1960-1961 that Burgess proved that a person could be very prolific if he knew his time was limited in life. Having a great fear and anxiety that his wife Lynne was going to have a financial crisis after his death, he wrote five novels in a year including his probably the most famous novel *A Clockwork Orange*. However, Heinemann, the publisher, thinking that writing five novels in a year would turn the critics against Burgess, asked him to use a pseudonym for two of the novels. "Thus, *Inside Mr. Enderby* and *One Hand Clapping* appeared under the name 'Joseph Kell.' *The Worm and the Ring*, *The Doctor Is Sick*, and *The Wanting Seed* appeared under the name Anthony Burgess" (Stinson 10). In writing his *A Clockwork Orange,* he was affected by "overhearing the expression 'as queer as a clockwork orange' in a London pub in 1945… and the contemporaneous rise of an aggressive youth culture in the late 1950s" as well (Biswell, *The Real Life of Anthony Burgess* 360). He made use of his real experiences while writing his novels and thus reading them do not only provide us with completely fictional narratives but also with the dynamic power relations in the society of his time. Burgess used all his experiences in his novels, from his university years and joining the army to this travels and visits abroad. The three novels Burgess wrote "*A Vision of Battlements* (published in 1965 but written shortly after the war), *Napoleon Symphony* (1974) and *Any Old Iron* (1989)" were the literary products as a result of his experiences (79).

Burgess uses the element of violence in many of his novels. In *The Clockwork Testament*, which is the third of his four *Enderby* novel series, "when Enderby rides on the subway, he feels threatened by 'noisy ethnic people', 'gangs of black and brown louts' who wear swastikas and other `symbols of destruction' on their jackets. On closer inspection, the loud youths turn out to be having a discussion about literature, and when a nun is nearly raped on the train — an episode which knowingly echoes the assault on F. Alexander's wife in Kubrick's version of A Clockwork Orange — it is three well-dressed white university students who are responsible for the attack" (Biswell, *The Real Life of Anthony Burgess* 352).

One of the other issues that draws our attention in *A Clockwork Orange* is Burgess's use of Nadsat, a fictional language he created from his experiences in Manchester and the other countries he travelled to. Biswell states that Burgess studied phonetics in a more formal way under the linguist G. L. Brook as part of his undergraduate degree in English (Biswell, *The Real Life of Anthony Burgess* 29). During his teaching career "he delivered lecture courses on phonetics, English drama, the modern novel and the techniques of journalism. He also taught philosophy, philology, German and music, including a piano-playing course for beginners" (115). Burgess uses languages and dialects masterfully in his novel *A Clockwork Orange* since he had such experiences in his real life. His interest in phonetics and dialects was already rooted in his childhood. "As a boy, Burgess had a wide vocabulary of dialect words which came more naturally to him than the Standard English forms: a `cuddy' was a horse; a 'petty' was a lavatory; a back alley was an 'entry' " (Biswell, *The Real Life of Anthony Burgess* 30). Nadsat is the language that is used by the teenagers in the novel. It was during his stay in Leningrad when he saw "the gangs of violent, well-dressed youths that reminded him of the Teddy Boys back home in England" that he decided to devise a new language for his novel based on Russian, to be called Nadsat (Russian suffix meaning 'teen') (Burgess, *A Clockwork Orange* xxi).

Burgess probably did not have a happy marriage in his life. 'Unfaithfulness' is a term that appears in his life when he tells about his marriage. Burgess has no hesitation in announcing that Lynne was unfaithful to him. He was under the effect of religion even in not getting a divorce. "Burgess was enough of a Catholic to believe that divorce was out of the question, and Lynne, who attached no theological sense of sin to adultery, knew that their marriage would hold regardless of how well or how badly she behaved" (Biswell, *The Real Life of Anthony Burgess* 328). According to Burgess if a couple were married in the sight of God and the Church, what went on in divorce courts had no bearing on the matter. This attitude is characteristic of Burgess's Catholicism: although he called himself an unbeliever, he still felt constrained by the rules he claimed to have abandoned in his teens. His intellect had rejected a system of faith on rational grounds, but he was still very much connected to it emotionally (284). Lynne did not mind going to the pubs and clubs and the places she visited most

frequently were those in Bloomsbury and Soho. It was after the terrible attack in London that she began to drink heavily and go out with different men. “Lynne's precarious mental state had become a source of anxiety to her doctor in Etchingham. Towards the end of 1960, she had made two suicide attempts within the space of a few weeks, swallowing a potentially lethal dose of Nembutal sleeping tablets on both occasions. As with her earlier pill-swallowing episode in Malaya, Burgess discovered her and was able to make her vomit up the tablets before they could do any serious damage (Biswell, *The Real Life of Anthony Burgess* 233). “…that he is consciously bitter about living for more than twenty years with a step-mother who did not show him any love, and that he long harbored repressed rage over the casual infidelity of a wife he loved is facile to be sure, but probably contains some partial truth” (Stinson 8). It seems he carries the deep traces of his life in creating his characters since it is not very possible to come across couples as husband and wife who are happy from their marriage in his novels. In fact, marriage did not bring a lot of happiness to him and this was a turbulent period of his life.

That there is a relation between the literary product and the society of the time through the biography of the writer is considered a basic tenet in New Historicism. There are great similarities between the fictional events in his novel *A Clockwork Orange* and actual events in Burgess’s life. Burgess could observe the youth in his environment during his travels abroad. The youth in the street meant violence and a threat for him. “Burgess's mission to find a sword-stick had certainly been accomplished by March 1966, when he visited the United States on a lecture tour. He withdrew his weapon from its cherrywood case and waved it at a gang of youths who threatened to rob him in New York. The would-be robbers fled” (Biswell, *The Real Life of Anthony Burgess* 279). It seemed to him that gangs were anywhere in the world like a common phenomenon and he himself was exposed to robbery. “(While having a journey through France and Italy in 1968), they broke their journey in Avignon, where they were robbed of passports and other valuables, and in Rome, where they stayed with a friendly lawyer called Andrew de Gasperis” (335).

Burgess wanted to see different countries and cultures in the world because he believed that would make him gain new experiences which would prepare the ground for his future fictions. He visited Leningrad with his wife Lynne in 1961.

> The wish to gather material for a Cold War fiction was clearly a strong incentive, especially since Heinemann had offered to advance Burgess's travel expenses, which they were willing to offset against future royalties. Beyond the financial appeal of a book commission, there was also the likelihood of being able to exploit his journey by writing articles and radio features about it. Having accepted Heinemann's offer, he was left with the immediate problem of finding enough money to pay for Lynne's passage to Leningrad, since she refused to be left behind in Etchingham. As it turned out, her presence as his unpredictable companion was to provide a focus for his Russian travel narratives, both fictional and journalistic. (Biswell, *The Real Life of Anthony Burgess* 236)

Burgess was also interested in Russian novelists and visiting Leningrad would be a good opportunity for him to see the original places of the narratives of Russian novels. “Burgess had been impressed by Alexander Pushkin's verse-novel *Eugene Onegin*, parts of which he had memorized in the original Russian, and he read Fyodor Dostoyevsky's *Crime and Punishment* in English translation shortly before he sailed (Biswell, *The Real Life of Anthony Burgess* 237). “Before the trip, he spent about six weeks reviving his Russian; acquired during the war, and this enabled him to gain a great deal from the experience” (Aggeler, *The Artist as Novelist* 13). Politically naive at the best of times, he knew nothing of the USSR beyond what he had read in the newspapers. He wrote that 'One expects to find a totalitarian state full of soft-booted, white-helmeted military police, conspicuously armed, […] a certain coldness, a thinness of blood, all emotion channelled into love of Big Brother' (qtd. in Biswell, *The Real Life of Anthony Burgess* 235). However, Burgess saw a different Russia during his stay in Leningrad. The image of Russia that he created in his mind before his visit was not the same as the image he formed by seeing the life there in person. It was during this travel that he wrote *Honey for the Bears* and *A Clockwork Orange.*

Burgess knew that having a knowledge of Russian language would be advantageous in understanding the life and culture of the Russians. In order to do that he obtained books and dictionaries for learning that language at basic level. “…[I]t

occurred to him that it might be possible to write a novel narrated in an invented slang which would be a hybrid of English and Russian, with elements of Romany, Lancashire dialect and Cockney rhyming slang" (Biswell, *The Real Life of Anthony Burgess* 237). By modifying the Russian language, he aimed at getting the reader to learn some basic Russian words.

The letters are regarded as an important source in New Historicism since this theory makes use of not only literary but also nonliterary sources in order to have a better understanding of the period. The letters are unique in providing us with the intentions of the writer. Of course, while corresponding with other people, Burgess mentioned *A Clockwork Orange* and the creation of Nadsat in some of his letters. In a letter "written in April 1961, Burgess writes: I'm in the early stages of a novel about juvenile delinquents in the future (I'm fabricating with difficulty a teenage dialect compounded equally of American and Russian roots)" (qtd. in Biswell, *The Real Life of Anthony Burgess* 256). However, while his Nadsat language was originally planned as a fusion of Russian and American (rather than British) English, the American element seems to have been dropped at some point before he completed the 1961 typescript, which shows little evidence of Americanisms (*The Real Life of Anthony Burgess* 257).

As Burgess and Lynne leave a restaurant at 3 am in Leningrad, they come across young Russian Teddy boys, called *stilyagi*. They were armed with coshes and broken bottles. It was the internationalism of well-dressed, violent youth that drew the attention of Burgess. "The enactment outside the Metropol of ritualistic, dandified violence provided a solid rationale for Alex and his three droops (drugi being the Russian word for 'friends'), about whom Burgess had already begun to write in *A Clockwork Orange*" (Biswell, *The Real Life of Anthony Burgess* 241). What seemed to Burgess was that when the novel was written, it was possible to see violent youth not only in Manchester or any other cities of England but also in different parts of the world as a universal truth. The youth tended to commit crimes and people were indeed frightened of them. Meeting Russian people in Russia during the cold war period made Burgess change his mind about the Russians. In a letter he wrote to Geoffrey Aggeler

on October 10, 1969, he states that “the Russian soul is right; it’s the state that’s wrong” (qtd. in Aggeler, *The Artist as Novelist* 14).

Violence is a striking element that exists *in A Clockwork Orange*. In a 1985 television interview with Isaac Bashevis Singer, Burgess said: “In my version, the English version, [Alex] grows up, he understands that violence is an aspect of youth. He has energy. He'll be able to use it to create. He will become a great musician [...] I wanted to show that violence is in our nature. We can't ignore it. We can't pretend it doesn't exist” (Biswell, *The Real Life of Anthony Burgess* 262).

The violence that is dealt with in Burgess’ novel is a reflection of contemporary events that arose as social problems in England. The society itself was passing through difficult times because of many social and political issues:

> Unemployment was climbing towards one million, which was the highest level it had reached since 1945. A six-week miners' strike had begun on 9 January, and the blockade of power stations by striking mineworkers had resulted in a series of power cuts. Factories, deprived of electricity, sent workers home. Heath[5] declared a temporary state of emergency, which did little to resolve the immediate crisis. Meanwhile, the sectarian and military violence in Northern Ireland was escalating: 173 soldiers and civilians had died as a result of political terrorism in 1971, and the Paratroop Regiment shot and killed thirteen Catholic demonstrators during a civil rights march on Sunday 30 January 1972 (the killings which have come to be known as 'Bloody Sunday'). (qtd. in Biswell, *The Real Life of Anthony Burgess* 359)

It was in 1962 that *The Wanting Seed*, the other dystopian novel by Burgess, was published along with *A Clockwork Orange* in the same year. The novels received immediate success and a movie was made based on the novel *A Clockwork Orange*. The story of *The Wanting Seed* takes place in a futuristic world where overpopulation is seen as a great danger and fertility and heterosexuality have been forbidden. Instead, homosexuality is recommended in order to prevent the population growth and thus starvation. In England, after a short time, a new law gave the homosexuals some rights, which may resemble the issue put forward in *The Wanting Seed*. In fact “to

[5] Conservative prime minister of Great Britain from 1970 to 1974. britannica.com

homosexuals the Sexual Offences Act (1967) by no means brought full liberation" in England (Harrison, *Finding a Role?* 215). Burgess had immensely involved in reading dystopian novels such as Huxley's *Brave New World* published in 1932 and Orwell's *1984* published in 1949 and it is not very interesting that his novels bear some similarities with these novels.

In his biographies and in the interviews he made, it is clear that Burgess is against giving the control of individuals in the society to any institutions that may have the right of shaping the persons even for choosing the good. The novel *A Clockwork Orange* is a very good example reflecting his philosophy and "indeed, Burgess has put himself on record in writing, 'My political views are mainly negative: I lean toward anarchy; I hate the State' " (qtd. in Stinson 21).

What Burgess emphasizes is that what is good for the state may not be morally good within a spiritual framework. In addition, "good and evil, spirit and flesh, have so interpenetrated one another in the modern world that it is no longer possible to separate them" (Coale 7). Good and evil cannot exist alone and they both give each other the reason of existence. In the eyes of Burgess, the choice of any of them should not be prevented since that would mean creating a spiritless human being.

> Burgess, like many authors, feels that increasingly in our century, soul-sustaining avenues of choice are being closed, by Big Government (and the social engineers in its employ), by big business, and by big labor unions. Man is reduced to a cog in a machine, a mechanism, or "a clockwork orange." Eliminate man's ability to choose evil, and you destroy his moral self, the very essence of his humanity. (Stinson 24)

In *A Clockwork Orange*, we come across good and evil as two opposing forces but one cannot exist without the other. Alex uses his freedom of choice by preferring evil over good and this becomes the main theme of the novel. Burgess says it is better to choose evil rather than to be denied the right of choice (DeVitis 111). Burgess's pervasive tendency to view all human experience dualistically quite possibly stems from an acute early awareness of being a Catholic in Protestant England (Stinson 3-4).

Burgess seems to be believing both in the concept of original sin and the duality of good and evil, which may suggest a contradictory situation. In an interview with John Cullinan, answering a question about why he thinks the novelist is predisposed to regard the world in terms of "essential opposition" as unlike the Manicheans he seems to maintain a traditional Christian belief in original sin, Burgess replies: "Novels are about conflicts. The novelist's world is one of essential oppositions of character, aspiration and so on. I'm only a Manichee in the widest sense of believing that duality is the ultimate reality; the original sin bit is not really a contradiction" (Aggeler, *Critical Essays on Anthony Burgess* 44).

This part of the dissertation will focus on conditions of 1950s and 1960s through literary and non-literary texts in order to display the relation between literature and history for the New Historicist reading of *A Clockwork Orange*. "New Historicists study literary texts not as autonomous objects but as material products emerging out of specific social, cultural, and political contexts" (Cain et al 27). While many theories disregard history in formation of the literary text, New Historicism gives equal weight to both history and the literary text abolishing the hierarchy between both of them. As the text is produced within a society, it can also affect the society as an element in changing its culture. Similarly, *A Clockwork Orange* was not only affected by the conditions and prevailing ideology of its time, it also, in a mutual relation, affected the society.

Conditions that existed in 1880s in creation of *The Fixed Period* were far more different than the post-war period of England. The major changes that took part in the second half of the twentieth century with scientific developments and cultural changes led power and control mechanisms to operate differently. Written in 1962, *A Clockwork Orange* depicts a society with repressive atmosphere and violence that was shaped during the post-war period. It is not a coincidence that the number of dystopian novels increased in 1950s and 1960s since totalitarian regimes began to take hold of the power. Novels such as *1984* reflect the anxieties over totalitarian governments and free-will of the individuals.

1950s and 1960s is renowned for the youth culture of worldwide that influenced not only Britain but also all of the world. "It was the era of sex, drugs and pop revolution, but also of anti-war protest and inner-city riots" (Savage). The novel that is going to be analysed in this part clearly shows the rising violence of the youth and their clash with a totalitarian government that tries to control and shape the free-will of the individuals under the pretext of creating a peaceful society. *A Clockwork Orange* is a novel about ultra-violent crimes committed by Alex and his droogs[6]. As a dystopian novel, it portrays a pessimistic and brutal world, which would be a criticism of the British culture. The violence of 1950s and 1960s has traces in the novel. Alex mentions reading the gazetta[7] which "was the usual about ultra-violence and bank robberies and strikes and footballers making everybody paralytic with fright by threatening to not play next Saturday if they did not get higher wages" (*CO*[8] 46).

The novel is about a group of young people who, like many other gangs, has become outcast as a result of the system and uses violence on weak, powerless people. What is remarkable here is the criticism of the dominant ideology of the time. As the title of the novel suggests, the purpose of the authority is to eliminate the vices by the youth through transforming them into machine-like beings and normalize them to adapt to the society. As the government tries to create a perfect utopian society by eliminating extreme violence, it makes use of scientific developments to change the behaviours of the subjects in order to create well-mannered and docile bodies. Head explains that F. Alexander's book titled *A Clockwork Orange*, the same as the title of the novel by Burgess, seems to be a plea for the organic development of humanity, and a rejection of the dehumanization of the machine world (Head 25).

How the dominant ideology was created in 1950s and 1960s will be one of the main purposes of this chapter since history and literature are inseparable from each other, which is a requisite that the New Historicism is based on. Major changes took

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[6] friends - English equivalents for the Nadsat Glossary added to Burgess, Anthony. *A Clockwork Orange*. London: Penguin Classics, 2013.

[7] newspaper

[8] Burgess, Anthony. *A Clockwork Orange*. London: Penguin Classics, 2013.
All the future references will be to the abbreviated title *CO* and the numbers of page.

place in the second half of the twentieth century especially after World War II and as a result dominant ideology, along with power and social mechanisms, changed. This change was so huge that the cultural life was different to a great extent from the life in Victorian Period. *A Clockwork Orange*, in this regard, reflects its period effectively, though satirically since it is dystopian.

The beginning of the second half of the twentieth century was shaped with televisions, fashion, pop culture, drugs, and many frenzies especially for the youth. "The 1960s remain in the folk memory as a golden age of pop culture" (Savage). The society was transformed into a consumer society manipulated by the dominant ideology. Horkheimer and Adorno state that: "All mass culture under monopoly is identical, and the contours of its skeleton, the conceptual armature fabricated by monopoly, are beginning to stand out" (Horkheimer and Adorno 95). Individual, thus became the object of the ideology rather than individuals with free-will.

Burgess was influenced by the dystopian novels written before 1962, the year when the UK edition of *A Clockwork Orange* was published. He had already read many dystopian novels before writing his novels. "Burgess had read George Orwell's *Nineteen Eighty-Four* shortly after publication" (*CO* xvii-xviii). He had learned about the use of conditioning and behavioural changes by using technology from B. F. Skinner and Pavlov. In a summary of Skinner's theories he found, it reads:

> And even today we find a distinguished psychologist, Professor B. F. Skinner of Harvard University, insisting that, 'as scientific explanation becomes more and more comprehensive, the contribution which may be claimed by the individual himself appears to approach zero. Man's vaunted creative powers, his achievements in art, science and morals, his capacity to choose and our right to hold him responsible for the consequences of his choice - none of these is conspicuous in the new scientific self-portrait.' (*CO* xix)

Burgess believed in the importance of free will and developed counter-argument against Skinner who dismisses genetics, culture, environment and individual freedom of choice as insignificant factors when it comes to determining human personality in his *Science and Human Behaviour* published in 1951 (*CO* xix-xx).

Regarding the chapters, the UK edition consists of twenty-one chapters while the American edition, published by Norton only a year later, skips the last chapter since the editor thought a happy ending would not be right for such a story (Mcdowell). Burgess remarks that his book is divided into three sections of seven chapters each and 21 is the symbol of human maturity and an age of voting and adult responsibility (*CO*, Norton x).

Affected by the social, economic, and cultural changes, novels written in the mentioned decades dealt with the identity problems of the youth. "Frightened by the prospect of another war and/or of the possibility of living under dictatorship… a number of novelists, such as George Orwell, Anthony Burgess, William Golding, chose to write stories which the critics labeled as 'anti-Utopias' or as 'scientific romances' " (Ciugureanu 87). Changes in cultural values and social order were dealt with in the novels written during the post-war period. Emergence of youth culture and their representatives formed in different groups are worth mentioning since this is closely related to *A Clockwork Orange*. Burgess himself was affected by the rivalry between the youth groups, coffee bars, music, and violence applied by the young on innocent people. Ahmed & Rahman mention these leading groups and their affiliation with the novel:

> *A Clockwork Orange* presents the *Mod* subculture originated in London in the late 1950s and peaked in the early to mid 1960s. The term *Mod* derives from modernist. The mod lifestyle is sometimes referred to as 'modism'. Elements of the mod lifestyle include music, clothes and dancing. The 'Teds' (Teddy Boys) also known as the 'Mods' who emerged as a subculture group in London in the l960s having a dandy-like style consisting of strange dress which was a fashion of the day, such as, an Edwardian style suit, suede shoes, three-button suits, Fred Perry and Ben Sherman shirts, Sta-Prest trousers and Levi's jeans, cropped hair, short- hemmed trousers and very narrow brimmed Trilby hats commonly referred to in Britain as pork pie hats. (Ahmed and Rahman 64-65)

They further mention that pop music for the young was a powerful way to express themselves and the band like Beatles contributed to the formation of youth culture (69). Young people like Alex, although he likes classical music, were fond of music since they thought this helped them to form an identity they desired.

Harrison expresses that before 1960s consultation [at schools] with parents and pupils was extending, discipline was becoming less harsh, uniforms were in retreat, by 1967 the phrase 'generation gap' was being used in the USA, and in the same decade it came into regular use in the UK, young people from the mid-1950s were being drawn together as never before by shared grievances (against adults, with their institutions, rules, and regulations) and by shared tastes, the sixties did, however, greatly diversify fabrics, styles, and colours: leather jackets with the rockers; flowered shirts and faded second-hand uniforms with the Rolling Stones, and the considerable cultural achievement of the sixties owed much to art school. He continues by saying that [the sixties] came to be identified with a new style of anti-system, direct-action, politics, and in a climate so challenging to authority and tradition, sociology flourished (*Seeking a Role the United Kingdom* 474-497). Alex says that they were dressed in the heighth of fashion, which in those days was these very wide trousers and a very loose black shiny leather like jerkin over an open-necked shirt with a like scarf tucked in. At this time too it was the heighth of fashion to use the old britva[9] on the gulliver[10], so that most of the gulliver was like bald and there was hair only on the sides (*CO* 193). This is a clear example of how novels reflect their times, which is a corner stone of the mutual relation between history and the literary text in New Historicism.

Burgess, inspired from the bars and pubs of his time, depicts Korova Milkbar in Chapter 1 as a place often visited by Alex and his droogs to have their milk plus drug before committing violence (*CO* 7). The Municipal Flatblocks in the novel give the impression that a socialist government is in power. So does the books of a man who cries out that they belong to the municipality as they are ripped up by Alex and his friends (12). When he arrives in his building, he finds the lift broken and walk the ten floors up (37).

He is a typical British youth of his time who is not obedient and respectful to his parents. Alex, who is fifteen, plays hooky and is frequently being checked for his uncontrolled behaviours since he was eleven by a corrective officer, who is called P.

[9] razor
[10] head

R. Deltoid. His parents avoid asking questions about what he did, where he was since this will probably cause trouble and arguments with their son. Alex's father's speech reveals the insecure atmosphere of its time: "We daren't go out much, the streets being what they are. Young hooligans and so on" (*CO* 55). In an interview in Italy in 1974, Burgess says that he was so appalled at the prospect of the state taking over more of the area of free choice in the late 1950s that he felt he had to write the book before them and that within ten years of time the climate changed so fundamentally that makes it hard for them to believe what life was really like in the 1960s (Burgess, *Interview in Italy 1974*).

Regarding of the teens of the 1960s and rising crime, Garland expresses that this generation of teenagers enjoyed greater affluence and mobility than earlier generations, as well as longer periods outside the disciplines of family life and full-time work. Teenagers were able to spend more time outside the home, had greater access to leisure activities, and were subject to less adult supervision, and more liable to spend time in subcultural settings such as clubs, cafes, discos, and street corners (Garland 91).

Unlike the housewife characters in *The Fixed Period*, we see working women in *A Clockwork Orange* that was written approximately eighty years later. Alex says that his mum worked at one of the Statemarts…filling up the shelves with tinned soup and beans (*CO*, 42). Christopher states that since the 1950s Britain has experienced a period of accelerated social and cultural change. This has coincided with the disintegration of the British Empire, an expansion of the Commonwealth and the immigration of people of numerous nationalities, languages and cultures. The entry of women into the labour market and their increasing independence has brought about fundamental changes in their position in society and their relations with men (Christopher 1). He further explains that worries about women's independence intensified following the publication in Britain of an American study called *Sexual Behaviour in the Human Female*, better known as the second Kinsey Report (1953). It revealed that women could enjoy sex as much as men, and that discontent and adultery in marriage were common (Christopher 3). Alex gets to Taylor Place, a music shop, and there he meets two young girls who are not more than ten. After flirting with them,

he takes them home to have sex (*CO* 49). British society was about to be transformed. Its ethic of individualism and pleasure-seeking contrasted sharply with the collectivism which marked the beginning of the decade (Christopher 6). Society became younger due to the post-war 'baby boom' and by 1959 there were over four million single people aged between 13 and 25. 'Teddy Boys', urban working-class gangs, were considered threatening and news about incidents by 'Teds' presented a shocking image which frightened people and sold many newspapers (Christopher 4). The changes covered almost all areas of life including religion, which in fact had already shaken the established religious belief in Victorian Period with Darwin's *The Origin of Species*. The churches in England began to lose more power during 1950s and 1960s as a result of the above mentioned changes.

While doing the New Historicist analysis of the text, the new historicists try to find examples of power and how it is dispersed throughout the text. The history of the studied period is thus reinterpreted. Power and how it is subverted and contained in the novel are studied for this end. Throughout the first part of the novel, which consists of seven chapters, we witness the crimes of Alex and his droogs, who are socially disapproved. We have Alex as the first-person narrator. Although, first-person narrators are known to be telling their stories subjectively, we penetrate into his world to know about his ideas and philosophy. This situation reminds us of one of the basic tenets of New Historicism that asserts that histories are written down subjectively, but not objectively. All three novels that are studied in this dissertation have first-person narrators who tell about their stories.

As in almost all novels, the title *A Clockwork Orange* reflects its content. It is related to be unnatural in that orange is a natural product and cannot be described with the word *Clockwork,* which figuratively refers to a human being that does not behave with his free will:

> …by definition, a human being is endowed with free will. He can use this to choose between good and evil. If he can only perform good or only perform evil, then he is a clockwork orange—meaning that he has the appearance of an organism lovely with colour and juice, but is in fact only a clockwork toy wound up by God or the Devil or (since this

> is increasingly replacing both) the Almighty State. (Burgess, Norton xiii)

Burgess, who is interested in languages and dialects, says that he thought the title would be appropriate for a story about the application of Pavlovian, or mechanical, laws to an organism which, like a fruit, was capable of colour and sweetness and that he had also served in Malaya, where the word for a human being is *orang* (Burgess, *1985* 79-80). Thus, he purposefully and successfully uses polysemy to enrich the meaning in this title.

Alex, the protagonist of the novel, will be caught by police officers after killing a woman who has a lot of cats and will be rehabilitated through scientific methods of the time. The purpose of the techniques used on him will be to deprive him of his ability to choose good or evil on his own. The government will try to create a utopian society by removing the motives of violence in the youth. Ignoring individual freedom of making choices and using Ludovico's Technique on Alex in addition to confinement, the authorities in the novel turn into a totalitarian regime and create a dystopian world with excessive control over subjects. What's remarkable in the novel is that although it is Alex who uses power and violates the rights of ordinary and unguarded people, later he becomes a victim of F. Alexander, the government, and even his friends who become officers and torture him. From the viewpoint of New Historicism, power is everywhere, it is omnipresent, and cannot be possessed by any:

> The state has a considerable interest in dehumanizing. It tends to arrogate itself all matters of moral choice, and it does not care much to see the individual making up his own mind… The State is the instrument whereby the ruler manifests power over the ruled. In so far as this instrument must meet as little opposition as possible in performing its function, it may be said that evil as manifested in the State can never be wholly disinterested. (Burgess, *1985* 48)

Burgess further states that the laws of the State are always changing and, with them, the values of right and wrong (Burgess, *1985* 46). Thus, controlling subjects in a society will always continue though with different power and social control mechanisms. New Historicism itself is not optimistic in overthrowing power.

It may be interesting that Alex, who is responsible for the killing of two women and injuring some people, is interested in listening to classical music, especially Mozart. Burgess expresses his surprise by giving the example of a commandant at the Nazi death camp, who, having supervised the killing of a thousand Jews went home to hear his daughter play a Schubert sonata and cried with holy joy. Burgess concludes that the good of music has nothing to do with ethics. Art does not elevate us into beneficence. It is morally neutral, like the taste of an apple (Burgess, *1985* 46). "New Historicism…begins its quest to be political by denying that any social world is stable and that artworks are separated from the power struggles constituting social reality (Cain et al 2250).

In the novel, Alex is exposed to an operation that is called Ludovico's Technique, which aims at depriving the subject of his free-will for not committing crimes or being involved in violence. Under the control of the state, Alex, with the guiding of the doctors, is forced to watch some movies and documentaries about Japanese and Nazi atrocities that contain a lot of violence. The doctors convince that he will be cured since whenever he wants to commit a crime, he will feel sick and give up doing further. Alex, as a confined prisoner cannot give harm to the people outside. Drugged and strapped down to a chair with eyelids open, under the treatment of Ludovico's Technique, he will be programmed like a robot and abstain from actions that the society does not tolerate. He will be conditioned to link violence and pain with sickness he feels. The behaviours of the subject are thus contained in power relation according to the New Historicism. "A real subjection is born mechanically from a fictitious relation. So, it is not necessary to use force to constrain the convict to good behaviour, the madman to calm, the worker to work, the schoolboy to application, the patient to the observation of the regulations" (Foucault, *Discipline and Punish* 202).

Ludovico's Technique can be considered panopticon since they have the same control mechanisms. Alex will not indulge in crimes such as theft, assault, murder, and rape. His own body will keep him away from committing violent acts. In other words, an automatic power inside him will prevent his self from making decisions and doing actions even if this tends to be demonic. According to Foucault panopticon is an important mechanism, for it automatizes and disindividualizes power (*Discipline and*

Punish 202). Programming of Alex through conditioning, whether justified or not, is a power in itself. “New Historicism tends to see power structures as a panoptical gaze of Big Brother” (Lai 18).

Alex is made to sign a paper, the content of which he does not know (*CO* 192). The authorities try to keep him under their control by getting him to sign the paper. However, this is done in a tricky way because the minister provides Alex with a stereo that is put down next to his bed and Alex is asked which classical music he wishes to listen. Alex is allowed to hear Beethoven’s Ninth Symphony. His freedom is limited since he will still be exposed to the repressive power mechanism of the government. This incident reminds us of Thomas Harriot’s report about the native Americans in the Colony of Virginia in 1586, which is described by Greenblatt in his *Invisible Bullets*. Foucault discusses how the society is carceral:

> The frontiers between confinement, judicial punishment and institutions of discipline, which were already blurred in the classical age, tended to disappear and to constitute a great carceral continuum that diffused penitentiary techniques into the most innocent disciplines, transmitting disciplinary norms into the very heart of the penal system and placing over the slightest illegality, the smallest irregularity, deviation or anomaly, the threat of delinquency. (*Discipline and Punish* 297)

By calling the society carceral, Foucault implies that the system controls and manipulates the individuals. “…this great carceral network reaches all the disciplinary mechanisms that function throughout society (*Discipline and Punish* 298). In relation to this, the institutions (schools, factories, the army, etc.) mold behavior according to a norm, subordinates individuals to institutional demands, examines and watches over all subjects, and punishes deviants (Cain et al 1618). They administer individuals using the same strategies and techniques of control that prisons employ. This resembles Michel Foucault‘s interpretation of Jeremy Bentham‘s architectural figure, the Panopticon. “A panoptic (all-seeing) power keeps subjects under constant surveillance” (1618). Foucault describes the modern penal system through panopticon with which discipline and punishment work.

> The body of the king, with its strange material and physical presence, with the force that he himself deploys or transmits to some few others, is at the opposite extreme of this new physics of power represented by panopticism; the domain of panopticism is, on the contrary, that whole lower region, that region of irregular bodies, with their details, their multiple movements, their heterogeneous forces, their spatial relations; what are required are mechanisms that analyse distributions, gaps, series, combinations, and which use instruments that render visible, record, differentiate and compare: a physics of a relational and multiple power, which has its maximum intensity not in the person of the king, but in the bodies that can be individualized by these relations. (*Discipline and Punish* 208)

Garland claims that the crime control changes of the last twenty years were driven not just by criminological considerations but also by historical forces that transformed social and economic life in the second half of the twentieth century and the social deference and taken-far-granted moral authority that underpinned the idea of doing rehabilitative work with juveniles, in prisons and on probation ceased to be so readily available. As the ethics of work and duty lost their appeal and the idea of a moral consensus was progressively undermined, the idea that state employees could 'correct' deviants came to seem authoritarian and inappropriate rather than self-evidently humane (Garland 75, 92).

Burgess makes use of the theories of the American psychologist and behaviourist B. F. Skinner, who made a lot of studies on *conditioning*. In *A Clockwork Orange*, modification of behaviour, in order to serve the purposes of the state, is seen as a solution to prevent the violence in the society. “[Burgess] is careful to distinguish his libertarian approach to the issue of free will from the behaviourist psychological theories of B. F. Skinner, the author of *Beyond Freedom and Dignity*” (Biswell, *The Real Life of Anthony Burgess* 360). Skinner saw that life conditions were beginning to change for the worse because of problems such as population increase, nuclear threat, and famine. Among the problems he mentions is the disaffection and revolt of the young as well. At the beginning of his book titled *Beyond Freedom and Dignity*, he mentions some possible solutions for these but these will not be enough to make the world a better place. He suggests: “we need to make vast changes in human behaviour, and we cannot make them with the help of nothing more than physics or biology, no matter how hard we try” (Skinner 10). What he suggests is a technology of behavior

to realize the conditioning of human beings ignoring their free will. This, he thought, would pave the way to a better society. Affected by the conditions and problems of his period, Skinner wrote a utopian novel that was published in 1948. In the preface to his utopian novel *Walden Two*, Skinner focuses on "behavioral engineering" to solve the daily life problems of people (Skinner, *Walden Two* vi). Depriving human beings from their free will was of course what Burgess was against.

In the novel *A Clockwork Orange*, Dr Brodsky and the interior minister have started a new rehabilitation program by conditioning human beings with the tendency of committing crimes to behave better. And this new application has been based on the model of Pavlov's experiments with dogs. The conditioning, according to Burgess, limits the persons' freedom of choice. "…youth was continuing to express disdain for the modern state, a British politician put forward very seriously a proposal obstreperous British youth should be conditioned to be good. At this point Burgess says, "I began to see red and felt that I had to write the book" (Aggeler, *The Artist as Novelist* 173). The purpose of applying Ludovico's Technique on Alex is to make him a docile person so that he may not injure any other people as soon as he is released from prison and turns back into society. The methods that are used for this technique were inspired from B. F. Skinner's and Ivan Pavlov's social conditioning. For manipulation of human behaviour, Skinner states that the principal technique of psychotherapy is designed to reverse behavioral changes which have come about as the result of punishment and that very frequently this punishment has been administered by religious or governmental agencies:

> There is, therefore, a certain opposition between psychotherapy and religious and governmental control. The opposition is also seen when the psychotherapist advocates changes in established controlling techniques. For example, he may recommend a modification of police action against young offenders or certain types of psychopathic personalities. (Skinner, *Science and Human Behavior* 371)

Skinner implies changing power relation by giving the example of opposition. The recommendation from the psychotherapist to modify the police action against

criminals will be based on the knowledge of the psychotherapist. New Historicism equals knowledge with power.

Alex uses his free will when committing violence. However, with the Ludovico's Technique his free will is removed and he loses his individualism. Instead, he behaves like a programmed robot. The idea of morality, which Burgess emphasizes, is thus dismissed by the government. The application of the Ludovico's Technique itself is a torturing one: "Each morning he is injected with a strong emetic and wheeled into a screening room, where his head is clamped in a brace and his eyes pinned wide open; and then the lights go down" (*CO* xi). He is turned into a guinea pig for the state. Injected with sickening drugs and compelled to watch horrible scenes in films, he is conditioned to relate violence with sickness:

> And then I was forced to viddy[11] a most nasty film about Japanese torture. It was the 1939-45 War, and there were soldiers being fixed to trees with nails and having fires lit under them and having their yarbles[12] cut off, and you even viddied a gulliver being sliced off a soldier with a sword, and then with his head rolling about and the rot[13] and glazzies[14] looking alive still, the plott[15] of this soldier actually ran about, krovvy[16] like a fountain out of the neck, and then it dropped, and all the time there was very very loud laughter from the Japanese. The pains I felt now in my belly and the headache and the thirst were terrible, and they all seemed to be coming out of the screen. So I creeched[17]: "Stop the film! Please, please stop it! I can't stand any more." (*CO* 116)

What is Burgess is against here is that when free will is taken from an individual, his feelings and emotions are removed. However, all human beings deserve to live the life to the fullest by choosing evil or good with their free will. As he is forced to watch various violence movies, he begins to develop a different interest for Mozart since he feels sick when associating music with violence **(***CO* 152).

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[11] see
[12] testicles
[13] mouth
[14] eyes
[15] body
[16] blood
[17] screamed

Alex, once a powerful figure, now is powerless and under the surveillance and control of the government. Pope, in his *The English Studies Book: an Introduction to Language, Literature and Culture,* explains the difference between subject and agent as the passive and active dimensions of the same process. "…each of us is potentially a subject/agent…We are subjects in so far as we are 'thrown under' things – politically oppressed or psychologically repressed. But at the same time we are also agents, capable of 'doing things' and 'making things happen' " (Pope 242-243). Alex, in this case is both an agent and a subject depending on the context. He is an agent as he leads his gang, and he is a subject under the total control of the government. Similarly, parents will not be agents as long as they are not authority figures for their children, but gangs using power in streets will be. In raping F. Alexander's wife with his droogs, Alex is donated with power and violence is a means for him and his friends to have an identity in the society. New Historicism deals especially with marginalized people such as Alex.

Regarding gender issues in *A Clockwork Orange,* it can be said that it reduces women only to bodies. We do not get a lot of information about them, about their likes or dislikes. We get brief information about Alex's mother as well, who is depicted as a working woman. They are, rather than being men's equals, seen as a commodity for sex. We rather have a masculine world which is affected by the real social, economic, and political conditions of 1950s and 1960s. At the beginning of the novel, Alex and his friends see three girls, whom they call "devotchkas" in Korova Milkbar and think about having sex with them (*CO* 8). Later, they go to Duke of New York, a pub they visit often, and see "baboochkas"[18] (14) and offer them drinks and other things to show them their power of purchase.

F. Alexander sees Alex, who was beaten by his old friends who are now police officers, as a victim of modern age and thinks about using him as a propaganda device. F. Alexander and his liberal friends are against the Ludovico's Technique started by

[18] old women

the government. However, they will not hesitate to sacrifice Alex for their great cause since they see him as "a martyr to the cause of Liberty" (*CO* 177).

Alex finds the news that mentions about himself in the paper. Just under his photograph is a caption that says “the first graduate of the new State Institute for Reclamation of Criminal Types, cured of his criminal instincts in a fortnight only, now a good law-fearing citizen” and he sees the photograph of the Minister of the Interior, who boastfully looks forward to “a nice crime-free era” (*CO* 145). The government is content with usurping the individual rights of Alex.

New Historicism asserts that subversion is always contained by the dominant power or ideology. As an opponent of the government, F. Alexander is against the practices of the dominant power by claiming that men should not be turned into machines. At the end of the novel Alex dreams of having a son who might be violent as well. He thinks that his son, even his son’s son, will one way or the other be involved in committing crimes, which he considers a natural phase of being mature arising out of making a choice either for the good or the bad. Looking from the perspective of New Historicism, this will continue in subversion and containment relation.

After his so-called successful treatment, Alex is released but now he becomes a victim of the violence of those he had victimized once and who are powerful now. He is beaten by Billyboy and Dim, who are police officers now, after a little drive into the country (161). However, contrary to the civil terror, this is state terror. Applying violence is justified under the umbrella of authority. Ironically, ‘streets must be kept clean’. For Greenblatt, literary works are "fields of force, places of dissension and shifting interests, occasions for the jostling of orthodox and subversive impulses” (Cain et al 2250). Both Billyboy and Dim are agents, not subjects anymore and Alex, within the shift of power relation, becomes a subject. and returns home just to find Joe, a new lodger of his parents. Alex cannot do anything against Joe, who treats him in a humiliating way. Although he feels angry at Joe’s manners, he can do nothing because of the effect of the aversion therapy that will make him sick. He feels alienated. This is not only the alienation of a victim but of the modern man as well. He is free but feels powerless:

> Alienation as we find it in modern society is almost total; it pervades the relation of man to his work, to the things he consumes, to the state, to his fellow man, and to himself. Man has created a world of man-made things as it never existed before. He has constructed a complicated social machine to administer the technical machine he built. Yet this whole creation of his stands over and above him. He does not feel himself as a creator and center, but as the servant of a Golem, which his hands have built. The more powerful and gigantic the forces are which he unleashes, the more powerless he feels himself as a human being. He confronts himself with his own forces embodied in things he has created, alienated from himself. He is owned by his own creation, and has lost ownership of himself. (Fromm and Ingleby 121)

Alex's gaining his freedom does not stem from humanistic motives but from power. Alex, who is *normalized* now, will give more power to the government that expects to gain a victory from elections. The government moves with the motive of holding its power.

Power functions differently through social control mechanisms due to changing social, economic, scientific, cultural, and political phenomena. Garland comments that in our contemporary society the grip of tradition, community, church and family upon the individual grew more relaxed and less compelling in a culture that stressed individual rights and freedoms and which dismantled the legal, economic, and moral barriers that had previously kept men, women, and young people 'in their place'. The result was a shift in the balance of power between the individual and group, a relaxation of traditional social controls, and a new emphasis upon the freedom and importance of the individual and the new social and cultural arrangements made late-modern society a more crime-prone society (Garland 89, 91).

> Foucault argues that premodern power intervened in subjects' lives only intermittently. Unless they broke the law, most premodern persons lived in deep obscurity, unnoticed by various authorities. But modern societies intervene from day one to shape, train, and normalize individuals. Compulsory schooling, public health measures, passports, employment records, family counseling, and the like are all very recent social practices-none more than 250 years old. In each case, an institution molds behavior according to a norm, subordinates individuals to institutional demands, examines and watches over all subjects, and punishes deviants. Such a society, Foucault argues, not only needs prisons because it inevitably produces deviants but also is

> itself prisonlike, "carceral," from top to bottom. The institutions that administer individuals (schools, factories, the army) use the same strategies and techniques of control that prisons employ. (Cain et al 1618)

He focuses on the effect of modern power on individuals by stating that modern power categorizes individuals by analysing, differentiating, identifying, and administering individuals. Furthermore, human sciences, formed under modern power, legitimate the actions that follow the sorting process: “The psychological exam, for example, tells us what needs to be done: is this murderer a criminal who must be sent to prison, or an insane person who must be sent to a hospital?” (Cain et al 1620). Dr. Branom, as a medical representative of the state, tells Alex that they have to be hard on him since he has to be ‘cured’ and he is being made ‘sane’ and ‘healthy’ (*CO* 118, 119). We leave it to medical archaeology to determine whether or not a man was sick, criminal, or insane… (Foucault, *Madness and Civilization* 65)

When Alex is imprisoned because of the crimes he committed and exposed to the treatment of Ludovico’s technique, his free will is taken. For Burgess, this is not correct since free will exists in the core nature of human beings. Pieters points out that Greenblatt does not believe in an unchanging 'human nature'. To him human beings are subjects, determined and defined by the circumstances in which they live (Pieters 31).

Alex is sentenced to a fourteen-year imprisonment for his violence. However, when he hears about the Ludovico’s Technique just after two years of his imprisonment, he accepts to be cured (*CO* 127). After his treatment, Dr Brodsky introduces Alex to the people watching them as ‘subject’: “Tomorrow we send him with confidence out into the world again, as decent a lad as you would meet on a May morning, inclined to the kindly word and the helpful act” (134). The success in Alex’s treatment will give the government a great advantage in winning the coming elections since this will lead to the treatment of other subjects and eliminating their free will (144).

Discussions about free will started centuries, even millenniums ago. Rene Descartes, a French philosopher of the Age of Reason, expressed his ideas of free will by saying that he cannot complain that the will or freedom of choice which he received from God is not sufficiently extensive or perfect, since he knows by experience that it is not restricted in any way (Descartes, *The Philosophical Writings* Vol II:39-40). "Descartes opines that though our physical bodies are constrained by natural laws, our spirits have ―unbounded freedom that it is our spirits that are ultimately behind the free actions that we perform" (Ezeh 75). However, the constructed values regarding what is right and what is wrong change from period to period. For example, the penal methods of the middle ages sound horrible for us, for the modern people today. Technological and scientific developments contribute to our changing of perceptions and cultural values. Although for Descartes the will or freedom of choice was not restricted in his time, today this seems to be possible through conditioning.

After his attempt to commit suicide because of being exposed to listen to Beethoven loudly by F. Alexander and his friends, Alex is taken to hospital and is visited by the Minister of Interior, who does not want to lose votes in elections. Voting boxes will either endow them with continuing and more power or deprive them of it. They cure Alex using deep hypnopaedia and Alex feels his old motives of violence returned. When he is shown a picture of bird-nests with eggs, he wants to destroy them (*CO* 189). His free will is restored now, which shows the vast influence of the power holders. This also refutes Descartes's view that free will cannot be controlled.

Prison chaplain, who gives preaches to the prisoners every Sunday morning, is satisfied with Alex's reading the Bible. The state believes that the manners and behaviours of the prisoners will change. This is used as a control mechanism. Justification or legitimizing is done through different apparatuses to serve the ideology of the period. Althusser asserts that "an ideology always exists in an apparatus, and its practice, or practices" (Althusser 40). Althusser divides such apparatuses into two groups as "Ideological State Apparatuses (ISAs)" and "Repressive State Apparatuses". All the subjects in a society are exposed to them since they make how the ideology works. Althusser gives the details of these apparatuses:

> With all the reservations implied by this requirement, we can for the moment regard the following institutions as Ideological State Apparatuses (the order in which I have listed them has no particular significance):
>
> - the religious ISA (the system of the different Churches),
>
> - the educational ISA (the system of the different public and private 'Schools'),
>
> - the family ISA,
>
> - the legal ISA,
>
> - the political ISA (the political system, including the different Parties),
>
> - the trade-union ISA,
>
> - the communications ISA (press, radio and television, etc.),
>
> -the cultural ISA (Literature, the Arts, sports, etc.). (Althusser 17)

He differentiates the ISAs from the Repressive State Apparatuses by saying that the Repressive State Apparatus functions 'by violence', whereas the Ideological State Apparatuses *function 'by ideology'.* For Repressive State Apparatuses he gives the examples of the Army and the Police as executive forces of law endowed with power. He adds that "the Army and the Police also function by ideology to ensure their own cohesion and reproduction" (18-19). ISAs are inseparable parts of ideology and form the main constituents in societies.

Alex conveys his messages about free-will in a subversive manner against the ideals of the government through ISAs. He criticises the judges and the schools for constraining the free will in individuals since such apparatuses will not let the individuals reveal their 'self':

> … badness is of the self, the one, the you or me on our oddy knockies[19], and that self is made by old Bog or God and is this great pride and radosty[20]. But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky[21] selves fighting these big machines? I am serious with you, brothers, over this. But what I do I do because I like to do. (*CO* 46)

Alex claims that our modern history is made up of the struggle of a small group of people, who have not admitted to be subjects, against big machines, in other words governments donated with excessive power. Alex, thus acts as a subversive power. "The problem that his choices are invariably destructive is not a problem after all, since Burgess debates upon the society's right to deprive him of this freedom to choose whatever he may like" (Simion 66). Alex will have to bear the consequences of his actions but he still aspires to act with his free will and choices. Simion expresses that he finds joy in every form of violence, from destruction, theft of objects to sexual and nonsexual assault (66).

As Alex tells about his story to F. Alexander, he comments that "A man who cannot choose ceases to be a man" (*CO* 169). The ideology or the system creates subjects that will endorse the system and work for it. It does not tolerate subjects assuming the role of agents to erode the ideology. Ideology creates control mechanisms and creates an illusive reality, which supports the statement "man is an ideological animal by nature" (Althusser 45). All individuals are shaped within an ideological environment and their choices are determined within this framework. Eagleton defines ideology as the general material process of production of ideas, beliefs and values in social life. Such a definition is both politically and epistemologically neutral, and is close to the broader meaning of the term 'culture' (*Ideology* 28). He adds that the term *ideology* would seem to make reference not only to belief systems, but to questions of *power* (5). Beliefs, societal norms, cultural

[19] alone
[20] joy
[21] little

values, and social issues belong to an ideology that is created through rulers that have power. Ideology determines our world view, our position in a society as well.

Burgess emphasizes the function of religion in our life. Since he was a Catholic and did not totally exclude himself from religion, it is worth mentioning his view on original sin, which is clearly seen in his fictional works. Original sin is described as "the state of disobedience to God which everyone is in from birth, according to Christian teaching, because Adam and Eve ate the fruit from the Tree of Knowledge in the Garden of Eden" (Murphy 987). When telling God about eating the forbidden fruit, they both are dismissed from the Garden of Eden. What is significant about this story is that it is the first time that the ancestors of human beings, Adam and Eve, learn about the good and the bad. The conflict that exists in Burgess is "Augustinianism versus Pelagianism. Augustinianism takes its name from St. Augustine (354-430), Pelagianism from his contemporary Pelagius" (ca. 355—ca. 425). Pelagius wished to emphasize that man is the pilot of his own moral destiny. He enjoined his listeners to feel the power of their free will and to exercise it for the good (Stinson 21). Augustinianism, however, saw human nature as corrupt and sinful because of its ancestors. Burgess did not believe that man was perfectible by changing his environment if he was sinful. "Burgess, like his contemporaries William Golding and Graham Greene, is a strong believer in original sin. Attempts to remove evil from the world are hopelessly bound to failure and can only have the effect of meddlesomely infringing upon the individual's right of choice" (Stinson 22). Burgess believed that impulsive power behind his novels was Manichaeanism, the dualistic religious system that apeeared in the third century A.D. "The Manicheans believed that right from the inception of all things, opposed coequal forces were set against each other in eternal conflict: Light-Darkness, Good-Evil" (Stinson 22).

> Manichaeans recognized that there was a nearly hopeless intermixture of Light and Dark elements on this earth. The larger, looser, more encompassing meaning of the word Manichaeanism, then, came to signify any of various dualistic beliefs that viewed evil as a positive agency emanating from a power coequal with the power of good. To know either one of these powers was, by opposition, to know something of the other. The inter-penetration of good and evil is one of Burgess's main themes, as it is also for Graham Greene, who is an important

> influence on Burgess. Manichaeanism, then, is not a serious religious belief for Burgess, but a ready-made system symbolically very useful for explaining the dynamic of the universe. (Stinson 23)

When Alex tells F. Alexander that he was beaten by police officers, he sees Alex as another victim of the modern age and sympathizes with him (*CO* 166). F. Alexander blames the government for the creation of such a social life and he devotes his life to fight against the modern age which has made streets unsafe and killed his wife. He does his best to make the government lose the coming elections and uses Alex as a weapon against them, especially when he discovers Alex's real identity. Alex's jumping out of the window appears in newspaper headlines as "BOY VICTIM OF CRIMINAL REFORM SCHEME" and "GOVERNMENT AS MURDERER" (*CO* 185-186). "Alex becomes a pawn in the struggle between two political systems, and is subsequently de-programmed so that he can return to a life of gang violence" (Head 25). Power in Foucault's account does not belong to anyone, nor does it all emanate from one specific location, such as the state. Rather, power is diffused throughout social institutions, as it is exercised by innumerable, replaceable functionaries. It operates through the daily disciplines and routines to which bodies are subjected (Cain et al 1618).

The prison chaplain admonishes Alex for he will be conditioned through Ludovico's Technique: "Does God want goodness or the choice of goodness? Is a man who chooses the bad perhaps in some ways better than a man who has the good imposed upon him? Deep and hard questions, little 6655321" (*CO* 105). He knows that Alex will be deprived of humanity, which is essential for using his own free will. For him, even choosing the bad is better than a good person whose free will is constrained. Alex is numbered as 6655321 on the day he is put in prison. It seems that being numbered this way adds a reductive quality to the identity of the prisoners in the legal system. It may also suggest the existence of a one-party state, which gives a dystopian quality to the novel.

Answering a question about his life and an element of biography in the novel, Burgess mentions the attack by the American deserters on his wife, who ultimately died, and says: "it's the job of the artist, especially the novelist, to take events like that

from his own life, or from the lives of those near to him, and to purge them, to cathartise the pain, the anguish, in a work of art". He clearly expresses that he attempted to put himself in the novel as F. Alexander, who is subject to the deprivations, and to the violence of wild youth. (Burgess, *Interview in Italy 1974*)

Languages can also be used as a control mechanism. Newspeak, a word invented by Orwell himself, in *1984* is created by the Party as an ideological instrument. The purpose of Newspeak, whose vocabulary gets smaller every year, is to narrow the range of thought and thus the authority will make thought crime literally impossible because there will be no words in which to express it (Orwell, *1984* 83). Nadsat is used as an invented language by Alex and his friends in *A Clockwork Orange* to define their own identity. It is through this way that marginalized youth groups such as Alex and his gang express their rebellion and resistance against the state.

> New Historicism accepts Foucault's insistence that power operates through myriad capillary channels; these include not just direct coercion and governmental action but also, crucially, daily routines and language. Because discourse organizes perception of the world by its categorical groupings and because symbols bind social agents emotionally to institutions and practices, conflicts over images resonate throughout the social order. (Cain et al 2250)

In invention of Nadsat, which mostly consists of Russian words and English slang words, Burgess made use of Eric Partridge's *Dictionary of Slang and Unconventional English (CO* xxxi).

A Clockwork Orange focuses on the British youth of modern times. The message that can be taken from it is that although they are individuals, they, like the rest of the society are a product of the ideology no matter how rebellious they are. Although Alex is cured and gains his power at the end of the novel, he imagines having a family like the rest of the society. It is actually his meeting with old friend Pete, who is married now, that changes his motives for continuing committing violence: "Perhaps that was it, I kept thinking. Perhaps I was getting too old for the sort of jeezny[22] I had been leading, brothers" (*CO* 202). Now he is twenty-one and mature enough to set up

[22] life

a family. Head expresses that Alex is finally redeemed, not by state intervention, but by the arrival of maturity (25), which confirms Burgess' idea that individuals, using their free will, should make their own decisions for choosing either evil or good.

The novel portrays the youth culture of 1960s based on the experiences of Burgess who was disturbed by the state taking more control over the young. Burgess defended that individuals had to make their own choice whether that should be a wrong one. A life shaped by external forces without the free-will of the individual would turn him/her to a machine as the title suggests. Alex subverts the dominant power of the authorities by criticising the judges and the schools, the ideological state apparatuses. However, he himself is contained within the power relations in accordance with the New Historicism, which asserts that subversion is always contained by the dominant power or ideology. The attempt of the authorities in trying to create a utopian society through Ludovico technique brings a dark world with itself since the free-will of the individual is eradicated.

CHAPTER FIVE

POWER FUNCTIONS AND THE HEGEMONIC TECHNOLOGY'S EFFECTS ON FREE WILL OF THE LATE TWENTIETH CENTURY IN ISHIGURO'S *NEVER LET ME GO*

New Historicism aims at examining and analysing the biography of the author in order to reveal the relation between the personal and private experiences of the writer and the text written by him since the text is moulded not only by economic, social, and political conditions but also by personal experiences of the author living in a discourse specific to that period. While doing the New Historicist reading of *Never Let Me Go*, various sources including the Nobel Prize Speech by Ishiguro and interviews held with him will be made use of.

Kazuo Ishiguro, who was awarded the Nobel Prize in Literature in 2017, was born on November 8, 1954 in Nagasaki, Japan ("Biobibliographical Notes: The Nobel Prize in Literature 2017"**).** He was the son of a Japanese oceanographer. It was in 1960 when he moved to Britain with his family and here at an early age he met a different culture. They settled in Guildford, Surrey (Ishiguro "The Nobel Prize in Literature 2017" 3) and he was raised in the Japanese style. He describes his upbringing as a "very typical middle-class southern English upbringing" (Bryson). Although his family planned to stay in England for a short time, they stayed there permanently, making England his home country and "adjusting to a new reality in which he was not to see 'another non-English person' for years" (Shaffer 1; Hensher 21). His family, however, would "often exchange observations about the curious customs of the natives without feeling any onus to adopt them" (Ishiguro "The Nobel Prize in Literature 2017"5).

The setting in *NLMG*[23] bears strong resemblances to landscape and countryside Ishiguro lived in. In his Nobel Lecture he describes it as "a cul-de-sac of twelve houses

[23] Ishiguro, Kazuo. *Never Let Me Go*. London:Faber and Faber, 2005
All the future references will be to the abbreviated title *NLMG* and the numbers of page.

just where the paved roads ended and the countryside began. It was less than a five minute stroll to the local farm and the lane down which rows of cows trudged back and forth between fields" (Ishiguro "The Nobel Prize in Literature 2017" 4).

Ishiguro's nostalgia stems from his conscious and subconscious rootedness that occurred after he migrated to England with his family. Lewis states that he was suddenly exiled from this safe haven, an exile made even more unsettling by the uncertainty about when or whether the family would return (qtd. in Stanescu 2). Memory and loss are two of the themes Ishiguro commonly uses in his novels, including *NLMG*. The childhood of a person provides him with unforgettable memories, which are difficult to erase. Ishiguro, regarding his permanent stay in England expresses that he had a happy childhood in England but had strong emotional relations he had in Japan that were suddenly severed at a formative emotional age (Stanescu 2).

After his graduation from secondary school in 1973, he "served for a brief period as a grouse-beater for the Queen Mother at Balmoral Castle, Scotland". He also hitchhiked around the United States and Canada during his "gap year" before taking up study at the University of Kent in Canterbury in 1974 (Sim 83). Between 1974 and 1978 he attended University of Kent earning his BA. In 1975, suspending his studies he worked as a community worker in Glasgow area housing estate. In 1979 he worked with the homeless at a resettlement center in London. It was in the same year that he met his future wife Lorna Anne MacDougall (Shaffer and Wong xiii). In late 1979 he enrolled in the creative writing Master's program at the University of East Anglia, where he was taught by Malcolm Bradbury and Angela Carter, famous English novelists. He obtained his M.A. in 1980, having secured a contract from Faber and Faber for a novel in progress (Sim 83). The courses and meetings he had with Bradbury and Carter paved the way for his literary career and contributed a lot to his career as a novelist. He credits teachers Angela Carter and Malcolm Bradbury for inspiring him in the early years (Shaffer and Wong viii). His working as a community worker engaged him with meeting many people and helping them, which probably created a sense of community we witness at Hailsham. "Having worked as a social worker in Glasgow and London in the 1980s, Ishiguro probably shaped his understanding of

human awareness and suffering, and these are elements that are present in all of his novels" (Lalrinfeli 13).

It was in 1982 that he gained his British citizenship. When they moved to London with Lorna in Spring 1983, their living room had no sofa or armchair, but two mattresses on the floor covered with cushions (Ishiguro "The Nobel Prize in Literature 2017" 6). Living in a plain home without a lot of stuff reminds us of his protagonists in *NLMG*, who waited to be *completed*[24] in the Cottages without luxury goods. That he worked as "a social worker with the homeless in Glasgow and London hostels" probably contributed to his development of sympathy and empathy, which touches upon the emotions of his readers (Shaffer *Understanding Kazuo Ishiguro* 2). His marriage with Lorna Anne MacDougall in 1986 shows how couples can live together for many years without being obliged to marry, which is a sign of social change upon individuals considering previous century. Compared with the social values of Victorian Period, living together for couples without marriage is a sign that can be contributed to cultural change.

When analysing the novel and his experiences in life, it can be said that there are a lot of common points from the places he lived in to the people he met. Ishiguro expresses that when he had been accepted on a one-year postgraduate Creative Writing course at the University of East Anglia, he'd arrived with a rucksack, a guitar and a portable typewriter in Buxton, Norfolk – a small English village with an old water mill and flat farm fields all around it. The university was ten miles away, in the cathedral town of Norwich and he had rented a room in a small house owned by a man in his thirties, who was cold or just wanted to avoid him (Ishiguro "The Nobel Prize in Literature 2017" 1). His such experiences helped him create a landscape and characters such as Keffer, who is a grumpy old guy who turns up two or three times a week in his muddy van to take care of the Cottages and doesn't like to talk to Kathy and her friends much (*NLMG* 114). Ishiguro's looking out from his one window of "ploughed fields stretching away into the distance" (Ishiguro "The Nobel Prize" 1-2) is a reminiscent of Kathy's last scene in the novel when she finds herself "standing before acres of

[24] die

ploughed earth" looking out on the fields after losing her best friends Ruth and Tommy (*NLMG* 281). Ishiguro states that he was engaged in writing in the winter and spring of 1979-80 and that he spoke to no-one aside from the other five students in his class, the village grocer, and his girlfriend Lorna (Ishiguro "The Nobel Prize in Literature 2017" 3).

Ishiguro was interested in music and he wanted to become a rock star. "He devoted the early part of his life to dreams of a career in music, writing his own songs and recording and sending out demos" (Shaffer and Wong 198). In an interview regarding the title of the novel *NLMG*, Ishiguro expresses that the song by Judy Bridgewater of the same title is fictional and the words *Never Let Me Go* helped evoke that era of the world he was interested in (213). When he was in Whitstable, he enjoyed the thriving music culture there and he even imagined to be the next Bob Dylan. He expresses that song writing served as his apprenticeship for becoming a fiction writer later on and that he wrote over 100 songs in that time (McGuinness 5-6). He emphasizes the importance of music in his life since "a human voice in song is capable of expressing an unfathomably complex blend of feelings" (Ishiguro "The Nobel Prize in Literature 2017" 9).

NLMG reflects displacement and homelessness which are seen with Ishiguro's characters. Hailsham is the home of the clones and as they grow up and begin to donate their organs for their possibles, it becomes the only phenomenon they can build a bridge with to reach their childhood memories. Ishiguro's migration from Japan to England, from one specific culture to another with certain traumas brought up by the effects and memories of World War II, seems to have created the sense of displacement and homelessness in him. "The notion of exile always emphasizes the absence of 'home,' of the cultural matrix that formed the individual subject; hence, it implies an involuntary or enforced rupture between the collective subject of the original culture and the individual subject" (JanMohamed qtd. in Stanescu 4). Ishiguro himself puts this into words: "I think a lot of [writers] do write out of something that is somewhere deep down and, in fact, it's probably too late ever to resolve it. Writing is a consolation or therapy" (qtd. in Stanescu 4). Although Ishiguro declares himself as

British rather than Japanese, the readers usually feel some kind of nostalgia for the past and a yearning for the rootedness in his novels.

In an interview, he states that he considers himself British since he has grown up and been shaped by Britain and completed all his studies there but he still keeps his Japanese ties since he lived with his parents speaking Japanese. Since he didn't feel himself completely British or Japanese, he had "no society or country to speak for or write about" and "nobody's history seemed to be [his] history" (qtd. in Stanescu 1). Rather than being a nationally renowned writer, he prefers being considered an international writer for his literary achievements. For the country he belongs to, he is announced as British since he grew up there and was moulded with British culture.

The England he arrived in 1960 was still nominally a very Christian community. Regarding the English class system, he felt himself an outsider (Shaffer and Wong 200). Ishiguro, does not dwell on religion in *NLMG*. In addition, class system is what he focuses on by depicting the clones as *abnormal* and the human beings as *normal*, the upper-class. As an author, he is a product of his cultural and social milieu, which can be clearly seen not only in *NLMG* but also in his all novels.

The world-famous author Ishiguro has written many novels which have been found successful in literary circles and translated into many languages thus making him internationally renowned. Ishiguro has written eight novels so far, some already translated into over forty languages and he has received many awards both nationally and internationally. In 2008, the British newspaper *The Times*, ranked Ishiguro 32nd among "The 50 greatest British writers since 1945" (*The Times*). He usually uses first-person narrators who dwell on their past. "The themes Ishiguro is most associated with are already present here: memory, time, and self-delusion" ("Biobibliographical Notes: The Nobel Prize in Literature 2017")**.**

Ishiguro, until becoming a professional writer, had read books by many other writers. Two of the Russian writers impressed him to a great deal. "He affiliates himself to a classic European canon, and indicates Dostoevsky and Chekhov as

congenial spirits and significant influences, 'two god-like figures in my reading experience" (Stanescu 3).

His first novel *A Pale View of Hills* (1982) is a story about a Japanese woman living alone in England. She is dealing with the suicide of her daughter within the framework of postwar memories. "The novel won the Winifred Holtby Prize from the Royal Society of Literature in 1983 and was translated into thirteen languages (Sim, *Kazuo Ishiguro* 84)". His second novel *An Artist of the Floating World* (1986) is again about the memories of a Japanese painter who look back on his life. In both novels, whose characters are Japanese "the war has severely damaged the nation's landscape, both literally and metaphorically. Bombs had demolished cities and families had been torn apart just as societal customs and traditions were undermined, and replaced by Western values and ideologies" (Lalrinfeli 21).

The Remains of the Day (1989), which is considered Ishiguro's best novel by many literary critics, is the writer's another novel dealing with postwar trauma and memories. The protagonist butler Stevens, under the service of Nazi fan Lord Darlington, tells about his memories. He does his job with great discipline, which makes him ignore even a possible love affair with Miss Kenton. "It won the prestigious Booker prize [in 1989] and was made into a successful film in 1993 by Merchant-Ivory Productions starring Anthony Hopkins and Emma Thompson. The movie eventually garnered eight Oscar nominations" (Sim 84).

His fourth novel *The Unconsoled* (1995) is another novel based on memory and nostalgia. Ryder, a famous pianist, is invited to a Central European city to give a concert. *When We Were Orphans* (2000), following *The Unconsoled,* is the story of Christopher Banks who later becomes a detective and searches for his parents that mysteriously disappeared. The setting of the novel is Shanghai and London.

The Buried Giant (2015) is his latest successful novel which is based on fantasy. An elderly couple, who suffers from a memory loss, sets off on road for finding their lost son missing for years in an England of King Arthur, Romans, dragons, knights, and giants. "This novel explores, movingly, how memory relates to

oblivion, history to the present, and fantasy to reality" ("Biobibliographical Notes: The Nobel Prize in Literature 2017").

As it can clearly be seen in his works, *memory* is a common theme Ishiguro uses in his novels. There is some kind of nostalgia for the past and with *NLMG* the memories for the protagonist becomes a life vest with which she can have an identity. "At the same time his novels are full of individuals who are unconsoled, who look back on their lives and realize that they had spent the bulk of it mired in self-deception. Coming to terms with the past becomes for that reason a pressing concern" (Sim 83). Shaffer states that his novels engage historical and political realities but these remain behind emotional and psychological landscapes of the characters. Ishiguro himself remarks 'I would look for moments in history that would best serve my purposes' (8). Biculturality, displacement, and alienation are some other themes he is dealing with in his novels. "Some interviewers try to corner Ishiguro into confessing to a parallel between the author's life and those of his repressed characters" (Shaffer and Wong viii).

Although Ishiguro was not an eye-witness of the Second World War, he felt the trauma to a great extent. Two atomic bombs that were dropped on Japanese cities Hiroshima and Nagazaki in 1945 killed more than one hundred thousand people. In all over the world to the casualties were tens of millions making it the most tragic war. That's why he considers the England of 1980s as a "politically stable country that hadn't really had a major war for a long time" (McGuinness 6) and this gave him and writers like him the opportunity of travelling in their imaginations to the past.

Shortlisted for Man Booker Prize, *NLMG* is one of the best novels written by Ishiguro. Answering the questions of Cynthia F. Wong and Grace Crummett in London in 2006, Ishiguro expresses that he started to write the novel in 1990, and then gave up. But when he started writing his novel, there were no clones at all but just students. He was looking for a story to do with nuclear weapons and a cold war mentality and he planned the lives of his characters doomed accordingly. He quit writing it and instead penned his *The Unconsoled.* After several tries, even after writing his *When We Were Orphans* he finally wrote *NLMG*. Talking about the clones, he says that

around 2001 there was a lot of stuff about cloning, about stem-cell research, about Dolly the sheep:

> I remember one morning listening to a debate on the radio about this, and I thought, "If I forget about this nuclear power dooming the students, and if I try and go down this road, if I thought of these people as clones, what would it do to these people?" I could contrive a situation for them I could see a metaphor here. I was looking for a situation to talk about the whole aging process, but in such an odd way that we'd have to look at it all in a new way. (Shaffer and Wong 213)

NLMG became so popular because the cloning issue interested many readers. Like many other authors of the postwar period, Ishiguro was affected by the conditions of his time and the cultures that affected him. Although he was born in Nagasaki and only six years later he moved to England with his family, he could not cut off his ties with Japan because of his parents and because of his customs at home. When he started writing *NLMG*, technology and genetic engineering had already leaped far beyond the expectations of many people. Although the story takes place in 1990s, it definitely has futuristic qualities.

Drawing a parallel between his characters in the novel and the real people in the world, he says "A normal life span is between sixty to eighty-five years; these people [in *Never Let Me Go*] artificially have that period shortened. But basically they face the same questions we all face" (Shaffer and Wong 197). We all face the same question since average life expectancy is around eighty in developed countries. The difference between his clones and us is that since they will live for a shorter period, childhood memories will be more valuable for them. As Kathy talks about her memories for her early years at Hailsham, she says "they tend to blur into each other as a kind of golden time" (*NLMG* 76) and that she treasures from her plenty of memories.

The imaginations of an author in writing fiction is affected by the culture and environment he lives in. Ishiguro makes use of some objects that were used by the youth of 1980s and 1990s. As a person who lived and experienced those years, he uses, for example walkman in *NLMG*. Those years were walkman's heyday. "[The clones]

listened to music on Walkmans and speculated about their teachers. They were typical teenagers" (Shaffer and Wong 197). Hailsham is depicted as a boarding school designed and managed especially for the clones. However, they act in the same manner that normal children play in the garden or when they play sports. Ishiguro, in another conversation with Karen Grigsby Bates on NPR Radio in 2005, expresses that the kids in the novel are literally sealed off from the rest of the world and when his daughter was younger, he tried to keep her in a bubble, sealed off from the realities of the world that actually awaited her (199). Teo states that Ishiguro's experience of being a parent may have had a strong influence on the writing of *Never Let Me Go* (85). The Cottages without fences or guardians will be another world for the clones to face the realities.

Ishiguro further states that some cold system says to Tommy and Kathy that they will be useful as organ donors (Shaffer and Wong 218). This reminds us of the Panopticon used by Foucault to define modern disciplinary society. In modern sense, it does not necessarily refer to a building that functions as a prison with inmates but as a mechanism of power limiting the free-will. Even when they leave Hailsham at the age of sixteen for the Cottages, Panopticon still works for them because their life is not their own in real sense. "They may be in England, but they are aliens in their country, a host of Frankenstein's children" (Messud 30).

Some writers or critics consider Ishiguro as a postcolonial writer because of his origin and his migration to England with his family. Barry Lewis observes that Ishiguro aligns himself "with the postcolonial emphasis on the marginal, the liminal, the excluded" (qtd. in Guo 2). Ishiguro, in his Nobel Lecture, emphasizes that Salman Rushdie and V.S. Naipaul had forged the way for a more international, outward-looking British literature and their writing was post-colonial in the widest sense. He adds that he wanted, like them, to write 'international' fiction that could easily cross cultural and linguistic boundaries, even while writing a story set in what seemed a peculiarly English world (Ishiguro "The Nobel Prize in Literature 2017" 8).

Ishiguro, as an international writer, is sensitive for victims of wars. In October 1999 invited by a German poet, he visited concentration camps. He was accommodated between the first Auschwitz camp and the Birkenau death camp two

miles away and he felt he'd come close "to the heart of the dark force under whose shadow [his] generation had grown up". He stood before the rubbled remains of the gas chambers (Ishiguro "The Nobel Prize in Literature 2017" 10). In the novel *NLMG*, one of the specific examples of war is when Kathy and her friends, affected by reading some poetry, talk about soldiers in World War Two being kept in prison camps (*NLMG* 76). In his Nobel Lecture, Ishiguro expresses that he feels obliged to have the duty to pass on the memories and lessons of the Second World War from their parents' generation to the one after their own (11).

Personal experiences play a great role on imagination world of the writers. Ishiguro is probing the social issues that create traumas on individuals and in *NLMG* he is doing that by imagining a past that represents a possible future. Ishiguro states that although they moved to England when he was little, his parents' talk about their friends, anecdotes or events from their lives in Japan provided him with images and impressions. And although he did not return to Japan during that time, this made his vision of the country more vivid and personal. But memories of Japan was getting fainter as he grew older each year (Ishiguro "The Nobel Prize in Literature 2017"5-6). The creative process for [him] is never about anger or violence, but regret and melancholy (Sim 82).

> Ishiguro's writing originates from an intense feeling of sympathy with that part of humanity predestined to be victimized by a complex and merciless order of things, from the victims of the Hiroshima and Nagasaki disasters of his first novels to the human clones suffering from appalling medical exploitation in Never Let Me Go... All of Ishiguro's narrators, at some point, have lost or are unable to recognize familiar landscapes and as a result must go through a symbolic existential nightmare. (Bizzini 67)

Ishiguro makes his world view clear, which is embedded in his novels as well, at the end of his Nobel Lecture. He finishes his lecture with humane messages, which shows that he is sensitive to all issues that interest not only one part of the world but all of the world. He mentions the political events in Europe and in America, acts of terrorism all around the globe, the liberal-humanist values he'd taken for granted since childhood which may have been an illusion, their elders' transform of Europe from a

place of totalitarian regimes, genocide and historically unprecedented carnage to a much-envied region of liberal democracies, significant progress in feminism, gay rights and the battles on several fronts against racism. He talks about social and political problems of the present as well such as growing inequalities of wealth and opportunity between nations and within nations, the disastrous invasion of Iraq in 2003 and the long years of austerity policies imposed on ordinary people following the scandalous economic crash of 2008. All these, he claims, have brought us to a present in which Far Right ideologies and tribal nationalisms proliferate. Regarding scientific issues, he explains that new genetic technologies – such as the gene-editing technique CRISPR – and advances in Artificial Intelligence and robotics will bring us amazing, life-saving benefits, but may also create savage meritocracies that resemble apartheid, and massive unemployment, including to those in the current professional elites (Ishiguro "The Nobel Prize in Literature 2017" 14-15).

NLMG takes place in the dystopian England of 1990s, where there are groups of cloned children raised at institutions spread all over the country. As they turn into adults in the course of time, their vital organs are taken by operation to be replaced with the damaged organs of other people. Moving from the tenet that literary and non-literary texts circulate inseparably in New Historicism, it can be said that *NLMG* reflects the social, political, and scientific conditions and of course, anxieties of its period that are embedded in the novel. Hence, this novel touches upon an important issue that scientific progress, instead of bringing prosperity for all people in a society, creates victims and sufferers who work or even live for the benefit of others.

It is a novel that represents its period skilfully as it revolves around the prominent issues such as scientific progress on health and trauma left by World War Two. Sarah Knapton, the science correspondent for *the Telegraph*, reports that the war left survivors at greater risk of suffering diabetes, depression and heart disease, and food shortages, displacement from homes and the loss of relatives all created a toxic legacy that was still being felt for decades after fighting ceased in May 1945 (Knapton 2014). Ishiguro gives place to the traumatic and physical effects of that war in some of his novels including *NLMG*. In this regard, *NLMG* comments on such contemporary issues under a fictional story. Griffin states that *NLMG* appeared first during a period

– the early 2000s – when cloning, and biotechnological developments and debates associated with these more generally, were high on the public agenda (646).

The war did not only leave physically suffered victims but also people with mentally suffering. The post-war period was not a period of comfort and prosperity. On the contrary, it left many people and countries in paranoia, which is reflected in the novel. Hyvärinen expresses that almost everything the guardians shared with the students was held in reserve, evasive and circuitous – evoking all kinds of paranoid attitudes and this has been one of the major ingredients of political novels at least since the advent of the cold war era (209).

Ishiguro was under the effect of the Second World War, which is clearly seen especially in his first three novels. His writing is infused with the trauma that the war had on nations including his homeland Japan. The destructive Second World War and its effects are used as a premise for creating a dystopian world in which scientific developments bring not also comfort and prosperity for some but misery for the others. “Ishiguro’s novels often turn out to be eulogies for his characters. The novels pay tribute to the well-intentioned but flawed lives that often find themselves at the mercy of political and historical upheavals” (Teo, *Kazuo Ishiguro and Memory* 150).

Ishiguro is creating a speculative past in this novel. However, he himself, as a cultural product of his society, reflects the conditions of his time consciously or subconsciously. Thatcher’s period in 1980s left many people unemployed. Privatization was felt to a great extent. Many national institutions were privitazed, which reflected the ideology and policies of the Thatcher administration. ”In addition to losing their jobs, the underprivileged classes had little governmental representation, both of which contributed to their alienation from society and, to some extent, a loss in their means of identification” (Svensk 7-8). Svensk expresses that Huxley and Ishiguro have both, in similar ways, gone beyond this metaphor in order to enhance the sense of lost individuality.

Although Ishiguro states that he heard about a discussion on the radio about advances in biotechnology and that he decided to merge this with the plot of his novel

(BookBrowse), the origin of the idea of having clones in *NLMG* is rooted in the scientific progress that started long before the novel was written. In the 1970s ”molecular biological techniques for selectively cutting and copying DNA ushered in a new era in gene mapping” (Cook-Deegan 103). The human genome project began to take shape in 1985 and 1986 at various meetings (99). Scientific progress continued at a fast pace in following years.

1990s is considered one of the milestones in cloning. This was a period when the sheep Dolly was born as a clone from an adult cell. “Dolly provoked extensive scientific, political and ethical debate and renewed public unease about the implications of the new genetics and the now foreseeable prospect of human cloning” (Carroll 61). Although there was anxiety and some ethical concerns, it seems that they are removed. Such concerns are naturally removed when the majority of the society think that they will benefit such progresses. “…the biologist Robert Edwards and the gynaecologist Patrick Steptoe produced the world’s first ‘test-tube baby’, Louise Brown, on 25 July 1978” (Harrison, *Finding a Role?* 214). And in 1982, A Gallup poll found that of the 95 per cent of the public who were alert to the concept of test-tube babies, two in three approved (214). The birth of Dolly that was produced at the Roslin Institute had aimed at producing medicines in the milk of farm animals (Cloning Dolly The Sheep). But this birth put the inevitable idea of human cloning in the minds of people.

In spite of all improvement, human beings may misuse the technological and scientific developments. Alfred Nobel had invented the dynamite in 1867 thinking that it would be beneficial in mining sector or for building roads. However, it was used at wars as well killing many people. Ishiguro gives a realistic atmosphere to his novel with the cloning issue with the thought that such things are possible in case human beings do not use knowledge and science for humane purposes. “*Never Let Me Go* rather bluntly confronts the possibility that our technological abilities might outpace our ethical abilities” (Watman 61).

Although organ transplantation is not conducted through having clones similar to the students in *NLMG,* it is performed from human to human at present in our world.

Studies for organ transplantation have been continuing for decades and today the doctors are performing very successful transplantations. The first of these was realized in 1954 with kidney transplantation and the following decades saw the transplantation of the other vital organs such as of heart in 1968. “Unfortunately, the need for organ transplants continues to exceed the supply of organs. But as medical technology improves and more donors become available, the number of people who live longer and healthier lives continues to increase each year” (Organ Procurement and Transplantation Network). According to the 2004 Annual Report of the US health authorities, 60 000 people are currently waiting for a suitable donor kidney to become available in the USA (Butcher 1299). Organ transplantation is not something that ordinary people can afford. They have to be either rich or collect money through monetary donations with campaigns or advertisements. In *NLMG* it is implied that the rich people can have clones and use their organs for themselves.

The number of people in need of organs is increasing in parallel with the population increase in the world. However, illicit transactions are increasing as well. Although there are heavy punishments for illegal organ transplantation in many countries, illegal transportation of organs from one country into another is continuing. While some organ donors donate their organs for their loved ones, some organ donors give their organs just for making money because of their bad financial situation. Such cases remind us of the clones who are meek and surrendered to their fate in *NLMG*. “…[Ishiguro] indirectly raises and highlights the problematic nature of current medico-legal issues such as cloning, organ donations, the shortage of transplantable organs, and means of meeting the shortfall” (De Villiers& Slabbert 100).

Countries in the world do not approach the cloning issue in the same manner. There are still discussions going on whether it is ethical or not and to what level they can use it. Although the creation of human embryos is forbidden in many countries, “on 22 January 2001, the UK adopted a liberal position and became the first country to approve human embryonic stem cell research” (Harris 119).

With technological and scientific progress, cultural changes take place as well and in parallel with that values and the level of moral and ethical concerns change.

Van den Berg claims that the cloning of humans will inevitably change our views of human life and without ethical reflection on scientific and technological advances associated with human life and well-being, societies might find themselves in a bio-technocratic state that disregards the welfare of future cloned children (1). Jaenisch and Ian Wilmut state that they believe attempts to clone human beings at a time when the scientific issues of nuclear cloning have not been clarified are dangerous and irresponsible (2552).

Some social issues dealt with in the novel reflect the realities of the contemporary period and thereafter. The subjects in *NLMG* have sex relation without penalty although there are rules to conduct this affair properly. They enjoy doing it and clones like Kathy can have random sex as well. One of the boys she has sex with is a veteran called Lenny. Kathy confesses that this relation was mainly about the sex (*NLMG* 188). This reflects the cultural changes in the society and the individuals's relaxed manner of England at the time compared to the previous century. Ishiguro himself had lived together with his wife Lorna for years before marriage in a social atmosphere in which having sex outside marriage was tolerated. Harrison expresses that live births occurred outside marriage in England fell sharply after the Second World War but started rising towards the end of the 1950s, rose faster in the 1960s, and shot up to unprecedented heights in the late 1970s (*Finding a Role?* 213-214). The Sexual Offences Act in 1967 brought full liberation to homosexuals (215). The sexual freedom of the 1960s and thereafter find place in literature and *NLMG* is a novel reflecting this.

Art is taking an important part in *NLMG*. Since the authorities of Hailsham feel the need of showing their sponsors that their clones have souls, they ask the students to produce their work of art which are then collected by Madame for exhibition. Art would be equal to reaching the level of human beings at Hailsham. Harrison, expresses that leisure time and activity continued to extend and diversify so fast in Britain after 1970 that recreation increasingly shaped priorities and values. Of the total public expenditure on the arts (museums, performing and creative arts, films and crafts) in Great Britain in 1981/2, three-fifths came from central government, and only two-

fifths from local authorities—with crafts more likely to be funded locally, the performing and creative arts nationally (*Finding a Role?* 403,412).

In Ishiguro's dystopian novel, the clones are genetic copies of the normal human beings. They behave in the same way that the normals behave. They laugh, cry, share love in the same way that human beings do. However, they are not leading their lives as they wish because they are just stripped of their choices. It is genetic engineers stealing the role of the God that created them and they are ruled by guardians so-called the representatives of this cruel scientific discourse. As a dystopian novel, like many other novels of the same genre, *NLMG* reflects contemporary issues. "Its function is not to actualize science in quasimimetic fashion but to comment critically on the history of the present" (Griffin 653). The students do not have surnames but names followed by an initial letter serving as surname in order to differentiate those with the same names from the others. Novels of Sherlock Holmes are not in their library just because to prevent the clones not to see the smoking characters in such novels. The guardians want the internal organs of the students clean, away from the smokes so that they can submit their vital organs for their models, who are called "normals" (*NLMG* 94).

NLMG is one of the best examples of dystopian novels reflecting the horrors and anxiety of its time. Revolving around the ethics of biotechnology in the not very far past, it in fact portrays a possible future in which some people may be victims of biotechnology.

Ishiguro's novel takes place around 1990s in a parallel world, which means the setting is not different from real England but England itself. As a heart-wrenching narrative about clones, who are copies of their model or normal human beings, it is narrated by Kathy, a thirty-one-year-old carer, who will be a donor like her friends. At the beginning of the novel we witness the cunning methods and techniques used in the upbringing of the clone children. As they grow up and reach the age of sixteen, they leave the institution called Hailsham, where they spent their childhood, for another place called the Cottages to wait for their time to *complete*. As the time passes, they notice that they were created for a sole purpose; donating their organs like spare tyres

to their owners who wait for organ replacement. It is during their stay in the Cottages that Kathy, Ruth, and Tommy come closer in their relation with each other. Clones like Kathy become carers to take care of other clones whose organs are taken one by one until they *complete* (die). In this dystopian novel, Ishiguro makes use of scientific progress and technological developments of his time and reveal the other side of the coin by touching upon inhuman practices of those who control societies for the benefit of some people at the expense of the life of the others.

This is a novel about trauma that the subjects come across, their effort in seeking an identity that results in failure, and control mechanisms in operation. *NLMG* is a novel that puts forward power relations changed due to biotechnology and the hegemony of those who control the subjects and limit their freedom by shaping their individualism. Humans's social and cultural milieu change in parallel with technological and scientific developments, which result in differing control mechanisms in societies. "*Never Let Me Go* explores questions about the social constitution of the cloned individual within the parameters of a created, even if familiar, world" (Dzhumaylo 109).

The novel, based on personal experiences of Ishiguro, draws attention to the class system in England. The class system, with distinctive boundaries and harsh rules in middle ages, continues with somewhat a different form at the beginning of the twenty-first century. Similar to the lower classes in England, the clones do not have the rights that normal human beings have. The situation of the clones compared to the normal human beings might be likened to the situation of lower class. They serve their organs for a "more privileged class of citizens" (Rubenstein et al. 582). Even when talking about the Sales, Kathy says that they were important to them because that was the way of getting things such as shirts from outside (*NLMG* 41). Items belonging to the outside world and created by normal human beings become special for them. "However, the clones bear no difference from their *possibles* in the manner of loving, losing temper, and showing care leading to the erosion of boundaries between these two entities" (Kümbet 92).

The novel makes the readers think about the possibility of human cloning in the future since there are studies already conducted on cloning of animals and human beings. On the other hand, illegal organ trade is the hope of many people in all over the world at present. "…health is represented as the ultimate consumer good and it is implied that the rich are willing to invest heavily in their efforts to achieve good health, longevity and children" (Guo 5). The novel makes Kathy a subject living in a world "where she is reduced to a cog in a bioconsumerist culture" (McDonald 81). She becomes a subject shaped with disciplinary power.

Cloning in the second half of the twentieth century in different developed countries definitely inspired Ishiguro to write his novel using this theme. Ishiguro states that "the modern desperation regarding death, combined with technological advances and the natural human capacity for self-serving fictions and evasions… could easily give rise to new varieties of socially approved atrocities" (O'Neill 123). Ishiguro, does not create a very far dystopian world from the present world. Instead, touching upon realistic issues that may be a threat for humane values, he is presenting almost a real world with dystopic elements. "It seems, then, that the autobiographical trope of meta-reference seeks to draw the reader into the account of events, to ask us to bear witness to the dystopian world" (McDonald 80).

Dystopia blended with scientific-issues has found a common ground in the literature especially in the second half of the twentieth century and the beginning of the twenty-first century. Dystopian novels present reconstrued worlds imagined by the author and in the worlds portrayed by the author there are socio-political or scientific issues that limit and strain the free-will of the individuals which are rooted in the contemporary world of the writer. Hence, utopian/dystopian worlds are reshaped in parallel with the social, political, scientific, and economic conditions of modern times in which the author himself/herself is an eye witness.

Ishiguro also aims at getting the readers to become aware of their life span and to see if they can make their choices regarding life. The point here is probably about the real condition of modern period human beings who work under a specific life plan for continuing their life without seeing the omnipresent power structures. "The novel

thus feeds into the (post)modern paranoia about the possibility of conspiracies or social phenomena that are carefully hidden from public discourse" (Toker and Chertoff 165).

Kathy, Tommy, and Ruth are portrayed as innocent and inquiring subjects devoid of the rights the normal human beings have in this dystopian world. Memory becomes a tool for Kathy to escape into another world. "The unreliability of memory in the modern age, combined with the ruthlessness of the present, compels people to engage in memory projects—projects of narration and genealogy—that make the past "recognizable" and potentially interpellative" (Lansberg 3). In this regard, Ishiguro's novel can be seen as a warning against the probable dangers brought about by scientific and technological developments that may hinder free will of the individuals. "*Never Let Me Go* stages the formative power of scientific discourse in the constitution of the individual as subject" (Dzhumaylo 104). Like many other dystopian novels "*Never Let Me Go* epitomises the fears and threats of society at the time when they were written" (Svensk 16).

The novel starts with the introduction of the first-person narrator Kathy: "My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years" (*NLMG* 3). She knows that although she is a carer now, looking after the clones after their surgical operations, she herself will be a donor like them. However, she does not fully comprehend the reason of her existence like the other clones at the beginning of the novel. They will serve the life-saving and life-prolonging procedures with their organs harvested for the normal people when they turn into adults. "[She] is subject to the dystopian machinations and can therefore only provide us with a limited subjective account" (Mohr et al. 13).

Kathy, as she declares that she is thirty-one and a carer, she is not making a complaint but gives the impression that she has a duty and will realize her duty. Teo expresses that Kathy's return to the past, is not so much motivated by a deep sense of guilt or by something that has gone wrong before; it is triggered instead by a wistful and carefree memory (*Kazuo Ishiguro and Memory* 150). However, she is conscious of something important missing in her life. She feels she is a machine programmed by the system: "You spend hour after hour, on your own, driving across the country,

centre to centre, hospital to hospital, sleeping in overnights, no one to talk to about your worries, no one to have a laugh with. Just now and again you run into a student you know–a carer or donor you recognise from the old days–but there's never much time (*NLMG* 203). The control over her behaviours shapes her life, which keeps her inactive from what she can imagine beyond her limits. "Kathy's subjectivity as a clone with a foreclosed future results in a loss *not* of her individuality, but rather her *sense* of individuality" (Lochner 234).

In *NLMG,* as in many other novels by Ishiguro, *memory* is an important instrument for forming identity. It helps to build a bridge between the present and the past. "While the past experiences have shaped the self-concepts of the present, present self – concepts have an influence on the reconstruction of the past in the process of remembering" (Lalrinfeli 20). Kathy uses her memories to reflect her private life. As in other novels, Ishiguro uses memory to get his protagonists to have an identity and gain an individuality. "The past is a memory of time and space conditioned by the mechanisms of identity formation and the expression of trauma to whose vicissitudes memory is subject" (Middleton and Woods 90).

Kathy explains about the Exchanges at Hailsham that are held each season. The products they usually create are paintings, drawings, and pottery. And for their each product, they are paid in exchange of tokens. The merit of the product is decided by the guardians. With the tokens they gain, they can buy the stuff they like. There is a rule here as well which says that they can only by work done by students in their own year (*NLMG* 15-16).

She is holding her pillow as an imaginary baby in her arms as she listens to the song "Never Let Me Go" in the dorm, which makes one of the touching scenes in the novel. She interprets the words of the song for a woman who has been told she cannot have babies. After a miracle she has a baby and holds this baby close thinking that the baby may be taken away from her. The woman sings "Baby, never let me go…" (NLMG 70) However, she suddenly notices that she is being observed by Madame who is sobbing because of that scene. To the end of the novel she finds out that Madame was crying for a different reason:

> When I watched you dancing that day, I saw something else. I saw a new world coming rapidly. More scientific, efficient, yes. More cures for the old sicknesses. Very good. But a harsh, cruel world. And I saw a little girl, her eyes tightly closed, holding to her breast the old kind world, one that she knew in her heart could not remain, and she was holding it and pleading, never to let her go. That is what I saw. It wasn't really you, what you were doing, I know that. But I saw you and it broke my heart. And I've never forgotten. (*NLMG* 266-667)

This scene, including many others in the novel, reveal the treatment Kathy and her clone friends are exposed to "by a society that has placed cold reason and expediency above matters of the heart" (Shaddox 450). Moreover, it is pitiable when Kathy learns that they could not have babies (*NLMG* 72). The title itself is meaningful since it implies the need for protection as well from the anxiety that matters in the modern world. "The album's called Songs After Dark and it's by Judy Bridgewater" (64). It is the song *Never Let Me Go* from this album that Kathy likes the most.

The clones, including Kathy, Tommy, Ruth are not the rebellious characters we see in some other dystopian novels such as *1984.* Even Tommy, who sometimes bursts into a rage, is passive throughout the novel. They seem to have accepted the fate created for them by normal human beings. However they seem to be free and can make use of any moment for running away, they do not attempt to do this. In other words, they cannot free themselves from the chains around their free will. Tommy asks Kathy about where they can go in case they are given the extra three years for deferral. Kathy is not sure about that saying they may be told to go back either to the Cottages or another institution for clones, "somewhere separate for people like [them]" (*NLMG* 240). They can think within a specific world of ideas framed by the system. Getting out of this system is something alien for them, which has not occurred to any clones before.

The clones are raised solely for the purpose of harvesting their organs. Teo mentions two opposing forces: the desire of the nation to deny the existence of the clones and the clones' desire to cling to their memories (*Testimony and the Affirmation of Memory* 128). Hailsham, being one of the first institutions for clones, gives great importance to the education of the clones that finally have the feelings and emotions

the normal people have. Such institutions believed that clones raised in such conditions would not be different from their models.

During their meeting, Miss Emily gives Kathy and Tommy information about how and why they established Hailsham, about scientific breakthrough after the Second World War and tries to ground the reasons for their clone raising activities. They were the first, along with Glenmorgan House. She claims that they demonstrated to the world that if students were reared in humane, cultivated environments, it was possible for them to grow to be as sensitive and intelligent as any ordinary human being and in the early days after the war they were all just "shadowy objects in test tubes" (*NLMG* 256). Regarding why they collected their art, Miss Emily gives them an explanatory answer:

> We selected the best of it and put on special exhibitions. In the late seventies, at the height of our influence, we were organising large events all around the country. There'd be cabinet ministers, bishops, all sorts of famous people coming to attend. There were speeches, large funds pledged. 'There, look!' we could say. 'Look at this art! How dare you claim these children are anything less than fully human?' (*NLMG* 256-257)

Miss Emily tells them that there was no way to reverse the situation since in a world that begins to regard cancer as curable, they could not put away the cure, in other words cloning of human beings. Giving up this project would be "go[ing] back the dark days" (*NLMG 257*). From the perspective of the system and the authorities running this program, the clones are regarded as productive. This can be evaluated with Foucault's theory of power and subjection within the concept of performativity aspect according to which the clones are productive in addition to their being subjects. Foucault, in *Discipline and Punish* states that the body becomes a useful force only if it is both a productive body and a subjected body (26).

Miss Emily mentions that the urgency of people was the life of their relatives rather than the deplorable condition of the clones. That's why the clones were kept "in the shadows" for a long time and people did not want to think about them and when they did, they thought the clones were "less than human". She mentions the

Morningdale scandal, which cut the financial sport for clone institutions. A scientist named James Morningdale, conducting his works in a remote part of Scotland, had planned to create children with enhanced characteristics (*NLMG* 258). His project of creating super human beings already frightened people who did not want to remain less clever compared to them. This caused the institutions to lose their sponsors. This situation resembles the plot of the novel *Frankenstein* published in 1818. Frankenstein, misusing science and scientific progress, creates a monster that gets out of control.

Ishiguro reflects his experiences through memories in his novels in a coherent account. McDonald refers to his writing style as autobiographical mode of writing since this is often the case where writers bear witness to a traumatic event, a historical moment, or a perceived social injustice (74). Ishiguro portrays a world which resembles our own with injustices. The science that normally aims at bringing prosperity and welfare to all individuals rises on abusing some other individuals, which turns into an ethical issue. "Ishiguro's novel draws on contemporary debates about the ethics of human cloning and stem-cell research" (Tsao 214). Using the element of memory in his novel, he creates another reality "an imagined past that could represent a real future, where Science Fiction again calls on our imaginations to act as a lens by which to scrutinize contemporary social dilemmas" (McDonald 82). As a dystopian world, *NLMG* warns the readers about a possible world that may be a result of misused scientific progress.

Although the clones do not have parents that may help them to adopt some social manners, they copy the manners of others by watching tv series especially at the Cottages (*NLMG* 118). This mannerism reminds us of black or native people who try to imitate the white in order to gain advantages that may play an important role in power relations. Imitating others, whether the white people or the normal human beings from the perspective of colonial textuality can be named as an attempt to be *almost the same but not quite* (Bhabha 89). Although the clones are the same as their original in their appearance, they are segregated to a lower class just because the purpose of their creation is different. The class system based on normal abnormal or human non-human dichotomy reveals itself clearly in the novel.

Hailsham, as an educational institution for clones, sets many restrictive rules. The power mechanism in operation, in addition to spoken rules, makes "an unspoken rule" for even asking about the gallery (*NLMG* 31). The same is true for ban on smoking. The clones hesitate asking questions about why smoking should be so much worse for them than for Lucy, who warns them about that. They understand that they were different from the guardians and the normal people outside and seeing that the guardians assume an embarrassing attitude for their possible questions, they just avoid asking questions (68).

Religion is not felt at all in *NLMG* except few words and expressions. Instead scientific course is dominating throughout the novel. Christianity, which had pervaded the social life with dogmatic principles and hard rules, was already shaken with publications of scientists and writers such as Charles Darwin in the Victorian era. And this, forming counter-arguments against the Bible, has continued since then. In the middle of the twentieth-century it became softer "for secularization proceeded apace after 1970" (*Finding a Role?* 371). "In the novel, Christianity appears to remain only in the form of relics" (Tsao 219) with "old churches beside fields" (*NLMG* 64) either as a part of a pastoral landscape or with "churchyard" as a place for encounters (194). "… traditional Christianity has made way for a new religious order in which human beings have themselves become deities" (Tsao 219). Science, when misused, becomes a horrible power. "Significant scientific advances in the world of *Never Let Me Go* have similarly elevated humans to the status of gods, endowing them not only with the ability to create life in their own image, but also with immortality, achieved by cutting their creations' lives short" (Tsao 220).

Harrison states that among Western industrial nations in the 1980s Britain ranked low in any list for the proportion of the population attending religious services. He adds that in their share of the UK population, those claiming to be Christians fell from 80 per cent in 1950 to 64 per cent in 2000, and members of Christian congregations fell from 24 per cent to 13 per cent" (*Finding a Role?* 371-372). By the time Ishiguro got his novel published in 2005, he was not living in a country dominated wholly by religion. That's why religion or related words are not used a lot in this novel.

The use of euphemism is one of the remarkable points in the novel. Euphemism, which means using a polite word instead of a word that may sound direct, unpleasant, or upsetting is used a lot in the novel. The words “complete” and “possible” are used instead of “die” and “normal”, respectively. This technique has been used by some other dystopian novel writers as well. George Orwell, in his essay *Politics and the English Language*, conveys his ideas about the language and how it can be misused for the aims and benefits of political parties:

> In our time, political speech and writing are largely the defence of the indefensible... Thus political language has to consist largely of euphemism, question-begging and sheer cloudy vagueness. Defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets: this is called *pacification*. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called *transfer of population* or *rectification of frontiers*. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called *elimination of unreliable elements*. Such phraseology is needed if one wants to name things without calling up mental pictures of them. (“Politics and the English Language” 2390)

Kathy and her friends even connect a joke with Tommy. “The idea was that when the time came, you’d be able just to unzip a bit of yourself, a kidney or something would slide out, and you’d hand it over” (*NLMG* 86). When something abnormal such as organ harvesting turns into a routine, the jokes will naturally be about that context. “The word ‘unzip’ in this context makes the clones feel less human and be devalued. It seems like their bodies are merely an object” (Vichiensing 131). At the end of the novel, when Kathy and Tommy meet Madame and Miss Emily to ask for a deferral, Tommy begins to “unzip” his bag to show them his animal pictures to donate them to the gallery. “Yet, he faces the heartbreaking truth that the only sort of donation he is supposed to make will be “to unzip” his organs. The scene brings us back to school jokes about organs which one can 'unzip like a bag opening up' “(Dzhumaylo 93). The clones are described as “special” and they are treated with great care by the guardians. McDonald comments that this is one of the ways in which language can normalize atrocities deemed necessary in a given ideology (78). Language has always been an

important factor in persuading masses and creating unquestioning subjects out of them. It may, with the help of euphemism, change the ideas and even life of people.

The guardians, in the role of the parents of the clones, who in fact do not have fathers or mothers scientifically, take care of the clones during their early years at Hailsham. “It is a great irony that the care system is appropriated by the powers that be in the world of *Never Let Me Go* as an imitation of human familial care (Teo, *Kazuo Ishiguro and Memory* 75). Miss Emily, when answering the questions of curious Tommy and Kathy, calls them pawns but lucky pawns since Hailsham offered them better conditions compared to the conditions at other clone institutions. Her following sentence summarizes the care system they established at Hailsham: “But we sheltered you during those years, and we gave you your childhoods” (*NLMG* 263). “Childhood”, a precious period in the short life of the clones, is the only tie of students to reach their past. It is a treasure for Kathy, who is telling us about all her memories. Ishiguro expresses that “to make this childhood work, you have to deceive them into believing it’s all worthwhile” (Shaffer and Wong 218).

Child is shaped and raised in the social, cultural, political, and economic milieu of a society. “Childhood is not a static, objective and universal fact of human nature, but a social construction which is both culturally and historically determined” (Goldson 2). McDonald states that this social construction is fundamentally involved in a nexus of ideological forces, where the notion of childhood is often bound up in a register of nurturing, benevolence, and protection that can also reveal social injustices and discourses of power (77). The childhood of the clones at Hailsham is created for a specific purpose. The purpose is to use their vital organs for normal human beings. Miss Emily tries to convince Tommy and Kathy: “You built your lives on what we gave you. You wouldn't be who you are today if we'd not protected you” (*NLMG* 263)”. Miss Emily is giving the impression that she is doing them a favour, but in fact this is a policy to apply their project in creating subjects to serve the power mechanism in force. “This subjection is not only obtained by the instruments of violence or ideology… it may be calculated, organized, technically thought out; it may be subtle, make use neither of weapons nor of terror and yet remain of a physical order” (Foucault, *Discipline and Punish* 26).

The realities are not told to the students at Hailsham. The clones too become aware of that. However, they hesitate for asking questions about themselves to the guardians. The place is isolated from the outside. They are obtained with little information from the guardians. But one day when Peter says to Gordon he would have to go to America to stand the best chance, Miss Lucy feels the need of telling them truth about themselves by making the following speech:

> If no one else will talk to you," she continued, "then I will. The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I'm not. If you're going to have decent lives, then you've got to know and know properly. None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way any more. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you. (*NLMG* 79-80)

Lucy subverts the established practice of not telling the truth to the students. This is against the rules which require keeping information and reality from the clones and fooling them. Lucy informs them about who they are and for what purpose they have been created. This creates an ambiguous feeling with students. Upon this, she is fired and only years later when Kathy and Tommy visit Madame, they learn about Lucy from Miss Emily. Miss Emily, talking about Lucy, says that she wasn't with them for long, so for them she's just a peripheral figure in their memory of Hailsham. She adds that Lucy Wainright was idealistic, but she had no grasp of practicalities. Lucy was posing a threat for the discourse. She did not comply with the system that abused the students. Lucy did not understand why the students had to be creative since they were expected to complete.

Knowledge is really important. It means power over the subjects. The guardians and normal people living in England already know about the clones. The clones do not have to run away even when they stay at institutions such as the Cottages. They even do not have to be supervised either by the guardians or other authorities. They know their duty and for what purpose they have been created. The education they got at Hailsham only prepared them for this final stage. As the twig is bent, so is the tree inclined:

> …power produces knowledge (and not simply by encouraging it because it serves power or by applying it use 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. (Foucault, *Discipline and Punish* 27)

The clones, although eager to learn about the truth, they know that it is embarrassing to ask many questions. It is difficult for them to understand the relation between knowledge and power and that they are subjects but not agents. They accept whatever is given to them. They do not know about the power mechanisms that shape their lives. They do not think about rebelling. Ishiguro, here also gives the message that there are facts that we may not change in our life.

Miss Emily is a representative of traditional authoritarian teachers that impose Hailsham specific discipline on clones. **"…**[She] is imitating the predominant political attitude of the 1970s, and partly expressing her own thought" (Hyvärinen 214).

The Cottages Kathy, Tommy, and Ruth move to after Hailsham when they are sixteen years old, are different in that they can walk around and go to further places without guardians. Toker and Chertoff express that although the Cottages are not behind barbed wire, this institution reinforces their sense of a structure which chains them to the mission for the sake of which they have been "created." The sense of a firm and fool-proof structure within whose bounds they enjoy a modicum of freedom has been instilled in them since their early experience at school (171). Although they got map lessons from Miss Emily, they did not have an idea about distances but they got help from veterans for trips. They were "bewildered" since they had never been

beyond Hailsham. The rules at the Cottages were not as strict as they were at Hailsham. They could watch as much tv as they wanted (*NLMG* 116-119).

Kathy remembers that the guardians kept reminding them that they could take their collections with them to the Cottages but when they arrived there, they saw that the veterans had no collections. She understands that the collections are not very important now. It is just a pastime for them now and she throws them away after some time (*NLMG* 128-129).

Hailsham and the Cottages are the locations where the clones spend their years and then complete. "In the context of *Never Let Me Go*, there is a sense that the landscape of England is haunted by the ghosts of the clones who have previously been harvested for their organs" (Teo, *Kazuo Ishiguro and Memory* 76). The power controlling the subjects is felt throughout the novel. The guardians, for example, work in a hierarchical order for imposing the control mechanisms. "…the omnipresence of this pervasive power structure, reminiscent of that found in urban landscapes, is unrelenting and, like many of the physical places in the novel, is a panopticon" (Cannella 99).

Memories are private. In the case of Kathy and of course Ishiguro it represents their past. For Kathy in a world where their bodies belong to the others, this is her only possession. Ricoeur expresses that it is in memory that the original tie of consciousness to the past appears to reside and memory assures the temporal continuity of the person and, by this means, assures that identity whose difficulties and snares we confronted above (96). Their memories represent the only part of themselves that cannot be taken away from them by humankind (Teo, *Kazuo Ishiguro and Memory* 142). In his book titled *Memory, History, Forgetting*, Ricoeur focuses on importance of memory:

> History can expand, complete, correct, even refute the testimony of memory regarding the past; it cannot abolish it. Why? Because, it seemed to us, memory remains the guardian of the ultimate dialectic constitutive of the pastness of the past, namely, the relation between the "no longer," which marks its character of being elapsed, abolished, superseded, and the "having-been," which designates its original and, in this sense, indestructible character. That something did actually

> happen, this is the pre-predicative—and even pre-narrative—belief upon which rest the recognition of the images of the past and oral testimony. In this regard, events like the Holocaust and the great crimes of the twentieth century, situated at the limits of representation, stand in the name of all the events that have left their traumatic imprint on hearts and bodies: they protest that they were and as such they demand being said, recounted, understood. This protestation, which nourishes attestation, is part of belief: it can be contested but not refuted. (498)

For Kathy, her memories of Hailsham are unique and they form an indispensable part of her life since she and her friends had an unforgettable childhood that would contrast to her present life as a carer first and then a donor. She feels nostalgia for her Hailsham days and expresses that they were separated "…but still somehow linked by the place [they'd] come from" (*NLMG* 208). In Ishiguro's writing, dream or dream-like episodes frequently appear and often serve as vivid metaphors for loss and repression (Teo, *Kazuo Ishiguro and Memory* 80). Kathy hears about closing down of Hailsham. That night she has a dream in which she sees a clown carrying a bunch of helium balloons that had faces and ears. She was walking behind him for a long time with the balloons bumping and grinning at her. She could see he had them securely twisted together and in a tight grip. Kathy is afraid that one of the strings would be unravelled and one of the balloons would go up into the sky. Kathy, in her innocent world, imagines that strings are the students of Hailsham and the unravelling of them would be leaving their origin (*NLMG* 208-209). Ishiguro, with this novel, is probably looking back on his memories of Japan with some nostalgia. "Memory extends the sentiment of identity to all the moments of his existence" (Rousseau 78). It is through memories that Kathy is forming her identity.

Memory and truth can be examined under the topic of unreliability of memory in New Historicism. In many novels by Ishiguro we see that reaching the past through memory is idealized since the past is reconstituted as a way of escape from the present. The past is considered better than present and it is also seen as a tool to better the present. In an interview with Kevin Chong, Ishiguro says the following regarding memory: "But for Kathy, memory isn't such a treacherous thing as it is for some of the

other narrators, who have something they want to get away from in their memories while wanting to explore them at the same time" (Chong "Interview with Kazuo Ishiguro"). Greenblatt, in *Learning to Curse* states that although the past is not possible to bring it back, it is through memory to "bring it under rational control by trying to understand the way in which all voices come to be woven out of strands of alien experience" (11). The past can be reshaped by the rememberer.

While still at the Cottages, Ruth tells Kathy that Chrissie and Rodney claimed that they had seen her possible in an office while they were in Cromer, on the north Norfolk coast. This encourages Kathy to see the possible. They know that they all have a model and when they were outside in towns or shopping centres, they kept an eye for their "possibles" (*NLMG* 137). This is an attempt to find their root, origin. While having a discussion about that, they think they were "near territory [they] didn't want to enter". Still they all believed that when they saw their possible they were copied from, they'd get some insight into who they were "deep down" (158). They decide to go to Norfolk to find Ruth's possible. Before they leave for Norfolk, Kathy finds Ruth staring at a picture in a magazine. Ruth dreams of working in an office like her possible *possible* (142). Kathy, Chrissie, Rodney, Ruth, and Tommy leave for Norfolk to find Ruth's possible (143). However, the woman will turn out to be not Ruth's possible. Rizq states that the magnificently subjunctive status of the 'possible' is that it seems to provide a fantasy of origins, a promise of authenticity that the children feel will permit them to weave a myth about themselves that transcends their pitiful status as disposable items bred for the convenience of the outside world (529).

With traits that all normal beings have, the clones are curious and they cannot suppress this curiosity. The level the science has reached is bewildering and horrible at the same time. Designer babies are, for example, babies with their genetic makeup either selected or altered. And parents can have any baby with blue or brown eyes, with other characteristics upon their order. "With the twentieth-century technologies and developments, the boundaries between organism and machine, natural and artificial are blurred..." (Kümbet 94).

The students living at Hailsham are subjects. They are controlled by the guardians, educated and trained for a special purpose. Regarding the word "subject", Foucault puts forward two meanings: "subject to someone else by control and dependence; and tied to his own identity by a conscience or self-knowledge. Both meanings suggest a form of power which subjugates and makes subject to" (*The Subject and Power* 781).

The clones, as subjects, are othered by the normal human beings. They are sometimes seen like animals. Even Miss Emily, the head guardian of Hailsham, tells Tommy and Kathy that they are all afraid of them. "There were times I'd look down at you all from my study window and I'd feel such revulsion…" (*NLMG* 264). In fact, the clones are all aware of the repulsion that the normal human beings have for them. Kathy expresses that "there are people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you–of how you were brought into this world and why–and who dread the idea of your hand brushing against theirs" (36). Madame as well, the benefactor for Hailsham, calls them "Poor creatures" (249). The caretaker of the Cottages did not like to talk to them much either (114).

In search for her model, Ruth knows how the normal people will treat them in case they learn who they are: "We all know it. We're modelled from trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos. That's what we come from" (*NLMG* 164). They feel they are marginalized, othered, and even punished. "Beneath the humanization of the penalties, what one finds are all those rules that authorize, or rather demand, 'leniency,' as a calculated economy of the power to punish. But they also provoke a shift in the point of application of this power: it is no longer the body… but the soul..." (Foucault, *Discipline and Punish* 101). The clones do not live with normal human beings side by side even in the Cottages. Kathy and her friends meet the veterans when they arrive there. Kathy feels othered because one night she realises that *other* people use the byways and these dark byways of the country existed just for the likes of them, while the big glittering motorways with their huge signs and super cafés were for everyone else (*NLMG* 267).

Kathy and her friends are not provided with knowledge about outside world since they are observed by the guardians and sheltered at Hailsham. The institution uses its power over them to control them. The authorities at Hailsham disguises the atrocity and inhumane plans from the children and create a context in which they seem to give value to the students and raise them in the best way. Controlling the students of Hailsham reaches to such an extent that even rumours serve the power of the authorities:

> There were all kinds of horrible stories about the woods. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and feet chopped off. Another rumour had it that a girl's ghost wandered through those trees. She'd been a Hailsham student until one day she'd climbed over a fence just to see what it was like outside. This was a long time before us, when the guardians were much stricter, cruel even, and when she tried to get back in, she wasn't allowed. She kept hanging around outside the fences, pleading to be let back in, but no one let her. Eventually, she'd gone off somewhere out there, something had happened and she'd died. But her ghost was always wandering about the woods, gazing over Hailsham, pining to be let back in. (*NLMG* 50)

The purpose of letting such rumours wander around is to prevent students from attempting to leave the borders of Hailsham. “Rumors abound of Hailsham runaways who have had their hands and feet cut off as punishment or have been left to starve outside the gates, but these seem mostly to heighten the children's sense that they are safe within the grounds” (Jones 32). This is an example in which subversion is contained.

As in the mechanism of Panopticon, students will not need guardians for obeying the rules defined for them. They will be their own guardians and will not cross the boundaries to the normal world. Greenblatt, regarding New Historicism, expresses that “it does tend to discover limits or constraints upon individual intervention. Actions that appear to be single are disclosed as multiple; the apparently isolated power of the individual genius turns out to be bound up with collective, social energy (*Learning to Curse* 221). Power is exercised and it needs not only one person but at least a group of people to be effective.

Ishiguro is portraying a world in which students of Hailsham are indoctrinated to serve the normal human beings. They are indoctrinated that their destiny is already determined and there is no escape from this. There is no security to prevent the clones from running away during their stay at the Cottages. Foucault, drawing attention to how power functions, states that it is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations (*History of Sexuality I* 94). Individuals are situated differently in power relations. For Foucault, how power is exercised is more important than power holders. The clones are not aware of the power holders. They are just subjects whose lives are directed by the others. Hailsham itself has a panoptic structure. It controls not only the bodies of the clones but also their souls:

> 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 at any one moment; but he must be sure that he may always be so. (Foucault, *Discipline and Punish* 201)

Even when they stand in the lunch queue, they warn each other about someone likely to be passing within earshot (*NLMG* 22). It is evident throughout the book that the clones desire another fate than the one society has predestined (Mohr et al. 26). But they cannot surpass the limits defined for them. The power of the dominant ideology is clearly felt here. "…the humanities education at Hailsham is at best a deception or lie, and at worst, complicit with the system of political oppression to which the clones are subject" (Whitehead 57).

Kathy, Tommy, Ruth and other clones are like normal human beings. They have sex as well like the normal youth. However, even having sex at Hailsham is conducted under some rules. They get courses from Miss Emily about sex. They even know about gay sex. The guardians were odd about the clone sex in spite of knowing that they couldn't have babies. They are warned about not catching any diseases during sex (*NLMG* 93-95). They seem to have individuality "but that individuality is a mirage, a parody of liberty" (Wood 39). In the first volume of *History of Sexuality*, Foucault,

analysing the eighteenth-century boarding schools says: “On the whole, one can have the impression that sex was hardly spoken of at all in these institutions. But one only has to glance over the architectural layout, the rules of discipline, and their whole internal organization: the question of sex was a constant preoccupation” (27). Hailsham shapes even the sex life of its subjects, which is part of a discourse of power.

Hailsham and all other facilities serve as panopticon for the clones. Foucault uses the mechanism of Panopticon to show power relations and control mechanisms. “The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately” (*Discipline and Punish* 200). It is through spatial unities that the panopticon provides power to control individuals and even knowledge. “It locates individuals in space, in a hierarchical and efficiently visible organization” (Rabinow 19). Although Kathy, seems to have a better condition as a carer compared to her friends, she is nevertheless under the effect of the panoptic power. She is, like the other clones, is a subject to it. “The reader and the clones never have a full understanding of who is in charge or what has caused the creation of this near-future regime of clones, created and maintained in order to provide humans with replacement” (Cannella 98).

“Knowledge is power” according to Foucault. This is definitely true for information age. In every day life, people without knowledge lose their self-confidence and respect from the others. In theories of Foucault regarding knowledge, it is used as a control mechanism. It is not given at once to the children at Hailsham. “Knowledge is meted out in small doses, like a series of inoculations” (Jones 33). Children at Hailsham are isolated from the outside world where normal human beings live. This resembles Foucault’s idea of how the inmates of prisons are separated from the society.

Looking at subversion and containment, it can be said that love and memory are used as subversion here. The love between Kathy and Tommy make them ask for a deferral from Miss Emily and Madame. The clones are not expected to love each other in the eyes of the authorities at Hailsham. Kate’s memory, on the other hand, from the beginning to the end of the novel provides the readers with her private world. Nobody, no guardian can break it.

Kathy learns that Tommy completes and drives up to Norfolk and stops by a field to watch the scenery. Once more she finds her life hindered. This time by a fence, preventing her to enter the field, which metaphorically refers to the power dominating her and the clones. Looking at the field she feels everything she lost return to her:

> I found I was standing before acres of ploughed earth. There was a fence keeping me from stepping into the field, with two lines of barbed wire, and I could see how this fence and the cluster of three or four trees above me were the only things breaking the wind for miles… That was the only time, as I stood there, looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing, because this was Norfolk after all, and it was only a couple of weeks since I'd lost him… and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that–I didn't let it–and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be. (*NLMG* 281-282)

Ishiguro was affected by the social, economic, and political climate of his period when he wrote his novel, even when he imagined the plots and the characters in his works. Technological developments or scientific progress, although they are thought to bring prosperity for all individuals, may turn the life of some to *utopia* and of the others to *dystopia*. The ending of *NLMG* is pessimistic like the end of the first two novels analysed here. New Historicism itself is pessimistic in that subversion is contained within power relations. Love, memories, or art, which make the clones reach the same level as the normal human beings, will not save Kathy and Tommy. What is felt here is the erosion of hopes. On the other hand, Ishiguro gives the message that human life accompanied with free-will and the ability of making choices is very important.

CONCLUSION

The Fixed Period (1882)*, A Clockwork Orange* (1962), and *Never Let Me Go* (2005) reflect the cultural, social, and political characteristics of their periods and the power relations dominant during these eras. Each novel is revolving around its contemporary issues and reflecting its social, political, and cultural atmosphere. In *The Fixed Period*, we feel the imperial power and colonization, in *A Clockwork Orange* the youth and the violence of 1960s, and finally in *Never Let Me Go* the horror of scientific power. The dissertation has revealed that control mechanisms and power relations change from period to period. Power is not something possessed as Foucault says. It shifts and it is omnipresent. It needs areas of exercise for its effect to be felt and it needs free individuals to create subjects.

New Historicism regards texts as political entities since they are cultural, social, and political formations of their periods. The texts are influenced by the writers who have a cultural background and experiences in a specific period. While traditional historicism attempts to create an objective history, New Historicism sees creating of history subjective and believes that it is reconstructed with our present understanding. Unlike traditional historicism, New Historicism gives equal weight to literary and non-literary texts since all of them are regarded as cultural artefacts.

The authors of the novels studied in this dissertation were affected by their periods and this is obvious in the plots they have chosen and the characters they created. Thus, their novels serve as a reflection of their worlds with the dominant discourses and ideologies. The life story of the authors has been given in detail along with non-literary texts. Analysing the biographies, letters, interviews helps in seeing the pervasive ideas of a specific period. Studying the historical context is important in New Historicism. All three novels were studied along with their contemporary works to see how such texts reflected their period and how the authors dealt with such issues in their own era.

Trollope himself had witnessed the colonization period and imperial discourse. His novel reflects an important social issue: aging. It is his aging, as a personal

experience, that he decided to write his *The Fixed Period*. Trollope must have been anxious about the population increase and the number of elderly people. In addition, his growing age contributed to write such a pessimistic novel. Any person reaching the age of sixty-seven will be sent to the college to be cremated. The Victorian Period, compared to previous centuries, was a period in which average-life expectancy increased thanks to better hygienic conditions, newly found vaccinations for various diseases, education level of women, and improvement in many other areas. Mr Neverbend, the mouthpiece of Trollope, introduces a new law that requires the forced euthanasia of any reaching that specific age. The logic behind this brutal idea is that the citizens of Britannula should have welfare and prosperity at standard levels. The idea of creating a fictional country with the name Britannula, which also suggests Britain, was based on travel experiences of Trollope, who wrote many travel books as well. He had visited New Zealand and some other colonies of Britain. He was sensitive to politics and familiar with Irish issue since he worked for post office service in Ireland, which probably gave him the idea of creating his country in his novel. He wrote a series of parliamentary novels which shows he was familiar with issues of law-making and he witnessed the social reforms of his time. Supporting the parliamentary system, he was against a one-man regime and he even supported the self-rule of people. He wanted to be a politician. Regarding Christianity, he believed in God but he was against the guiding of individuals in all aspects of their lives.

Burgess, in a similar way, was affected by the social and cultural milieu, and his personal experiences when he wrote his novel. His giving place to classical music in *A Clockwork Orange* is rooted in his childhood when he regularly attended concerts with his father. He was a Roman Catholic. That's why he used Christianity with prison chaplain, who gives sermons to prisoners every Sunday in the novel. Burgess himself had discussions about different approaches in Christianity but did not follow religious practices strictly. He was a person who emphasized the free will. He received his BA in English language and literature. That's why he was familiar with the structure of languages and created a language called Nadsat, a blend of Russian and Cockney English, for the youth in his novel. His visiting Russia was certainly influential in his creating Nadsat. He was influenced by the youth he saw in Leningrad. He had read

Dostoyevsky's *Crime and Punishment*, which possibly made him write *A Clockwork Orange* with violent scenes. While in Leningrad, he had met Russian Teddy Boys. 1960s was a period during which the youth not only in England but also in many countries rebelled against the authorities. His wife Lynne had been attacked by some American deserters during a black-out and since she was pregnant, she miscarried because of the beating. This event created a trauma effect on Burgess who gives place to rape and violence in the novel.

Ishiguro, the author of the third novel studied in this dissertation, writes his novels feeling some kind of nostalgia for the past and reflects this to his novels. His search for rootedness stems from moving to England from Japan with his family when he was little. His upbringing in the English countryside occupied by less people made him create characters who do not feel very social and in fact are not joyous. He worked as a community worker in Glasgow, then with the homeless at a resettlement center in London and met his future wife Lorna. Like Burgess, he was interested in music. He wrote more than one hundred songs and created the eponymous song, "Never Let Me Go". His first novels have Japanese characters and the setting is postwar period in them, which means he was deeply affected by postwar environment. He visited Auschwitz and the Birkenau concentration camps in 1999. He gives place to soldiers kept in prison camps in the conversation of the students in *NLMG*. That's why Ishiguro states that he feels obliged to have the duty to pass on the memories and lessons of the Second World War from their parents' generation to the one after their own.

The theories of Greenblatt and especially of Foucault have been applied to the novels. New Historicism was greatly influenced by Foucault's concepts related to power, control, and ideology. In *The Fixed Period* euthanasia is seen as the way of removing the elderly in Britannula in order to create welfare and a dynamic society. It was seen that theories of Thomas Robert Malthus regarding overpopulation and Darwin's survival of the fittest theory already existed when Trollope wrote his novel. *The Fixed Period*, as a dystopian novel, is a satirical work that warns the society for possible dangers. The danger here, for Trollope, is overpopulation and having more elderly people, which may be a hindrance for the prosperity and the welfare of the society. The decision of the Fixed Period, although may mean prosperity in the long

term for the citizens of Britannula, means murdering those who reach the age of sixty-seven, which is a brutal act.

New Historicism seeks to find sites of struggle to identify power holders. Mr Neverbend tries to create a society with utopic ideals but that would be dystopic for any reaching that specific age. Before his law is enacted, he is opposed by many people to stop the enforcement of the law. Those who oppose him, inform the British who come to conquer the island. Foucault mentions how the power holders construct the members or subjects and how they are constructed. It is the people in a society or those holding the power that decide for what is normal and what is not. Mr Neverbend, once an agent, is now a subject under the British rule. The same thing can be said for Alex in *A Clockwork Orange*. Alex, controlling the streets with his droogs, becomes powerless when he is arrested. In *Never Let Me Go*, Kathy, although a clone and subject, serves the authorities as a carer first. She then becomes a donor like other clones. Mr Neverbend, as the president moves with the desire of controlling the whole individuals. It is with his guidance that the law passes in the parliament of Britannula. In *The History of Sexuality*, Foucault uses *biopower* and *biopolitics* to define the mechanisms run by those in power. He states that the disciplining of the body and control of population such as births and mortality, the level of health, life expectancy and longevity by those in power began to be designed starting from the seventeenth century.

The dissertation has found that power mechanisms and discourse from Trollope's period to Burgess' period have changed as a result of technological, scientific and cultural changes. Conditions that existed in 1880s were different from the conditions of the 1960s, the post-war period. The teenagers of 1960s were freer compared to the youth generation of previous centuries. They were subject to less supervision and often went to clubs, discos, or street corners. Scientific and technological developments brought about socio-political and cultural changes which caused power and control mechanisms to operate differently. The title of the novel *A Clockwork Orange* suggests an individual transformed into a machine-like being. The authorities here make use of scientific developments in order to control their subject Alex. Ludovico's technique, which aims at eliminating the free-will of a person

through conditioning, was inspired from B. F. Skinner's and Ivan Pavlov's social conditioning. The treatment aims at having behavioural changes with the person so that he/she can be a docile person devoid of making choices. The government tries to create a utopian society by removing the motives of violence in the youth. Foucault calls the society carceral, which means the person is controlled and manipulated by the system. For Burgess, feelings and emotions are removed when the free will of a person is taken.

2000s, the decade in which the novel *Never Let Me Go* was written by Ishiguro, submitted a different discourse with power relations specific to itself. The plot of the novel revolves around the prominent issues such as scientific progress on health and trauma left by World War Two. Cloning animals and even human beings, the ultimate point that scientific discourse has reached, is a marker of this period. Ishiguro had heard about advances in biotechnology on the radio and decided to use this in his novel. This is another indicator regarding the effect of the author's social and cultural milieu on himself. Ishiguro uses a speculative past making the setting 1990s for his novel. *NLMG,* as a dystopian novel, reflects the anxieties and horrors of its era. The dissertation has found that although this novel uses a speculative past, in fact it implies a possible future with victims of science. The clones' subjectivity results in their losing their individuality. Religion is portrayed not in the manner of rituals or dogmatism but only with churches mentioned in the form of relics. It is implied that scientific progress such as gene-mapping or human cloning has been elevated to the status of god. In other words, scientists have stolen the role of the god by extending the average life expectancy of some individuals.

All three novels attempt to create a utopian world but end with dystopian worlds instead. Mr Neverbend in *The Fixed Period*, as the power holder, sets the age limit sixty-seven and any person reaching that age would be sent to the college to be killed with euthanasia. Thus, the number of the elderly would decrease and there would be more prosperity in the country. The authorities in *A Clockwork Orange*, on the other hand, try to eliminate the youth crime and violence and thus have a peaceful country. But the methods they use are brutal since they dehumanize the persons like Alex by removing their free will. In *Never Let Me Go*, the authorities create clones for the

benefit of some elite people who need organs. While trying to create a utopian world for them, the authorities use the organs of the clones who are victims of "some cold system" as Ishiguro names it.

Language is part of the discourse of a specific era. It is discourse that defines and shapes our perception of the world. The research has found that in all three novels language is used for the benefit of power holders. Manipulation of language is another means of control. Mr Neverbend, as a politician, forbids the use of *murder* but justifies the killings. Instead of *Necropolis* he uses *College* just to keep people away from the idea of death. In *A Clockwork Orange* Nadsat symbolizes the power and identity of a specific group of people. The words "complete" and "possible" are used for "die" and "normal" in *Never Let Me Go* as euphemism. Manipulation of language is a technique commonly found in dystopian novels. It is language that normalizes the atrocities.

Foucault states that it is dominant class that determines what is 'right' or 'not right'. The Fixed Period was decided not only by Mr Neverbend but also by other representatives of the parliament. According to Foucault, truth did not exist with a universal feature. It is also produced by power mechanisms. Ludovico's technique in *A Clockwork Orange* was applied by the government selected by the majority of the people. It was the power holders that tried to convince people that this technique was influential. In *Never Let Me Go*, there are no ethical concerns regarding the establishments such as Hailsham. This is a sign that the majority of the people have already thought that they would benefit from such scientific developments. The clones, on the other hand, with no resistance to the authorities have submitted themselves to the prevalent power mechanisms as Greenblatt says: "…[T]he *power* to impose a shape upon oneself is an aspect of the more general power to control identity…" (*Renaissance Self-Fashioning* 1).

One of the tenets of New Historicism is that subversion is always contained by the dominant power or ideology. Subversion and containment, two elements that are studied in power relations, have been analysed to find out how the authors reflected the issues they dealt with in their novels. The dissertation has found that Trollope gave importance to the happiness of Englishman rather than England's greatness. *The Fixed*

Period subverts the British colonialism accusing the empire to invade and annex other lands such as Britannula by force. However, this subversion is contained as Mr Neverbend is taken into custody by the British. In *A Clockwork Orange,* Alex acts as a subversive power by saying that in the modern world they have not admitted to be subjects against governments donated with excessive power. But this subversion is contained when he changes at the end of the novel. In *Never Let Me Go,* love and memory are used as subversion. The authorities do not expect the clones to love each other like normal human beings. The clones are just seen as biological copies of their *possibles* who can meet their needs through random sex. Memory for Kate is her identity, her private world. However, this subversion will be contained as they begin to donate their organs and *complete.*

Panopticon, invented by Jeremy Bentham, is used by Foucault to define modern disciplinary society. It does not necessarily refer to a building that functions as prison. In *The Fixed Period*, just because of the law to send those reaching the age of sixty-seven to death, all Island becomes Panopticon since citizens will be closely watched as they near that age. In *A Clockwork Orange*, Ludovico's technique itself is a panoptic mechanism since through this treatment, Alex will keep himself from committing crimes. In *Never Let Me Go*, panopticon provides power to control the students not only at Hailsham but also at other facilities as well. Although they seem to have the opportunity of running away while at the Cottages, they never think about that since they know that their destiny is already programmed for them. In all three novels, the characters are exposed to either Ideological State Apparatuses or Repressive State Apparatuses defined by Althusser.

The dissertation, with the New Historicist reading, has showed that each period has its own pervasive mode of power and ideology that create individuals. Power relations and control mechanisms change from period to period in line with social and cultural changes in societies. As Booker says, it was by the end of the nineteenth century that science and technology became symbols of human weakness in addition to becoming a symbol of human capability. Foucault states that premodern power intervened in subjects' lives only intermittently but modern societies from day one to shape, train, and normalize individuals (Cain et al 1618).

The setting of the three novels regarding the time has common points. *The Fixed Period* takes place in 1980, *A Clockwork Orange* takes place in the near future after 1962 which is approximately 1980s and *Never Let Me Go,* with a speculative past, goes back to 1990s. The dissertation has revealed that even the fictions imagined in the minds of the authors for writing their novels were designed by the conditions of their periods. Trollope is projecting a future world of a hundred years later but many items, except few inventions, belong to his period. Burgess, although projecting a near future, portrays a violent youth he himself witnessed in his period. Ishiguro was definitely under the effect of scientific developments and post-war conditions when he created his clones.

All the novels have pessimistic endings since the protagonists cannot overthrow the power. Neverbend, the president of Britannula, becomes powerless as he is taken to England on a British ship. Alex cannot behave with his free-will and Kathy becomes a donor to submit her organs to her *possible*.

In the Age of Enlightenment, the concept of science was perceived as if to bring prosperity and a utopian world for the nations. This tendency continued in Industrial Revolution as well. Mechanisation, technology, and science all were thought to increase the life standards of people and contribute to a welfare society. However, such developments contributed to the creation of more control mechanisms. Human beings did not only dominate the nature but also each other. In addition, mechanization, technology, and science did not only increase the level of civilization of people but also brought two devastating wars killing millions of people and causing great traumas thereafter. As a consequence, the twentieth century is known as the rise of dystopian novels.

New Historicism regards texts as strong formations of their social, cultural, and political contexts. The dissertation in this aspect, contributes to understanding the relation between the novels and their three different periods with differing power mechanisms and discourses. With this theory, the purpose of the dissertation has been to help to understand the cultural and intellectual history of the conditions of 1880s, 1960s, and 2000s better.

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Bibliyografyayı Çıkart	üzerinde		

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Ministry of National Education	English Teacher	1997-2004

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German (Intermediate)
French (Intermediate)

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