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Zamyatin, Huxley, and Orwell:
Utopian Ideals and Dystopian Worlds

MA Thesis

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TABLE OF CONTENTS

TABLE OF CONTENTS.....	ii
ACKNOWLEDGEMENTS.....	iii
ABSTRACT.....	iv
ÖZET.....	v
I. INTRODUCTION.....	1
II. “Freedom = Disorganized Wildness”: Zamyatin’s <i>We</i> (1921).....	20
III. “Emotional Engineering”: Huxley’s <i>Brave New World</i> (1932).....	33
IV. “From the Age of Uniformity, Greetings!”: Orwell’s <i>Nineteen Eighty-Four</i> (1949).....	53
V. CONCLUSION.....	75
1. Comparative Outlook.....	76
WORKS CITED.....	81
BIOGRAPHY.....	84

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ABSTRACT

The purpose of this study is to demonstrate the transformation of utopian dream to dystopian reality through an analysis of Yevgeny Zamyatin's *We* (1921), Aldous Huxley's *Brave New World* (1932) and George Orwell's *Nineteen Eighty-Four* (1949). Zamyatin, Huxley and Orwell present a prophetic vision to make a warning against a future totalitarian dictatorship by displaying the desperate mood of the protagonist who struggles to preserve his identity and individuality yet ultimately fails in his attempt.

The thesis begins with the analysis of utopian ideals which are based on equality and solidarity among people in the illuminating light of Thomas More's *Utopia*. For this purpose, the Introduction part elucidates utopia and utopian characteristics as a literary genre starting with More's *Utopia* with the help of the ideas of critics. Then, it seeks to discuss the characteristics of utopian and dystopian fiction and how utopian ideals are changed. In the first, second and third chapters the eclipse of the utopian ideals is introduced in three dystopian novels; *We*, *Brave New World* and *Nineteen Eighty-Four*. These chapters discuss how utopian ideal of solidarity is replaced with uniformity of individuals to turn them into identical citizens, who are under constant gaze of an omniscient and omnipotent ruler. So they depart from individualism and freedom. The future totalitarian states in these three novels control the consciousness and imagination of man through manipulating a highly developed technology for surveillance and torture. In these technological worlds, people are designed to serve the demands of the state through a strict control of their genetic qualities. The dystopian character who does not have an identity is desperate for his individuality and emotions. Moreover, restriction on language and distortion of both history and literature add more to this despair and pessimistic mood of the dystopia. The themes which can be seen as utopian ideals in More's *Utopia* are reversed, with dystopian reality and transformed into a dark vision through the annihilation of imagination and emotions in *We*, *Brave New World* and *Nineteen Eighty-Four*.

This dissertation is therefore primarily organized around these topics, to show that utopia and dystopia mingle with each other and it will demonstrate and exemplify that eradication of emotions, imagination and individuality in utopias of these three authors' works merely create dystopian dark worlds.

ÖZET

Bu çalışmanın amacı, Yevgeni Zamyatin'in *Biz* (1921), Aldous Huxley'nin *Cesur Yeni Dünya* (1932) ve George Orwell'in *Bin Dokuz Yüz Seksen Dört* (1949) adlı romanlarının analiziyle ütopya rüyasından distopya gerçeğine dönüşümü göstermektir. Zamyatin, Huxley ve Orwell kimliği ve kişiliği için mücadele eden ve sonunda bu çabasında başarısızlığa uğrayan ana karakterin çaresiz ruh halini sergileyerek geleceğin totaliter diktatörlüğüne karşı bir uyarı yapmak için gelecekte haber veren birer önsezi sunarlar.

Tez, Thomas More'un *Ütopya*'sının bilgi verici ışığında, insanlar arasında eşitlik ve dayanışmaya dayanan ütopya ideallerinin analiziyle başlar. Bu amaçla giriş bölümü ütopyayı, bir tür olarak özelliklerini More'un *Ütopya*'sından yola çıkarak eleştirmenlerin düşünceleri yardımıyla anlatır. Daha sonra ise, ütopya ve distopya romanının özelliklerini ve ütopya ideallerinin nasıl değişime uğradığını ele alır. Birinci, ikinci ve üçüncü bölümlerde *Biz*, *Cesur Yeni Dünya* ve *Bin Dokuz Yüz Seksen Dört* distopya romanlarında ütopya ideallerinin düşüşü sunulur. Bu bölümlerde, bir ütopya ideali olan dayanışma fikrinin, her şeyi bilen ve her şeye gücü yeten bir yöneticinin daimi süren bakışı altındaki insanın tektip vatandaşlar haline getirilmesiyle değişimi tartışılır; böylece insanın kişiliğinden ve özgürlüğünden uzaklaştırıldığı görülür. Bu üç romandaki geleceğin totaliter devletleri yüksek gelişmiş teknolojiyi kendi çıkarları doğrultusunda insana zulmetmek ve insanı gözetim altında tutmak için kullanarak insanın bilincini ve hayal dünyasını kontrol ederler. Bu teknolojik dünyalarda, insanlar kalıtsal özelliklerinin sıkı denetimi yoluyla devletin taleplerine hizmet etmek için tasarlanmışlardır. Kimliğinden mahrum bırakılmış distopya karakteri büyük bir ümitsizlik içindedir. Ayrıca, dilin sınırlandırılması ve tarih ve edebiyat gibi geleneklerin yok sayılıp çarpıtılması distopyanın bu umutsuz ve kötümser havasına daha fazla katkıda bulunur. More'un *Ütopya*'sında ütopya idealleri olarak görülebilen temalar distopya gerçekliği ile tersine çevrilir ve *Biz*, *Cesur Yeni Dünya* ve *Bin Dokuz Yüz Seksen Dört* romanlarında hayal gücünün ve duyguların ortadan kaldırılmasıyla karanlık bir düşe dönüştürülür.

Bu tez, bu yüzden, ütopya ve distopyanın içiçe geçmiş birer alt tür olduğu düşüncesi üzerine dayalıdır ve bu üç yazarın eserinde duyguları, hayal gücünü ve bireyselliği yok sayan ütopyaların olsa olsa distopik karanlık dünyalar kurmaya sebep olacağını açıklayıp örnekleyecektir.

I. INTRODUCTION

‘To live in a world that cannot be, but where one fervently wishes to be: that is the literal essence of utopia. To this extent, utopia does share the quality of a dream’ (Kumar, 1991: 1). Kumar defines ‘utopia’ through these words as a place desired by everyone. The *Literary Terms and Literary Theory Dictionary* notes that ‘the idea of a place where all is well is of great antiquity’ (Cuddon, 957). Utopia as a literary genre was first used by Thomas More and it originates from Greek. It means ‘no place’ and More makes a pun on *eutopia* which means ‘a good place’ (957).

Before More, Plato in his *Republic* (380-370 B.C.) describes a society which is based on justice and is ruled by philosopher-kings and the guardians-upper class of the society. He does not name his society as a utopia, but it has utopian features in the sense that Plato talks about an ideal society and comments on ideal behaviour of its individuals. Citizens of *The Republic* are described as well-educated and trained. According to this training, they learn to obey the state and to limit their desires. The state is a strong control mechanism and it does not allow people to own private property and luxuries. Living under a communal rule, people cease to be individuals. This is seen in the state of Plato’s *Republic*. Upon elucidating the structure of the state in *The Republic*, its great influence on More is clearly noted. Booker suggests this in his *Dystopian Literature: A Theory and Research Guide*, stating: “One could make a good argument that *The Republic* is the founding text of this tradition, and it is certainly true that later writers of utopias from More to Wells draw heavily upon Plato’s ideas” (60). So we cannot say that More’s *Utopia* is the first dream world. Many critics agree that modern utopian fiction started with More, who in turn echoes Plato. Plato’s impact on authors is considered as a secondary utopian tradition in Western literature. However, More’s *Utopia* is a very important work in terms of presenting the genre by name. In other words, even though Plato’s *Republic* is a presentation of an ideal world and the first example of human drive toward perfection, More introduces the name ‘utopia’ for the first time as a genre. Another importance of *Utopia* is that utopian ideals can be seen clearly in More’s depiction. Even though Plato embraces utopian ideals, his *Republic* turns out to be a dystopian world where people are not free and are under strict control of the state. What More demonstrates as a utopian world is a democratic place which embraces communal and egalitarian ideals.

Appearing in 1516, More's *Utopia* depicts a socially and politically perfect society. This society is different from More's contemporary world because it is very ideal. In the first part of his book, More describes the negative social aspects of early 16th century England and in the second part of the book, he draws a picture of an alternative society. In this society, like Plato's society in *The Republic*, there is no private property. All people share the work and the wealth of the state equally. In Book Two, Hythloday depicts the state system as following:

No town has the slightest wish to extend its boundaries, for they don't regard their land as property but as soil that they've got to cultivate. At regular intervals all over the countryside there are houses supplied with agricultural equipment, and town dwellers take it in turns to go and live in them. Each house accommodates at least forty adults, plus two slaves who are permanently attached to it, and is run by a reliable, elderly married couple, under the supervision of a District Controller, who's responsible for thirty such houses (More, 50).

Hythloday remarks on the egalitarianism and harmony in society. Citizens of the *Utopia* have a communistic economic system and it is believed that this leads to a peaceful and fair society. The other ideal quality of this state is that their aim is to annihilate differences among individuals. Equality is the most important concern of the society. However, this results in suppression of individual freedom and if citizens do not adopt the accepted rules, they are subject to serious punishments. On the other hand, although equality is a major concern, it is a patriarchal society and there is a strong hierarchical control mechanism. To illustrate, Hythloday says of the social organization of the state: 'Each household, as I said, comes under the authority of the oldest male. Wives are subordinate to their husbands, children to their parents, and younger people generally to their elders' (60). Booker also maintains this by saying, '[D]espite this demand for complete social homogeneity, Utopia is still a strongly patriarchal society. The principal political unit is the family household, and households are generally ruled by the eldest male member of the family' (55). One cannot claim the existence of a class system in *Utopia*, because every individual has equal rights and value; however, there is an endocentric control mechanism and every individual is to watch other people to sustain control. They are aware of being under surveillance and this is the system that maintains their structure.

In discussing surveillance, Foucault refers to Jeremy Bentham's Panopticon which is based on the state's control over its individuals by a watchful gaze every time. In the chapter called "Panopticism", in *Discipline and Punish* (1977), Foucault maintains the idea of controlling

gaze, 'Each street is placed under the authority of a syndic, who keeps it under surveillance; if he leaves the street, he will be condemned to death' (195). Keeping people under a Panopticon gaze is the way to maintain stability and order. People are not allowed to act according to their own needs or will; instead, they have to stay on the border the state determines.

Eventually, even if the state of utopia is regarded as ideal, the communal system has very strict rules and the state regulates people's lives. In effect, the state is dominated by a totalitarian system. Dwelling on Plato as a predecessor of More's *Utopia* with his *Republic*, we see a more philosophical work which is based on the comparison between the individual self and the political state (Booker, *Dystopian Literature: A Theory and Research Guide* 60). Plato divides the citizens into classes and his main focus is on the elite class of the society. Members of the elite class are well educated according to the philosophy of the state policy. The system they set for their training is similar to the procedures set by the political leaders. Booker points out this comparison by saying, '... the rule of one's own self by each individual is a procedure quite similar to the rule of the state by political leaders' (60). The individual behaviour is connected to the ideal state. To illustrate, individuals of Plato's state are trained and taught well and they become ideal citizens that are suitable for the needs of the state. Of major concern in *The Republic* is the strict training and the duties of the elite class. Training and education are significant in Plato's society. They are all systematic and controlled by the ruler of the state. There is a communal system and no private life in *The Republic* as in More's *Utopia*. The authority has no limits and it tries to regulate both private life and public life. Even though More's *Utopia* is presented as ideal, the communal system leads the citizens to a life which has no individual freedom. It is possible to argue that utopias present a society under the rule of one state and as the state sets the limits of freedom, it does not give the citizens the right to have individual rights. Similar to dystopian fiction, in utopian fiction there is no right to exist individually. Kumar comments on this as following:

That the 'Legend' could also be employed on the side of *utopia* is one more indication of the close connection and permeability of utopia and anti-utopia. The same fate had befallen Plato's *Republic*, whose Guardians could be regarded as benevolent or threatening depending on one's temperament and outlook (1987: 123).

Kumar claims that there is a connection between utopia and dystopia and exemplifies the Guardians in Plato's *Republic*. The Guardians are supposed to be benevolent; however, they

turn out to be threatening. The transformation of the utopian dream into a dystopia is clearly seen through the change in the Guardians.

When we talk about an ideal society, it is important to determine idealism in terms of the beliefs, traditions and political events of the society in which the work was written. It can be claimed that More's communal system was a possible solution to the corruption and inequality of the author's time. On the other hand, it would probably be inaccurate to say that a communal system which does not give individuals freedom remains the ideal nowadays. Every work must be explored in terms of the ideas of their contemporary society. As a genre, an important feature of fictional utopias is that they reflect their time. Eric S. Rabkin also suggests this in his article "Atavism and Utopia", "Like all fictions, utopian literature must deal with the values and experiences of its audience" (1). Another possible argument is that utopian fiction arises out of the experiences of the audience. The change in a utopian writer's society has an influence on what he produces. Kumar claims in *Utopia and Anti-Utopia in Modern Times* that the break-up of the Christian world has a connection with the rise in popularity of modern utopian literature (22). He says,

It cannot be accidental, then, that the birth of the modern utopia coincides with the break-up of the unified Christian world. More's *Utopia*, Campanella's *City of the Sun*, Andreae's *Christianopolis*, Bacon's *New Atlantis*: these, the 'classic' modern utopias, together with a host of others, emerged out of the turmoil of the wars and conflicts of religion in sixteenth and seventeenth-century Europe. These conflicts led eventually to a secularized world, a world of new possibilities which opened up new forms and objects for utopia (22-23).

As Kumar remarks, we can infer that the time that nurtures the author in turn has a great influence on the production of his work. Utopias appear to offer a solution to the conflicts of the time. So it is also possible to argue that there lies a dark dystopian vision behind the utopian idea since utopias appear as a result of the chaos of the time.

In *Utopia*, More represents the corruption of his time through his satiric style. More was in need of writing such a work in response to the perceived deterioration of the society around him. He was strongly against the acts of Henry VIII and, as a consequence, More drew a picture of an island where there was a strong control and a communal existence. Fredric Jameson, an American literary critic and Marxist political theorist, in *The Desire Called Utopia* claims that,

It may well have been Henry VIII's closing of the monasteries and his plundering of their collective treasures that generated More's ultimate refusal far more than abstract questions of belief or of papal authority (26).

Unlike Henry VIII's corrupted system, More's was an ideal place with determined rules. Utopias have existed to reflect and criticise the present time rather than of showing an ideal state. In Firchow's work entitled *Modern Utopian Fictions*, it is stated that,

Utopia must now be redefined not simply as "the depiction of a society outside of history" but as the depiction of believable characters confronted with the problem of how to create and live in an often ironically "ideal" society while still retaining their humanity (14).

According to this definition, people of utopian societies struggle to balance both their ideal society and their humanity. They try to keep their own individuality alive in an authoritarian state. In utopian fiction, it is seen that the state tries to perfect the citizens, preferring to focus on man's perfectibility rather than on the original sin. Kumar says,

But what unites utopians, and gives to utopian theory its distinctive emphasis, is the assumption that there is nothing in man, nature or society that cannot be so ordered as to bring about a more or less permanent state of material plenty, social harmony and individual fulfilment. There are no fundamental barriers or obstacles to man's earthly perfection (1991: 29).

Trying to perfect people is an aim of control mechanism in communal system of utopias. The state gives a shape to the people through strict training and education in every aspect of their lives.

On the other hand, anti-utopian or dystopian literature which appears in the late 18th century depicts a dark and grim world presented in works such as Yevgeny Zamyatin's *We*, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. Kumar mentions that,

Later, as the modern scientific and industrial utopia came to seem to many only too realizable and imminent, anti-utopia concerned itself less with mockery and ridicule and sought instead to terrify and appal. ... [T]he anti-utopian form drew on all the

techniques of the modern novel to present a chilling vision of an alienated and enslaved world (1991: 27).

Dystopias are regarded as post-modern utopias and while utopias are criticising the present system satirically, dystopias envision a world where isolation dominates. However, we can see aspects of dystopian issues in utopias, as well. In both utopian and dystopian fiction, we see societies under the control of the strict state but in dystopias the image intends to frighten whereas in utopias the intention is to present the deterioration of the contemporary time. While the world in the works of Zamyatin, Huxley and Orwell is seen as a utopia at first, we witness a major upheaval in the social and political system through the eyes of the protagonists which is caused by technology and strict control mechanisms.

Considering utopian fiction as separate from dystopias as a literary genre contributes to outlining its common features. Almost all utopias appear as an obdurate stance against their present time not in an aggressive approach but rather in a satirical tone. While showing an ideal place, the utopian writer satirizes the real one. Unlike the real place of the present time, utopias are set in a place which is remote from other countries. In addition, they have a common argument in the importance and rights given to individuals and the communal system that exists in utopian works.

In *Literary Terms and Literary Theory Dictionary*, the meaning of “utopia” as a word is defined as following; “Sir Thomas More was the first to apply this word (from Gk *ou*, ‘not’ + *topos*, ‘place’) to a literary genre when he named his imaginary republic *Utopia* (1516), a pun on *eutopia*, ‘place (where all is) well’ (Cuddon, 957). So we can infer that More suggests a “good” place, which does not really exist. At the beginning of the second book of *Utopia*, we are introduced to the location of Utopia by Hythloday. He says,

‘Well, the island is broadest in the middle, where it measures about two hundred miles across. It’s never much narrower than that, except towards the very ends, which gradually taper away and curve right round, just as if they’d been drawn with a pair of compasses, until they almost form a circle five hundred miles in circumference. So you can picture the island as a sort of crescent, with its tips divided by a strait approximately eleven miles wide’ (49).

With this definition of Utopia's location, we see that it is perfectly constructed and presented with its absolute geometric measures logically. This construction protects the islanders from outsiders with its shape as a sort of crescent and makes them isolated from the outside world. Even though it is an imaginary island, every detail about its setting is depicted in a realistic approach. Islands are common settings of utopian writers (Göktürk, 12). Göktürk claims that a creative writer prefers an island as a setting since islands are isolated from other places and limited with themselves. That means the place outside of the island is an other world and the definite borders of the island can be noticed when it is compared with that other world.

More's island is placed in a distant location, far from other places. This idea of geographical distance indicates the influence of some scientific developments in the early Renaissance. Booker mentions Francis Bacon's *New Atlantis* (1627) in *Dystopian Literature: A Theory and Research Guide* and claims that, "Like More's *Utopia*, Bacon's *New Atlantis* is set on an island ("Bensalem") off the coast of America, indicating the powerful impetus given to the utopian imagination of Europe by the discovery of the New World" (42). This is also related to the discoveries and inventions of the 15th century Europe. It is also possible to suggest that writers of the time were also inspired by such discoveries which lead them to create a new place for their utopian world. In the early fifteenth century, discoveries and explorations were very popular and they made people think about new places. So it is possible to say that the tendency in More to set *Utopia* in a far place has two explanations: First, as an early Renaissance man he is under the influence of the innovations of his time and secondly, Utopia is presented as an ideal place and it has to be distant because by being distant from other places it maintains its stability. Its being an enclave provides protection of its ideal harmony and order and also prevention from outside effects (Göktürk, 171). All these features make the 'island' a contrasting place to the real world (172).

Apart from these characteristics, by showing such an ideal state, More tries to give a message referring to his time. That message is to Henry VIII because of his practices which would destroy the unity of England and the Church according to More. In *Utopia*, he suggests that being far from other countries and not having any contacts with them is the only way to maintain the stability of country. Fredric Jameson, in *The Desire Called Utopia*, claims that,

As with the imaginary construction of the chimera, however, even a no-place must be put together out of already existing representations. Indeed the act of combination and

the raw materials thereby combined themselves constitute the ideological message. We cannot try to read Book Two as a generic travel narrative without making an effort to see the place and to sense that exoticism it uniquely offers (24).

Although it is an imaginary place, More aims at conveying his message in a realistic approach. In addition, by adding a pun on *eutopia*, he claims that this place is good and perfect. Structure and beliefs of his utopian world are based on equality and individuals which he is unable to find in his contemporary time. Since utopian works are written as a critique of their present time, they tend to show a place which is different and distant from others. They are generally set on an island and on this island they create their own system.

We can assert that utopian fictions criticise the milieu of the time by depicting a perfect society and this is a way to lead a society to a powerful position. In utopias, individuals are treated as human beings and there is a strong control mechanism which functions consistently. The major emphasis is on peace and harmony. One example of this is clearly found in More's *Utopia*. In *Utopia*, attitude towards crime and political corruption is handled in a different way. Criminals are not executed but rather utopians condemn them to slavery and they are tolerant to criminals depending on the reasons which led them to commit a crime. Another aspect of Utopians is that they believe in the dishonesty of Europeans and avoid treaties with them because treaties cause conflict and delusion (Urgan, 50). Booker, in *The Dystopian Impulse in Modern Literature* mentions some utopian fictions. Referring to Bellamy's *Looking Backward* (1888), Ursula K. Le Guin's *The Dispossessed* (1974) and Ernest Callenbach's *Ecotopia* (1975) he claims that:

And, far from being escapist and disconnected from reality, these texts tend to participate in reality in an active and productive way. More's book was written at a time of great social and political change and turmoil; it attempted to intervene in its contemporary historical moment by indicating desirable directions that these changes might take (Booker, 14).

As Booker mentions above, More's time was a period of changes and chaos. In *Utopia*, More tries to demonstrate a system which is longed for and while showing an ideal society and criticising his contemporary time, he gives the message that such an ideal society can be founded and it is possible. Utopian fiction, always maintaining a connection with reality, tends to show the needs of a society. According to Fredric Jameson, to make the present

society powerful it is necessary to envision a picture of a desirable system. Booker refers to Jameson and argues that in *The Dystopian Impulse in Modern Literature*,

And later Marxist critics like Fredric Jameson maintain that a utopian notion of a desirable alternative future is necessary to empower meaningful political action in the present. Jameson thus notes that in our contemporary social climate, “[t]he Utopian idea ... keeps alive the possibility of a world qualitatively distinct from this one and takes the form of a stubborn negation of all that is (*Marxism* 111)” (Booker, 3).

Jameson claims that utopias enable the world to be distant and different from the present time by envisioning a desirable future and this is necessary to enrich the contemporary political and social actions.

In terms of the rights and importance given to individuals, utopian works have an approach against the medieval mindset. Unlike medieval philosophy, utopians believe in the perfectibility of humans. In a utopian world, people believe in the meaning of life and happiness. Both their body and mind are important and they do not wait for the other world to be happy. When More wrote *Utopia*, it was just before the Renaissance and his depiction of individuals is a reflection of the forthcoming age. He believes in the power of humans. This can also be explained by the new movement which arises in the 16th century which is called humanism. Humanism appears in Europe in the late Middle Ages, and it is a movement concerned with humans and not only mind but also body is regarded as significant as soul. Humanism is regarded as the most characteristic intellectual movement of the Renaissance (Perry, 216). Its ideals are based on Greek and Roman literature. Humanists glorify the ancient literature because it tries to perceive the depth of human nature. Besides, humanism as an educational and cultural movement appreciates the style of ancient literature (216). More also values the ancient works in *Utopia*. He is regarded as one of the most prominent humanists and *Utopia* illustrates clearly how much he values humans (Urgan, 23). For humanists, having a good life in this world is very important and they are concerned about the individual. They believe that classical works present ideals for a good life that people deserve. In the Renaissance Age, humanist ideas are also noted in Shakespeare’s lines. As a Renaissance poet, Shakespeare portrays the man who deserves a good world. He glorifies the human capability and rationality and reflects the dominating ideals of his time in his works. He celebrates the dignity of human in *Hamlet* (1604) and admires man:

‘What a piece of work is a man! / how noble in reason! / how infinite in faculty! / in form and moving how express and admirable! / in action, how like an angel! / in apprehension, how like a god! / the beauty of the world, the paragon of animals; ...’ (Act 2, Scene 2, 119).

These words praise the importance of man. More also emphasizes the value of human beings in *Utopia*. As Mina Urgan claims in her work on Thomas More, we cannot see any impressions of the Middle Ages in *Utopia*; on the contrary, we are introduced to Renaissance ideals (13). Urgan also points out that utopians have the capability to earn a living and they do it very successfully (62). She mentions farming abilities of utopians and their discovery of new techniques such as an incubator for hens and making barren places green. In *Utopia*, also in Hythloday’s depiction, we can see the superiority of man over nature as following:

‘They breed vast numbers of chickens by a most extraordinary method. Instead of leaving the hens to sit on the eggs, they hatch out dozens at a time by applying a steady heat to them – with the result that, when the chicks come out of the shells, they regard the poultryman as their mother, and follow him everywhere!’ (51)

The idea of controlling the nature is very ironic and visualizes the intervention to nature clearly. More shows that man is so perfect that he has the power to control even nature.

In More’s utopian world, citizens are against all kinds of wars whereas in medieval times it was important to be a good warrior. Medieval men also degrade the body but for utopians, body and soul are both important. Furthermore, medieval people wait for the other world to experience real happiness while in utopian world people are taught how to be happy in this world and to appreciate the time they are in. Although More was against the Reformation, we see Renaissance and humanist ideals in his influential work *Utopia*. In utopian fiction, education is also very important. More’s Utopians think that even if a human being has faults and sins, he/she can be treated by education and training. They believe that through education an individual’s values and manners can take shape. Education is the only way to make people both obey and support the state. Through training and education, they are disciplined and raised according to the needs of the state. However, it is not a simple training as improvement is crucial to govern the state. In *The Republic*, Plato explains a very systematic and strict kind of training. According to Plato, regulating reproduction is also an important method to discipline the citizens and shape their future. Through controlling the reproduction, the state does not allow a person be born with bad genetic qualities. Plato refers this in *The Republic*,

as well. He calls the regulating process “eugenics”. Eugenics comes from Greek which is *eugenes* and means “good in birth” (Paul, 3). Booker, in *Dystopian Literature: A Theory and Research Guide*, mentions the ideology of the state that aims to inculcate the obedience to the state in *The Republic*, and defines the education there,

During this course of study up to age eighteen, instruction is carried out with as little compulsion as possible in an effort to inculcate a genuine love of knowledge and learning in the young students. On the other hand, the material being taught is carefully controlled to assure that the students do not develop ideas or opinions contrary to those of the state (61).

One can infer from these words that in utopian fiction, there is a belief in perfectibility of humans, albeit they should use their perfection for the well-being of the state.

Another common feature of utopian fiction is the communal existence in the system. In utopias, there is no private property and ownership. This communal system is believed to be the core of peace and harmony. In a way, this system stands for socialism. Booker mentions More’s *Utopia*, and says, “The communistic economic system of Utopia, on the other hand, leads to universal peace, tranquility, and honesty” (*Dystopian Literature: A Theory and Research Guide* 54). In *Utopia*, More claims that,

But in Utopia, where everything’s under public ownership, no one has any fear of going short, as long as the public storehouses are full. Everyone gets a fair share, so there are never any poor men or beggars. Nobody owns anything, but everyone is rich – for what greater wealth can there be than cheerfulness, peace of mind, and freedom from anxiety? (110).

This is a very ideal society and this communal society makes all people equal. Because no man is richer than the other, there is no rivalry and all members of the society have to work hard for the welfare of society. As we see, More establishes a communal and egalitarian society in *Utopia*. Booker reinforces this idea when examining William Morris’ *News From Nowhere* (1890) and states,

His deindustrialized society is quite prosperous, and all citizens live in considerable material comfort. The efficiency of their medieval economy comes about because of the elimination of the abuses in capitalism and because all citizens enjoy their work and take pride in it, encouraging them to work hard and well (*Dystopian Literature: A Theory and Research Guide* 58).

In Morris' utopian work, as well, we see that utopian writers are against capitalism and they live happily, with a reasonable limit of material comfort. Since there is equality, they do not question the system and they all work hard. In this system which is based on equality there is no class distinction, however, there is always a watchful eye on them and this is generally the eldest member of a family. He has power over the other members and has the right to control the others. In *Utopia*, More mentions this through Hythloday's words about the structure of the society in *Utopia*,

‘As they enter the church, the men turn to the right and the women to the left, and the seating is so arranged that the males of each household are in front of the house-father, and the house-mother acts as a rearguard for the females. This ensures that everyone's conduct in public is watched by those who are responsible for his discipline at home’ (107).

Following these lines, one can see that there is an omnipotent man who controls others and despite the existence of equality, there is also a hierarchical structure. It is possible to say that utopia bases its power on a hierarchical system to maintain equality.

Another aspect of utopian fiction related to communistic life is that there is transparency to do away with any kind of secrets. Denoting that this transparent system includes a Panopticon control of the state and says,

... the plainness and uniformity of dress; absence of pomp and the general air of austerity; the devotion to work, study and prayer; the community of property and dwelling; the communal meals, ‘taken with some reading which is conducive to morality’; and the common surveillance of all by all: for, as the monk has no privacy, so the Utopian citizen is always ‘in present sight and under the eyes of every man (1987, 19).

As Kumar notes, a man in a utopian world has no place for himself and has to act collectively because there is no one being; instead there is a community. Göktürk also makes a similar comment and says that as the land is limited, it gives the utopian man the opportunity to present the ideal utopian society which is under a huge magnifying glass (18). We, as readers, are looking at a utopian world through a hole and thanks to such literary elements as time and

place, we are employed with a Panopticon tool. Hythloday talks about this transparency in Utopia and says,

‘There is never any excuse for idleness. There are also no wine-taverns, no ale-houses, no brothels, no opportunities for seduction, no secret meeting-places. Everyone has his eye on you, so you’re practically forced to get on with your job, and make some proper use of your spare time’ (65).

In these words, it is clarified that the communal system in *Utopia* puts people under the control of an eye. They are under constant surveillance. The aim of making citizens take part in communal activities is to stop them from having privacy.

Although More presents *Utopia* as a travel book, it is a strong criticism of its time. More criticizes Henry VIII and his actions satirically. He depicts the Island of Utopia in dialogues with Hythloday. His language is satirical in these dialogues. He demonstrates the deterioration of England through Hythloday’s words. He says,

‘Sheep ... These placid creatures, which used to require so little food, have now apparently developed a raging appetite, and turned into man-eaters. Fields, houses, towns, everything goes down their throats’ (25).

More satirizes Henry VIII and he uses “sheep” as a metaphor for Henry VIII. More uses language as a tool to convey his message and criticism. By employing a satirical tone, he maintains the literary value of his work. Göktürk suggests that one of the aims of utopia as a genre is to present what should not exist in a satirical way, rather than showing what is being wished (174). Because of that, the narration dominant to utopias has generally a satirical tone. When we look at More’s *Utopia*, we see More’s satirical narration clearly as above. In the Introduction of *Utopia*, Paul Turner also mentions that,

There it is ‘a really splendid little book, as entertaining as it is instructive’. In other words it professes, like Horace’s *Satires*, to ‘tell the truth with a laugh’, or, like Lucian’s *True History*, ‘not merely to be witty and entertaining, but also to say something interesting’. We know from Erasmus that More was particularly fond of Lucian, and the two friends translated some of his works into Latin around 1505 (xi).

In Turner's words, we see that ancient works inspire More to a considerable extent and he presents the truth in a witty and entertaining way. Kumar further mentions More's *Utopia* as a genre and talks about its value in terms of its intention compared with other utopias,

More said of his *Utopia* that it was 'a fiction whereby the truth, as if smeared with honey, might a little more pleasantly slide into men's minds'. All utopias are of course fictions, by definition; and in choosing the utopia over other possible literary forms, later writers did so with much the same didactic intention as More (24).

Kumar points out More's words and we can infer that while criticizing the corruption of his time, More aims at presenting a literary work in a pleasant way. According to Kumar, writers of utopias have a didactic intention and they aim both to criticize the system and to set an ideal.

As previously mentioned, Plato's *Republic* had an influence on More's *Utopia*. Certain similarities in terms of the language can be found between *The Republic* and *Utopia*. Armand Mattelart, a sociologist and a leftist scholar, probes the setting and the language of *Utopia* and claims that before Hythloday's arrival in the island, there were Romans and Egyptians there (2000: 29). Because of various cultural adaptations, present utopians speak a language similar to Greek and thanks to Plato's works, they embrace and learn about Hellenistic culture (30). Mattelart also claims that utopian language is similar to Persian and some of the utopians believe in the ancient Persian God. Although we do not have any information about utopians' origins, we can say that they embrace Hellenistic culture since Plato has an influence on More. More, as an early Renaissance man, is affected by ancient works and goes back to classic ideals. Plato's influence on More is not just because of the ideals in *The Republic* but also its ancient value and language. He writes *Utopia* in Latin and this is a demonstration of his admiration of classics. Urgan also claims that to be able to write *Utopia*, a man should know both ancient Greek idea and Plato and also he has to be purified from all negative beliefs of the Middle Ages (Urgan, 11).

In brief, utopian fiction depicts a fantastic world in an ideal form. There is a demonstration of an idealized society with prosperous collective groups, strict education and training and elimination of private property. A strong control mechanism and communistic system are envisioned through the ideas of uniformity and transparency. Behind this ideal society, the

influence of the time in which utopias are written has an important role as the major concern of utopias is to criticise the deterioration of their time. In the real world there is poverty, crime and political and social corruption, in a utopian world there is equality and peace. To create this perfect society, a strong control over the citizens and transparency are compulsory tools to prevent citizens from causing a threat for the state.

Utopia as a genre continues to be important until the end of the nineteenth century. It has been cultivated for such a long time since it embraces the perfectibility of human, technology, philosophy and also social structures. Plato's *Republic* and More's *Utopia* are the most influential utopian fictions and they depict a planned society that is a way to more perfect states (Sisk, 3). As an opposition to utopia, dystopia emerges in the late eighteenth century. Sisk claims that, "The dystopia begins only in the mid-to late eighteenth century, when the early promise of the Industrial Revolution-that technological progress would inevitably improve social conditions-gave way to increasingly impersonalized mechanization and exploitation" (6). As the definition points out, different from utopia, dystopia emerges as a result of impersonalized system and it is concerned with the problems of the twentieth century and also dystopian writers tend to reflect the forthcoming problems.

Utopian fiction serves as a forerunner for dystopian fiction. Accordingly, Sisk states that "... More's *Utopia* serves, not only as a point of origin for the formal literary utopia, but also as the beginning of its opposite, the utopian satire or anti-utopia" (4). Kumar mentions this in *Utopia and Anti-Utopia in Modern Times*,

... utopia and anti-utopia are antithetical yet interdependent. They are 'contrast concepts', getting their meaning and significance from their mutual differences. But the relationship is not symmetrical or equal. The anti-utopia is formed by utopia, and feeds parasitically on it. It depends for its survival on the persistence of utopia. Utopia is the original, anti-utopia the copy – only, as it were, always coloured black. It is utopia that provides the positive content to which anti-utopia makes the negative response. Anti-utopia draws its material from utopia and reassembles it in a manner that denies the affirmation of utopia. It is the mirror image of utopia – but a distorted image, seen in a cracked mirror (100).

Dystopia, 'a distorted image', reflects the present society with its horrific sides and embraces history to warn people about the future. While in utopias the aim of the writer is to criticize

the present time by showing an ideal state, in dystopias the aim is to show the life in an unpleasant society which reflects the present time and also the future with its distortion.

When dystopia first emerged in the late eighteenth century, it was given different names such as “cacotopia”, “utopian satire”, and “anti-utopia”. Sisk states the difference between these terms as follows,

‘Utopian satires, by definition, ridicule specific utopian visions; anti-utopias merely criticize more generalized utopian ideals, while dystopias aggressively target contemporary social structures without direct reference to utopias. ... Mill had in mind Jeremy Bentham’s *cacotopia*- “evil place”- which exactly fits the sense of the definition, but neither term seems to have caught the imagination of critics for the next hundred years’ (5).

As mentioned by Sisk, there are different names for dystopia, but they all draw a picture of a horrible society and aim at showing deterioration satirically. What makes the society horrible is the horrific power that dominates people. In dystopias, there is a very strong control mechanism which takes over and dominates the whole society. Even though a dystopian society may appear pleasant and regular in the beginning, it depicts a strict totalitarian society with a ruler who regulates the life of its citizens and dehumanizes them.

The ruler of a dystopian fiction is generally depicted as a controlling eye and he always watches what people are doing all the time. The point here is in dystopias a human being is regarded as a potential threat and because of that they are limited and dehumanized. Humans always need watching and controlling not to make a mistake against the state. Kumar claims,

There have always been those who, for reasons of individual psychology or social ideology, have been profoundly sceptical of the hopeful claims made on behalf of humanity by social prophets and reformers. They have evoked the dark side of human nature as the preponderant side. Men are sinful, fallen creatures. They are weak, and in need of authority and guidance. Left to their own devices, they will always be the prey of selfish and aggressive impulses (1987: 100).

As it is stated, since people are selfish by nature, they are seen as a danger for the state they live in and they have the potential to destroy their state for their benefits. Therefore, they need an authoritative power over them to be kept under control. By defamiliarization and alienation people are isolated from all contact. Any kinds of emotional relationships such as mother-

child, wife-husband and so on are forbidden in dystopias. Moreover, they are not allowed to do anything alone as being alone makes human beings remember their inner selves. For instance, in George Orwell's *Nineteen Eighty-Four*, which is a dystopian novel, the protagonist Winston Smith and his lover Julia meet at a secret place and spend some time far from being watched by the Big Brother, however, soon they get caught and tortured. In dystopian fiction, we see characters under control everywhere and freedom is forbidden as the state believes that citizens cause problems if they are free.

Pondering dystopias reveals that the relation between the ruler and its citizens has an important part in dystopian fictions. The ruler in dystopias is depicted as a strict character who is the only leader and he is so powerful that he can see and know everything. The leader of a dystopian fiction serves as an omniscient and omnipotent character like the leaders in dystopias such as Yevgeny Zamyatin's *We*, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*-which will be explored in detail in the next sections- as the Benefactor, Henry Ford (Our Ford) and the Big Brother, respectively. These three rulers are regarded as a controlling power over people and manipulate the people in terms of the benefits of the state. Accordingly, the people are always aware of the control they are under and they feel that they are always being watched. They know the rules and know what will happen if they do not obey the rules. However, in dystopian fiction there is always a character that questions and tries to change the system and at the end, turns out to be a defender as it was at the beginning. To illustrate, in Zamyatin's *We*, the readers witness the challenges of the protagonist D-503. At first, Zamyatin introduces him as the supporter of the Benefactor and he builds a space-ship called Integral which will be used to colonize other states in the world. After his encounter with I-330 who is a member of the Memphi—an underground organization—his view changes and he starts to think about his imagination and his being an individual. However, at the end of the book, he is caught by the Guardians and brought in for the Great Operation which is a process to remove the imagination. As a result of the operation, he is removed from his imagination and the readers find him saying, 'And I hope we'll win. More—I'm certain we'll win. Because reason has to win' (225). So he becomes a defender of the state at the end of the book.

Like utopian fiction, what is also more important in dystopian fiction is the setting of the story. The writer of a dystopian fiction sets the story in far future and the state depicted in the future is developed in terms of technology and science. Dystopian writer has two probable

aims in setting the scene in the far future. One of them is that the dystopian writer presents the reflection of his contemporary society in a non-ideal way and in his narration extrapolates the possible corruption in the future. The other possible aim of the writer is that since the society that the writer depicts is imaginary, he may need to set his story in the future.

In dystopian fiction, through technology, traditions and concepts of family and relationships become disfigured. For example, in Zamyatin's *We*, there is no family union and there are arranged sex hours for love-making. Similarly, in Huxley's *Brave New World*, having a family is regarded as something disgraceful and partners are free to choose their sex partners. Different from those two, in *Nineteen Eighty-Four*, marriage is acceptable, yet, married couples have to have children only for the sake of the state; namely, it is a duty to carry out for the state. Another manipulation of technology in dystopian fiction is that people can change their mood by medicines, they can control their behaviours and feelings thanks to medicines and they can change their thoughts through conditioning techniques and X-ray processes.

Dystopian fiction is also notable for its use of language. It has a satirical tone and it is a powerful tool to critique of the dystopian writer's time. Sisk suggests that, 'Given the universality of the pride we take in our language, and the immediacy of our reaction when we believe it to be under attack, it is no surprise that dystopian writers put language at the centre of their fictions for didactic as well as emotional purposes' (12-13). While the aim of dystopian writer is to describe a non-ideal society, he also presents his criticism. The time when dystopian literature appears is a chaotic time in the world. In those times, people in the world experience the world wars. Experiencing such violence causes people question and isolate. With this background, dystopian writers satirize their time by depicting dramatically corrupt societies. Kumar also states in his *Utopia and Anti-Utopia in Modern Times* that,

... [The formal anti-utopia] makes its objections to utopia not in generalized reflections about human nature but by taking us on a journey through hell, in all its vivid particulars. It makes us live utopia, as an experience so painful and nightmarish that we lose all desire for it. It is one thing to discourse in general terms on the limitations of human capacities and the folly of attempting too much. It is another thing to paint a picture of such an attempt in colours so sharp and strong that no one can miss the message. As a weapon in the armoury of philosophical conservatism, few devices have been as effective as the modern anti-utopia (103).

Besides the satirical language, what is more is that dystopian fictions form their own language such as Newspeak in Orwell's *Nineteen Eighty-Four*. Dystopias form their own language to limit the language. It is believed that the more words people use, the more difficult it gets to keep the people under control. Thus, they eliminate some words from their dictionaries such as freedom, rights and so on. Whereas in Zamyatin's *We* people are expressed themselves through formulations and mathematics, in *Brave New World* they add new words in their dictionaries such as hypnopædic (sleep-teaching), soma (the drug for instant happiness) and so on. On the other hand, understanding of literature is different, as well. In dystopian fiction, there are branches for poetry and prose writing and the poets have to produce poems in order to glorify the state and the ruler. They degrade the old works of art and literature as their concern is human beings.

As a literary genre, related to utopian fiction, dystopian fiction has some common denominators as mentioned above. In all dystopias, individualism is seen as a threat and they are not treated as individuals and they are kept under constant surveillance. In a similar way, in utopias people are under the control of the state all the time and they are restricted in their ideas to avoid any opposing views. Other common concerns are the setting and the language. All dystopian fictions take place in the future and in relation to this, they are technologically advanced and they employ both technology and language as tools to control people. Although utopias do not depict technologically advanced states, they have power over nature. More's description of chicks following the poultryman instead of their mother is a very clear example of man's control over nature in utopias. As Kumar defines, "utopia and anti-utopia are antithetical yet interdependent. They are 'contrast concepts', getting their meaning and significance from their mutual differences" (1987: 100). Because utopia and dystopia are interconnected, utopian ideals and dystopian world emerge from the same idea that criticizes the deterioration of time and that warns the reader against the future.

II. “Freedom = Disorganized Wildness”: Zamyatin’s *We* (1921)

We (1921) by Yevgeny Zamyatin is regarded as the first great dystopian fiction and it is the archetype and prototype of modern dystopia influencing writers such as Aldous Huxley and George Orwell. It presents an ideal state order in a dark vision of a society. Beauchamp, in his article called “Zamyatin’s *We*” says that, “*We* is not only Zamyatin’s most important work, but is arguably the most effective of all the dystopian depictions of the technological abolition of man” (1983: 56).

The narration is in the form of a diary (Rosenshield, 51). The readers are introduced to the world of the OneState through the records of the protagonist, D-503. In *We*, D-503 depicts a society ruled by scientific and rational principles (Booker, *Dystopian Literature: A Theory and Research Guide* 292). Zamyatin draws a picture of a strictly regimented state whose people have lost their true individuality through D-503’s words (293). The OneState is a dystopian nightmare as it is a state embracing torture, obedience and dehumanization. Even though the state has a utopian ideal which is establishing an ideal order, by replacing imagination and emotions with reason, it ends up with a grim picture of a totalitarian state in the end.

When we probe the time Zamyatin lived in, we see some connections between the image of a society in his work and in his time. Relating to this, we can say that Zamyatin has the ability to envision the future. Zamyatin lived in the years between 1884 and 1937. In this period Russia experiences chaotic stages. After Tsarist regime is overthrown in 1917, Bolsheviks seize power and establish a communist dictatorship (Perry, 525). Zamyatin is against dictatorship and does not support totalitarian authority. As a witness of both the Russian Revolution and Civil War (1918-1920), he represents his time in the novel in a very effective way. Beauchamp also says that,

Having lived through, and supported, a revolution of utopian aspirations, Zamyatin early on perceived its pernicious consequences – a decade before the rise of Stalin – and portrayed them with prophetic insight: so prophetic, indeed, that the Soviet regime has never allowed his novel to be published in Russia (57).

While portraying a dark world, Zamyatin makes a harsh criticism of his time and he has a satirical tone in his narration. In dystopias, it is possible to see satirical devices as satire has similar features to dystopia in terms of its content. Sisk says,

Satire forms the clearest and strongest strain of literary fiction leading to the development of dystopia, primarily because it, too, is aimed at pointing out problems with the writer's contemporary world (7).

Similarly, Thomas More in his *Utopia* has a satirical tone and he criticizes the distortion of his time. He poses his criticism by drawing an ideal picture while Zamyatin depicts a society with no freedom or human rights.

The OneState maintains the order of the state; however, while doing this, it presents a practice which brings about despair of people. In the OneState people are left without identities and they are made so identical that they do not have names. It is possible to argue that this is a demonstration of their being selfless. Zamyatin gives each citizen a number and in this rational world, every single thing is explained by mathematical signs. This is a kind of alienation of the citizens from humanity. They are not humans any longer, but just numbers serving the operating system of the state. Booker points out that, "These "numbers" have lost all true individuality; they are merely interchangeable parts in the giant machine of the State" (*Dystopian Literature: A Theory and Research Guide* 293). Besides the more they get dehumanized, the less they question their individualism and freedom. There is no 'I' but there is 'we' and they are not allowed to regard themselves as an individual being. The protagonist D-503 says in his Record 2, "I love – and I am sure that I am right in saying *we* love – only such a sky as this one today: sterile and immaculate" (Zamyatin, 5). D-503 sees that world as an immaculate place because there is an unending happiness in that state according to him. He believes that reason is the only key to be sterile. D-503 talks about happiness and gives some mathematical details about happiness,

The denominator of the happiness fraction becomes magnificent infinity. And the very same thing that the ancients found to be a source of endless tragedy became for us a harmonious, pleasant, and useful function of the organism, just like sleep, physical work, eating, defecating, and so on. From this you can see how the mighty power of logic cleanses whatever it touches (23).

Here, he praises reason and shows that reason can change everything in a good way. In the OneState, there is not any lapse from reason and imagination. The state bases its authority and power on rationality. Therefore, citizens cannot have their own individuality because it is not possible to be an “I” just through reason. One shall definitely need imagination and identity to be an individual. “I” does not have a right to exist, in contrast, “we” has the right to exist and every citizen has to live in a harmony with the help of mathematical signs in the OneState (Mattelart, 297). D-503 maintains this idea by saying, “... no one is *one* but only *one of*. We are so identical ...” (8). D-503 further maintains this idea,

But the Table of Hours –it turns each one of us right there in broad daylight into a steel six-wheeled epic hero. Every morning, with six-wheeled precision, at the very same hour and the very same minute, we get up, millions of us, as though we were one. At the same hour, millions of us as one, we start work. Later, millions as one, we stop. And then, like one body with a million hands, at one and the same second according to the Table, we lift the spoon to our lips. And at one and the same second we leave for a stroll and go to the auditorium, to the hall for the Taylor exercises, and then to bed (13).

D-503 presents the regulated life of the OneState and The Table as a tool to regulate the citizens’ daily lives. People act as if they were robots. Every single person acts cooperatively and everything should be in the order according to The Table which is directed by the state’s rules. What is ironic is that even though people act cooperatively, there is not a collective spirit. It is called “we”, but people are made to act together just because of the aim to maintain uniformity. Getting involved in communal activities is one way to reinforce uniformity. Whereas we see solidarity as a utopian ideal in More’s *Utopia*, in *We* it is seen to make people uniform. In the passage above, D-503 refers to Frederick Winslow Taylor. Taylor is an American engineer and is regarded as the father of the scientific method based on the improvement of efficiency in industry. In Russia, Lenin strongly supports Taylor and thinks that Taylor’s system is the best for Soviet economic power (Beauchamp, 60). Zamyatin mentions Taylor’s system as one of the tools of materialistic life in the state. This is a reference to his contemporary time as there is an increase in materialistic values especially after the Industrial Revolution and the Bolshevik Revolution in the Soviet Republic. Beauchamp further suggests that,

The best method of production, that is, is the most efficient, and the most efficient is the quickest: the clock becomes the arbiter, indeed the model, for human activity. The Table of Hours that regulate minutely the lives of Zamyatin’s Numbers only extend Taylor’s “task charts” to the whole of social existence (61).

Zamyatin witnesses Taylor's system and the materialism that Taylor's principles bring about in his time. Materialism is also an issue in the OneState because it has a founding importance to truncate imagination. For this reason, production is under the complete control of the state whose only concern is order and it is transformed into an exploitation apparatus by the state.

In the OneState's rational and dehumanized world, there is no emancipation and it is regarded as a threat for mankind. D-503, like all the other numbers in the OneState, believes that freedom is dangerous for people and it only leads people to commit a crime. He defines freedom as "disorganized wildness" (13). Beauchamp further asserts that "[OneState's] citizens rejoice in their non-freedom, in their childlike yielding to omnipotent authority" (59). D-503 asks himself a question when he thinks of the movements of machines,

'Why is the dance beautiful? Answer: because it is *nonfree* movement, because all the fundamental significance of the dance lies precisely in its aesthetic subjection, its ideal nonfreedom. And if it is true that our ancestors gave themselves over to dancing at the most inspired moments of their lives (religious, mysteries, military parades), that can mean only one thing: that from time immemorial the instinct of nonfreedom has been an organic part of man, and that we, in our present-day life, are only deliberately ...' (Zamyatin, 6).

He is warned by the signal of the intercom screen and does not finish his sentence. In his words above, he praises dancing because of its *nonfree* movement. He builds a connection between the movements of a machine and dancing. According to him, dancing is perfect because there is no free movement in dancing. D-503 relates every single thing in life to mathematical signs and this is the way to be alive for him. Freedom is seen as a threat. Accordingly, D-503 asserts that 'the only means to rid man of crime is to rid him of freedom' (36).

Defamiliarization and alienation is another element of dystopian fiction and this can be clearly seen in Zamyatin's *We* as mentioned above. The aim of the writer is to present a non-ideal society to show the corruption in society and to suggest what the future is going to be like. Booker remarks lack of individualism and emancipation in dystopian fiction and claims that 'the principle technique of dystopian fiction is defamiliarization' (19). Our identifications on *We* suggest that the state has the citizens obey the rules of the Benefactor by defamiliarizing and alienating them. The state alienates people through erasing humane feelings such as

affection and jealousy from their minds. They do not long for the existence of a mother and there is no family concept. Instead, they have partners arranged according to their sexual hormones in their blood. The relationship between the partners is not based on love and they might even have more than one partner and not get jealous of each other. D-503 explains this in the following words,

It's natural that once Hunger had been vanquished (which is algebraically the equivalent of attaining the summit of material well-being), OneState mounted an attack on that other ruler of the world, Love. Finally, this element was also conquered, i.e., organized, mathematicized, and our *Lex sexualis*¹ was promulgated about 300 years ago. ... There's no longer the slightest cause for envy. The denominator of the happiness fraction has been reduced to zero and the fraction becomes magnificent infinity (22-23).

The state aims at defamiliarizing humans by making them unaware of the feelings such as love and envy.

Another important factor related with the dystopian feature in *We* is that each individual is always scrutinized. Inhabitants of the OneState live in houses made of glass. D-503 defines the glass-made structure as: 'Cube Square. Sixty-six powerful concentric rings: the stands. And sixty-six rows: quiet faces like lamps, with eyes reflecting the shining heavens, or maybe the shining of OneState' (45). Houses are also organized and set according to a direct mathematical shape which enables the political police called the Guardians to watch people easily. People are allowed to draw the curtains only for one hour. This one hour is allocated as sex hour. Everyone has a suitable partner. The convenience of partnership is determined by several scientific tests and as a result of these tests, partners are given pink tickets and a timetable for their one-hour meetings. As it is seen, the state keeps an eye on the citizens all the time and they do not have their own free will for even choosing their partners. Our protagonist, D-503 supports the state about this matter and in his Record 4, he says,

We get to use the blinds only on Sex Day. Otherwise we live in broad daylight inside these walls that seem to have been fashioned out of bright air, always on view. We have nothing to hide from one another. Besides, this makes it easier for the Guardians to carry out their burdensome, noble task. No telling what might go on otherwise. Maybe it was the strange opaque dwellings of the ancients that gave it rise to their pitiful cellular psychology. "My [*sic*] home is my castle!" Brilliant, right? (19)

He makes fun of the ancients and as he commented, he believes that living in glass houses help the Guardians perform their job which is spying on people. Foucault's Panopticon idea can be noted in the discussion of surveillance and spying. Foucault, in his *Discipline and Punish*, depicts a town that suffered from the plague at the end of the seventeenth century. The town is under control because of the disease and if a person attempts to leave the town, he is punished. Likewise, in *We*, citizens are not allowed to leave the state and if they attempt, they are executed with the machine of the Benefactor. What is ironic is that people of the OneState are treated as sick people and as a danger for the security of the state. In the description of Foucault's town, individuals are under strict control due to the disease. So the reason for strict control is the plague. On the other hand, in Zamyatin's state, people are regarded as a threat just because they are individuals and have imagination. Foucault goes on to present the town, 'It is a segmented, immobile, frozen space. Each individual is fixed in his place. And, if he moves, he does so at the risk of his life, contagion or punishment' (195). Similarly, in the OneState, people are kept under surveillance and they do not have the right to act individually. Highly developed technological achievements help the state for execution and torture. The crime is individualism and imagination which are the most dangerous crimes against the state.

To execute and torture the criminals, similar to the transformation of production into an exploitation apparatus, technology is also employed as a major tool. The process of torture is held under the name of being cured of imagination and it is carried out by X rays (173). According to the news of the State Gazette, 'The imagination is centred in a wretched little brain node in the region of the *pons Varolii*. Expose this node to three doses of X rays—and you are cured of imagination' (173). Similar to the plague, imagination is taken seriously as a risk for the state.

In manipulation of technology, the setting of the novel has a great role. It takes place in the twenty-sixth century after the Two Hundred Years War and in a state called OneState. The readers are not given any detailed information about the state's contiguous countries. However, there is the Green Wall which separates the humans from numbers of the state. Through this separation, estrangement of the individual from his identity and his alienation from nature are represented. The OneState is surrounded by the Green Wall and according numbers of the OneState, other side of the Green Wall is dangerous as it is a primitive nature and inhabitants are humans there. D-503 glorifies the wall and says:

But fortunately, between me and the wild green ocean was the glass of the Wall. O, mighty, divinely delimited wisdom of walls, boundaries! It is perhaps the most magnificent of all inventions. Man ceased to be a wild man only when we built the Green Wall, only when, by means of that Wall, we isolated our perfect machine world from the irrational, ugly world of trees, birds, and animals.... (91)

Nature is degraded and the people behind the Wall are seen as savages. This will be also mentioned in the next sections about Huxley's *Brave New World*. Huxley's state also keeps its citizens away from nature. They prevent the citizens from experiencing the beauties of nature as it is regarded as untamed. However, the Ancient House where D-503 meets his lover I-330 is a kind of a part of the world behind the Green Wall and their meeting there is a revolt against the OneState and it could be regarded as wildness in terms of the rules of the state. D-503 figures out his meeting with I-330,

Helplessly, like iron and magnet, sweetly yielding to the immutable precise law, I emptied myself into her. There was no pink ticket, no accounting, no OneState, there was no me. There were only the dear, sharp, clenched teeth, there were the golden eyes opened wide on me, and through them I slowly penetrated inside, deeper and deeper. And there was silence. Only in the corner, thousands of miles away, drops were dropping into the basin and I was the universe, and between one drop and another were eras, epochs ... (73)

According to the regulations of The Table and the state, this is beyond the limits and it is a rebellious act against the state. In the Ancient House, as behind the Green Wall, there is no technology and no regulated hours of the Table. D-503 ignores his rational side and he is not the important mathematician of the state and the builder of the Integral any more. He is just a human being with his entire natural and naïve inner self.

Despair is a predominant tone in dystopias. Despair is reflected by the protagonist. The protagonist is desperate because dreaming, imagination and feelings are suppressed, which leads to unhappiness. In *We*, dreaming and imagination are forbidden concepts. Correspondingly, people are called by numbers and their human side is ignored. The atmosphere seems peaceful; however, as we probe the characters of the novel, it is clear that they question their being selfless. The first character who appears as a rebellious person is I-330. Her only aim is to collapse the Wall and make all people unite against the OneState. She attracts D-503 by her beauty, but it is not only her beauty that attracts him, it is also the inner self of I-330. Even if he submits the state without any strings attached, through his words the

readers can observe his great imagination and the despair he falls into. In his conversation with I-330, he admits that, 'I am a slave, and that is also how it *has to be*, also good' (71). Afterwards, he depicts the time he spends with I-330,

The two of us walked along as one. Somewhere a long ways off through the fog you could hear the sun singing, everything was supple, pearly, golden, pink, red. The whole world was one immense woman and we were in her very womb, we hadn't yet been born, we were joyously ripening. And it was clear, unshakably clear, that all of this was for me: the sun, the fog, the pink, the gold—for me (71).

He admits that he is a slave in the state, but after a while, he enjoys the beauty of nature and he says, 'for me'. He goes back and forth between his feelings. As well as being submissive, he is also quite rebellious. However, it turns out to be a nightmare as at the end, he goes in the Great Operation and he does not remember even I-330 while she is being executed in front of him.

Other than D-503 and I-330, other characters of the novel are presented as insubmissive characters. R-13, a friend of D-503, is a member of the Institute of State Poets and Writers. He writes poems for the state, but because of his poem, he is executed in front of the people as it is against the power of the Benefactor. D-503 portrays the scene:

Why didn't he mention that he was going to have the high ...? His lips trembled, they were gray. I can see that when you're face to face with the Benefactor, standing before the whole corpus of the Guardians, you'd be ... but still, to be that nervous... Trochees ... cutting, rapid ... sharp as an ax. About an unheard-of crime, about a blasphemous poem, one in which the Benefactor is called ... but no, I can't make my hand write it (47).

D-503 portrays the helplessness and the despair of R-13 through the words above. In Zamyatin's dystopian world, the readers see that becoming an individual is impossible in dystopias as the characters fail to achieve their aim. Rosenshield mentions the revolt of the characters in his article entitled "The Imagination and the "I" in Zamjatin's *We*":

Almost everybody that the narrator has a close relationship with is either sympathetic to the rebels or part of the actual conspiracy. R-13 turns out to be a close friend of I-330. O-90 is to have a baby among the free people outside the Green Wall. ... Rebellion, it seems, is rife at every level. Moreover, the fragility of the OneState is repeatedly suggested by the very substance with which it builds its ideological and physical

edifice–glass. The “impregnable” glass wall protecting the city is breached several times at the end of the novel (1979: 59).

The readers do not know the result of the revolt at the end of the novel, but the characters cannot resist against the state. Whereas I-330 and R-13 are executed, D-503 turns out to be a defender after the removal of his imagination by the Great Operation.

In dystopian fiction, language is another state tool to oppress and control people. Language is under the control of the state, and it is manipulated by rationality. To illustrate, there is no alphabet, instead numbers and mathematical concepts and formulations are used. People do not have names and even expressing their feelings they use mathematical signs. When D-503 first meets I-330, he expresses his first impression as following: ‘But I don’t know—something about her eyes or brows, some kind of odd irritating X that I couldn’t get at all, a thing I couldn’t express in numbers’ (8). Here, X refers to feelings and he does not use any words to expose his feelings.

The tone of speech is satiric and the writer of a dystopian fiction makes fun of early literary studies. In *We*, D-503 is seen as a mathematician, however, he has a poetic side and he makes a comparison between the poetry of his time and early times. He does not believe in the meaning of the words that contain imagination and individual self. He asserts that poetry should be in charge of the state. In Record 12, he asserts that,

How could it have happened, I wondered, that the ancients did not immediately see how completely idiotic their literature and poetry was. The immense majestic power of the artistic word was squandered for absolutely nothing. It’s simply ridiculous—everybody wrote about whatever popped into his head. It’s just as stupid and ridiculous as the fact that the ancients let the ocean go on dumbly beating against the shore around the clock, and the millions of kilogrammeters locked up inside the waves went for nothing but kindling lovers’ emotions. We’ve taken the waves’ sweet nothings and turned them into electricity ... Poetry today is not some impudent nightingale’s piping—poetry is government service, poetry is usefulness (66-67).

He approaches poetry in a very materialistic way. There is no more imagination and good feelings in poetry; instead it is just a piece of work done for the state. Poetry is employed as a tool of the Benefactor to impose the power of the ruler on people. However, he contradicts himself and his other self makes him think the real meaning of poetry. Upon facing his other self, he feels that it is strange, and comments on his situation,

Everyone was in the auditoriums, in accordance with the Table, and only I alone. ... It was basically an unnatural sight. Picture this: a human finger, cut off from its body, its hand ... a separate human finger, running hopping along, all hunched over, on a glass sidewalk. I am that finger. And what's strangest of all, most unnatural of all, is that the finger hasn't got the slightest desire to be on the hand, to be with the others; either like this, all alone, or ... (100).

In his mathematical world, D-503 experiences being alone and an 'I'. Indeed, writing down notes in the form of a diary is a demonstration of his individual being. In the beginning, his aim to write a diary was to explain the process of Integral and glorify the achievements of the OneState. Yet, it turns out to be a personal diary which he tells his feelings and dilemmas. In parallel with this, Rosenshield's "The Imagination And The 'I' In Zamjatin's *We*" discusses D-503's transformation from a mathematician into a poet. Rosenshield points out that,

Though the theme of the imagination lies at the heart of the novel it has received surprisingly little attention. In particular, no one has studied the transformation of the narrator from mathematician to poet. Yet this transformation is of crucial importance to our appreciation of *We* as a novel, for it is the means by which Zamjatin is able to dissolve the work's abstract social ideas into that experiential reality viewed by most critics as the essential stuff of the novel (51).

Rosenshield draws attention to the inconsistent behaviour of D-503. To illustrate what he means, it is necessary to look at the first entries of D-503. At the beginning of his diary, in Record 1, he says, 'my pen, accustomed to figures, is powerless, to create the music of assonance and rhyme' (4). He is not accustomed to music but he thinks of a music for the state and goes on to describe his admiration both for the state and his invention, the Integral, 'but, this surely, will be a derivative of our life of the mathematically perfect life of OneState, and if that is so, then won't this be, of its own accord whatever I may wish, an epic? It will; I believe and I know that it will' (4). He believes that what the Integral leads to is a creation of an epic. Even if he claims that he is a mathematician, in these words, one can see that he has an undeniable imaginative sense. He maintains the description of his great adoration,

I feel my cheeks burning as I write this. This is probably like what a woman feels when she first senses in her the pulse of a new little person, still tiny and blind. It's me, and at the same time it's not me. And for long months to come she will have to nourish it with her own juice, her own blood, and then—tear it painfully out of herself and lay it at the feet of OneState. But I'm ready. Like all of us, or nearly all of us. I am ready (4).

His imagination marks his poetic side; he uses metaphors when he mentions his excitement. Most probably, ‘new little person, still tiny and blood’ is his other self, namely, his poetic self. Sisk mentions D-503’s inconsistent thoughts by referring to the Introduction of *We*,

[Zamiatin] attempted to carry out his conviction that form should keep up with ideas, that only a heretical form could adequately dramatize heretical ideas. ... The novel uses the notebook format. ... As the narrator’s emotional state changes, his perception moves between the extreme limits of objectivity and subjectivity. There is a dramatic running duel between the rational and irrational forces within him, a shifting between his conscious and unconscious powers of perception, and a constant association of ideas that forms elaborate networks (18).

His rational and irrational sides are constantly clashing and at times he cannot resist his irrational self. He challenges his poetic side because he tries to oppress his other self. At this point, it will be true to claim that I-330—a member of Memphi, secret organization which aims at overthrowing the state—serves as D-503’s other self. D-503 has a strong passion towards I-330, and she takes it as an advantage. She causes D-503 to realize his irrational side. Her aim is to manipulate his scientific power and use the Integral in order to destroy the Green Wall. The land of the OneState is surrounded by the Green Wall. Behind the wall, there are no numbers, instead there are human beings and numbers are forbidden to cross over the wall. I-330 wants humans to capture the OneState. She believes that there is freedom on the other side of the wall and only through humans’ arrival at the OneState, the totalitarian power of the state can be overthrown. In the novel, Green Wall is depicted as the ideal part of the world which is a utopia, and the OneState is presented as the non-ideal which is dystopia. It is because behind the wall, there is nature and people can enjoy the beauties of nature and they can have a life experiencing not only their mind but also their body. Giving birth is not prohibited and people are not under constant control behind the wall. In relation to the difference between the Green Wall and the OneState, when discussing the language of utopian and dystopian fiction, Sisk claims,

Utopia’s optimistic portrayal of advancement toward stable human societies gives way, in dystopia, to totalitarian stagnation. Individual freedom, especially the freedom to entertain and communicate unorthodox ideas, is ruthlessly suppressed in dystopias (2).

Lack of individual freedom makes D-503 obedient and even though he realizes his imagination and other self at times, he does not allow himself to give up obeying the Benefactor and at the end of the novel, after the Great Operation (ridding man of

imagination), he even cannot recognize I-330 whom he has extreme love and passion for. Towards the end of his entries, he mentions the Great Operation,

I was walking alone down the street in the twilight. The wind was twisting, carrying, driving me like a scrap of paper; fragments of the cast-iron sky were flying, flying—they had another day, or two, to fly through the infinite.... I was brushing against the yunies of those walking the other way, but I was all alone. I could see it clearly: All were saved, but there was no saving me, not any longer. *I did not want to be saved....* (179).

D-503 experiences the desire to be an individual and other people seem distant for him. Whereas he claims he does not want to be saved, he is aware of the rational power of his mind and at the end he turns out to discard imagination and his poetic self.

We as a dystopian fiction describes a totalitarian society with the reflection of his time and the future. Zamyatin draws a picture of a future world based on materialism and technology. Citizens are called with numbers and this is a kind of defamiliarization. Besides, there is no 'I' rather there is 'we' which makes people to be distant from their own individuality and imagination. However, the protagonist depicts the clash between the rational and irrational side of man and throughout the novel he challenges himself. People who are kept under surveillance are not allowed to imagine. Imagination is considered as an illness and citizens who suffer from imagination go into the great process done through X-rays to rid man of imagination. Zamyatin presents this ideal-to-be state in a satirical tone. As Firchow states in his work entitled *Modern Utopian Fictions*, dystopias tend to be a vehicle for satire of existing social conditions (5). However, as it is in utopias, Zamyatin does not aim at just presenting such a horrific society in his satire. He tries to reach the readers by his depiction of a distorted world and by using the literature he presents that citizens are victimized by the state and raises the questions: On which side are we? Do we belong to "we" that exists in the state or do we belong to "them" that are behind the Wall? We see these questions through D-503's words:

There were two me's. One me was the old one, D-503, Number D-503, and the other ... The other used to just stick his hairy paws out of his shell, but now all of him came out, the shell burst open, and the pieces were just about to fly in all directions ... and then what? (56)

D-503 compares his position in the state to being in a shell and he says that he is not hidden in the state any more and does not belong there. Zamyatin, then, asks the question to the readers

to make them question and to make them aware of the two sides, that are the OneState and the Green Wall.

On the other hand, the duel between the rational and irrational sides of the protagonist presents a critical reading of the early literary works from the perspective of the narrator. By presenting a dystopian world, Zamyatin aims at reflecting his time and the future in a critical and satirical tone. A critique of a time needs to mirror the reality of both the contemporary time and the future in a satirical way and this is what dystopia contains. Finally, it would be true to assert that even if there is an attempt to change the system and all the people of the state have the opportunity to witness this attempt, it ends in the failure of the protagonist. When I-330 says, “[t]here is no final revolution; [t]he number of revolutions is infinite” (168), she has hopes and ideals to change the system. However, we are introduced to the dark world of reason and materialism through the failure of D-503 and I-330 in the end.

III. “Emotional Engineering”: Huxley’s *Brave New World* (1932)

Brave New World, Aldous Huxley’s bitter satire of the technologically developed Western civilization, portrays a state that is ruled by high technology and mechanization which also leads to extreme materialism to maintain stability. Even though it appears as an ideal place, it actually depicts an unpleasant society like other dystopias (Sisk, 6). Huxley draws a picture of his time and presents a warning to the readers. While warning the readers against dehumanization in a highly technological and materialist society, Huxley envisions an artificially happy world. In other words, he visualizes a utopia. The system of the World State bases its stability on artificial happiness of the citizens which is created by technological tools. Through technology, emotions are kept under control, and people are not allowed to experience melancholy. Henry Ford has a prominent role in creating this technological world. Kumar mentions the mechanization of the time which restricts people’s lives with the following words,

Fordism is a compound of the ‘scientific management’ of men linked to the fullest mechanization of tasks. It carries to a logical end the basic impulse of industrialism, to reduce the human being to the status of an appendage of the machine and to empty his work of all skill and significance. It employs modern science and technology to ‘mass produce’, cheaply and efficiently, standardized items – whether of material or non-material culture. It is equally applicable to works of art and literature as to motor cars or the production of food. For Huxley, Fordism was the latest and most destructive of the ‘rationalizing’ impulses in western civilization that had begun with Plato (1987, 244).

The impact of Ford has a great role in the materialism of the time that leads people to be apart from all human feelings. Henry Ford was the American founder of the Ford Motor Company, and modern assembly lines used in mass production. By using the assembly line, large numbers of cheap automobiles were produced in mass. According to Henry Ford, consumption was necessary for peace. His theories brought about the coming out of Fordism. The theory of Fordism was based on the standardization of the product and the elimination of skilled labour with paying high wages for the workers. Workers must be paid high wages, so that they will afford the products. The time when Ford’s effect was seen is especially between the 1900’s and the 1930’s. Huxley wrote *Brave New World* in 1931 and it was published in 1932. It is after World War I, and John Maynard Keynes’ book called *Economic Consequences of the Peace* (1919) reinforces the mood of the time in terms of financial ruin after the war and weakening of European economy (Morgan, 536). Keynes is an influential economist of the twentieth century and his revolutionary ideas spread disillusionment of the

First World War (536). In war time, the main focus of the rulers was economy as the destruction of World War I led to a corrupt atmosphere in terms of economy. Economists' and the government's main concern was to strengthen the control over economy. At this point, Henry Ford's assembly line was of great importance since it gave a chance to produce in mass and it was more efficient than the labour work. Huxley grabs the attention of the readers in *Brave New World* to go back to the background of his work. Having been brought up among scientists and writers, Huxley pays attention to the technological developments and reflects the impact of scientific advances of the time in his influential satiric work, *Brave New World*. In *Brave New World*, Huxley depicts Ford's assembly lines to produce humans instead of producing goods. Huxley functions the assembly lines in an ironic way to show the distortion of the system which leads people to a materialist world. He makes a warning to readers and satirizes deterioration of time, which is a dystopian fiction feature. Huxley envisions Ford's assembly lines as a parody of the system. By producing the same type of people, all people are made identical like machines. Another aspect of Fordism that is represented in *Brave New World* is consumerism. The World State does not allow its citizens to mend or keep things; instead, it encourages consumption. One of the sentences whispered in infants' ears is "Ending is better than mending. The more stitches, the less riches" (57). People are conditioned to consume even when they are infants. Booker states that:

The central cultural hero of the society of *Brave New World* is Henry Ford, who is worshipped as a god. Meanwhile, its economic system is an exaggerated version of capitalism in which new products must constantly be developed and marketed to stimulate both production and consumption and thereby to keep the economy functioning. All aspects of life in this society are designed to increase consumption (*Dystopian Literature: A Theory and Research Guide* 171).

As Booker suggests, the World State system is based on production and consumption and it is a form of capitalist structure. In Europe, Taylorism has a preceding role before Fordism which also echoes in Zamyatin's dystopian work *We* (1921). Frederick Winslow Taylor, an American mechanical engineer, is the father of Taylorism. Taylorism also influences scientific management and mass production. Looking at these two influential figures, it would not be wrong to mention the American effect on Huxley. Meckier in his article entitled "Aldous Huxley's Americanization of the "Brave New World" Typescript" (2002) claims that,

Brave New World fulfills the string of prophecies in the opening paragraph of “The Outlook for American Culture”. Huxley predicted that “the future of America” would be “the future of the world”. Speculating on this American future, Huxley insisted, was tantamount to “speculating on the future of civilized man” (1). The World to come, America universalized, would be ruined by the “standardization of ideas”; “imbecility” will flourish and vulgarity cover the earth” (9), which has happened by A.F. 632 (450).

Huxley has a satiric tone in *Brave New World* and he draws an incisive picture of the future. Similar to the idea of production in *We* which leads to exploitation, in *Brave New World* we see materialism which eliminates imagination and natural feelings. As a result, the ideal world turns out to be a dark dystopian world. Matter further maintains this idea and states that, “*Brave New World* warns the reader that “perfection” of the state entails absolute social stability, and social stability entails the effacement of personal freedom” (94). Huxley warns the reader against the future society which will depend on technology and science that make people mechanic and defamiliarized with human feelings.

Huxley’s picture represents the materialist world with an exaggerated form, including all the utopian features which are reversed with dystopian characteristics. Through conditioning, the state maintains power over people, and they depart from their identity which is the demonstration of transformation of utopian ideals into dystopian concerns. Bernard Marx is the protagonist who is against that system. Booker says, “Like many dystopian fictions, *Brave New World* takes much of its plot from the conflict between the demands of a conformist society and the desires of a nonconformist individual” (173). Like D-503 in *We*, Bernard feels that he is an individual and in the end, as in other dystopian fictions, he fails.

One of the first important issues in *Brave New World*, according to the features of dystopian fiction is the sacrifice of freedom and individuality to maintain the ideal of stability. For one thing, human beings are represented by Alphas, Betas, Gammas, Deltas and Epsilons, which form the class system of the state. Whereas Alphas constitute the high class of the society with high IQ, Gammas, Deltas and Epsilons form lower classes with low intelligence but high physical strength (Booker, *Dystopian Literature: A Theory and Research Guide* 172). Lower class is established through a process called “Bokanovsky”, which is splitting an infant into ninety-six identical genetic copies of the original. By this process, the state can have the same type of people. In other words, the state turns its citizens into identical members of the unit. As it is also mentioned in the Introduction, the idea of eugenics was presented by Plato in his

Republic in which “rulers decided who would bear how many children, and imperfect offspring were hidden away” (Paul, 5). Related to Plato’s thought, good and unhealthy embryos are classified to improve human genetic qualities, which is one of the issues dealt with in dystopias. Regulating reproduction is regarded as the only way for social stability because it is also the way to shape the future. The Director claims that “Bokanovsky’s Process is one of the major instruments of social stability” (6). He further maintains his words as following;

‘Standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg. Ninety-six identical twins working ninety-six identical machines’ (6).

The state bases its maintenance on the uniformity of humans. Bokanovsky Process serves the aim to form identical beings. In this way, the leaders produce the same type of people and they are not given the right to question their position as they are all the same. Matter comments on this idea and he delineates a relation between *Brave New World* and *The Republic* in his article entitled “On Brave New World”:

‘Thus infants are decanted, in Plato’s terms, with constitutions of gold, silver, brass, or iron. Opportunity for the Alpha is golden, but for the dwarfed Gamma it is iron at best. Because of Bokanovsky’s Process and hypnopaedia, the physical and psychological characteristics of lower-caste children are unvexed by individual differences. Like residents in many other utopias, they are clothed in identical uniforms’ (96).

Similar to those described in Plato’s *Republic*, people in *Brave New World* are classified into different groups when they are just infants. Each group has its own uniform in the same colour. This makes people the same as the members in their groups so that they will not question their individuality and rights as they are all the same. This is also seen in More’s *Utopia* in which citizens wear identical clothes, as well, to prevent disparity.

Another standardisation process is giving a name and an identity to each infant. The state determines its citizens’ identity and social status. It has a control over every single unit. When the Director explains the studies of the Central London Hatchery and Conditioning Centre to the students, he refers to the Bottling Room and tells the operation of a machine,

'Next to the Liners stood the Matriculators. The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in ... and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group—details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on; on through an opening in the wall, slowly on into the Social Predestination Room' (9).

Infants are given a name and they gain an identity through a process which is determined by the state. The World State has nearly two billion inhabitants but there are only ten thousand names (Sisk, 24). Sisk points to this in his article called "Plus 'Parfaite' et Moins Libre"¹,

'The reader may smile when thinking of the humorous situations that will inevitably occur given such a paucity of names, but a moment's thought makes one wonder why there are so few names for so many people. The answer, simply put, is that the World State removes another dangerous tendency toward individual identity by making sure that not even one's name distinguishes one from other citizens' (24).

This is control over human beings. People are not allowed to think that they are unique. Being 'one' is forbidden. In accordance with this, by having the same names, people are reminded that there are many people similar to them. They do not have individuality of their own.

By creating identical people, the state takes control over nature, as well. Everything is carried out by technology, which is against human nature. In Social Predestination Room, the process continues. In this unit, it is designed that infants which are in different classes undergo different tests. Their social status is defined when they are just a baby. Their destiny is shaped by the World State. The idea behind the operation in Social Predestination Room is to form the constituents of the hierarchical order. Some infants are predestined to be an Alpha plus which belongs to a high class, others are predestined to be an Epsilon which belongs to a lower class. To illustrate, lower classes are given less oxygen than a higher class. The Director demonstrates that "The first organ affected was the brain. After that the skeleton. At seventy per cent of normal oxygen you got dwarfs. At less than seventy, eyeless monsters" (15). The Director further tells the students about the labelling system,

'Showed them the single mechanism by means of which, during the last two metres out of every eight, all the embryos were simultaneously shaken into familiarity with

¹ "It's a Beautiful Thing, the Destruction of Words"

movement. Hinted at the gravity of the so-called 'trauma of decanting', and enumerated the precautions taken to minimize, by a suitable training of the bottled embryo, that dangerous shock. Told them of the tests for sex carried out in the neighbourhood of metre 200. Explained the system of labelling—a T for the males, a circle for the females and for those who were destined to become freemartins a question mark, black on a white ground' (13).

This is an utterly horrific picture of the use of power over people. People are not seen as individuals, and they do not own an identity. They are merely the products of some technologically advanced machines. Accordingly, the state manipulates the benefits of technology and arranges everything to form a class system, which consists of alienated humans. They are alienated because they have no human feelings and they are discriminated. Even appearances are made differently from each other to create a class division. To illustrate, a low class citizen is shorter than a high class citizen. Furthermore, a high class citizen looks better than a low class member. They are different from each other in terms of intelligence as well. Henry Foster, who is an Alpha male, reinforces his idea about class distinction in these words: "But in Epsilons, we don't need intelligence" (15). They do not need intelligent Epsilons since Alphas and Betas belong to the intelligent class and Epsilons are only expected to be physically strong as the state needs their physical strength. Since the classes that are formed by Alphas, Betas, Gammas, Deltas and Epsilons are in a hierarchical order, members of each class are taught that others are different from them. This teaching process is called Elementary Class Consciousness. What is ironic is that the names of the groups which are Alpha, Beta, Gamma, Delta and Epsilon constitute the first five letters of the Greek alphabet, respectively. So, as the first letter of the alphabet, Alphas have the highest rank in hierarchy. It is also possible to argue that Huxley uses the Greek alphabet as a guide for him since he has the utopian influence of Plato's *Republic*, especially Plato's ideas about hierarchy in a society. Plato in his *Republic* divides the society into three different classes which are consisted of rulers, warriors and workers. Huxley takes Plato's utopia as a model for his utopian world which turns out to be a dystopia. In Elementary Class Consciousness lessons, a recorded voice whispers to each sleeping child and they are conditioned according to their class. This technique is called "hypnopaedic" which literally means sleep-teaching. In Beta class consciousness lesson, it says:

Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I *don't* want to play with Delta

children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides, they wear black, which is such a beastly colour. I'm *so* glad I'm a Beta (30).

Even if Betas belong to a low class, they are made to be happy about their position so that they cannot question their social status and they are estranged from other people. Sisk asserts that, "Individuals never feel that the State is encroaching on their liberties, since the State carefully molds their concept of liberty in the first place" (20). When the Director talks about the aim of conditioning, he states that: 'That is the secret of happiness and virtue—liking what you've *got* to do. All conditioning aims at that: making people like their unescapable social destiny' (17). People's destiny is determined by the state and it is a fact that it is imposed on people through technological processes and they have no human nature any more.

To attain the ideal state of order and stability, the system eliminates the family unit whereby human nature and feelings can also be estranged. Motherhood is seen as a degrading experience, and when the family unit is mentioned somehow, people get embarrassed. When Mustapha Mond, the Resident World Controller tells about history to the students, he refers to motherhood,

'Mustapha Mond leaned forward, shook a finger at them. 'Just try to realize it,' he said, and his voice sent a strange thrill quivering along their diaphragms. 'Try to realize what it was like to have a viviparous mother.' That smutty word again' (40).

As embryos are fertilized through technological processes and they are conditioned to eliminate humane feelings, motherhood is degrading for them. Mond goes on to explain,

'Home, home—a few small rooms, stiflingly over-inhabited by a man, by a periodically teeming woman, by a rabble of boys and girls of all ages. No air, no space; an unsterilized prison; darkness, disease, and smells' (41).

Whereas home is supposed to be peaceful which stands for an ideal place for people, in the World State it is reversed and it stands for darkness and disease. They are made to believe that home is a place that is impossible to exist. Nature is rejected by eliminating motherhood and family unit. In relation to the refusal of nature, Booker remarks that in *Dystopian Literature: A Theory and Research Guide*,

Much of the society's technological capability is directed into a massive program of indoctrination designed to make them content with the roles that have been designated for them. Recalling the apotheosis of Pavlov in Soviet Russia, the citizens of Huxley's dystopia are conditioned to react automatically without thought or feeling. Both thought and feeling are strongly discouraged in this society, and much of the technology of this dystopia goes into the development and production of goods designed to promote a hedonistic pursuit of pleasure that will prevent the buildup of potentially subversive political energies (172).

Via conditioning, people are made to be satisfied and not to question and react with feelings. They are like robots which respond to their environment without thinking about what they are doing. The discouragement of feelings is mentioned in Booker's words, in conditioning of the babies in Infant Nurseries and Neo-Pavlovian Conditioning Rooms. The babies are conditioned and shaped to meet the needs of the state. Controllers make the babies hate books and flowers by an electric shock which is something very traumatic. The omniscient narrator depicts the reaction of the babies after the electric shock as following:

But at the approach of the roses, at the mere sight of those gaily-coloured images of pussy and cock-a-doodle-doo and baabaa black sheep, the infants shrank away in horror; the volume of their howling suddenly increased (23).

Babies are alienated from beauties of nature. The state does not want its citizens to experience good things such as nature and books which are not included in their conditioning process as they are attractive for the citizens and they are against the ideology of the system. Nature opposes with the ideal order of the OneState because it makes people aware of the natural feelings and beauties. The narrator explains the impression of a victory on the Director's face after the impact of electric shock on infants:

Books and loud noises, flowers and electric shocks – already in the infant mind these couples were compromisingly linked; and after two hundred repetitions of the same or a similar lesson would be wedded indissolubly. What man has joined, nature is powerless to put asunder (23).

Power of the state is superior to nature and what the state creates by conditioning cannot be changed by natural power. Nature is replaced with technology. As a result of technological processes such as conditioning and hypnopaedia, the World State acquires all kinds of people that it needs and makes use of them by transforming them into robot-like humans.

In the World State, Panopticon idea, which is another dystopian feature, is seen by the strict control of reproduction through technological and medical intervention. As we will see in *Nineteen Eighty-Four*, technological equipment such as telescreens and hidden microphones are used to watch the people all the time. In *Brave New World*, technological operations like Bokanovsky Process and hypnopaedic conditioning serve as a Panopticon tool since through these steps people are kept under surveillance. People are shaped in the way the state needs when they are just an embryo. One effective aim to control people via technology is getting them rid of their emotions. When the Controller explains students conditioning of infants, he adds, “No pains have been spared to make your lives emotionally easy—to preserve you, so far as that is possible, from having emotions at all” (50). Passions are considered as threat to stability and to the public good (Matter: 1983, 97). Matter further suggests that,

Individuality must be repressed because it invites a malleable social structure. By providing identical physical attributes for as many as ninety-six different people, Bokanovsky’s Process serves as an extremely important instrument of social stability. As in the *Republic*, which provided Huxley with a model of the authoritarian utopia, stability in A. F. 632 is frightfully important. The same techniques Ford used for the mass production of automobiles have finally been applied to people (95).

As stability and authority have importance in Plato’s *Republic*, in *Brave New World* stability and authority are central to the structure of the World State. Repression is the only way to maintain stability. In that respect, Henry Ford’s impact on the state is seen throughout the novel. He is regarded as god. Ford is the omniscient and omnipotent ruler of the World State. The state laws depend on Ford’s laws. World Controller Mond explains his students the ideology of Ford, he emphasizes that the rejection of history is an important element. He goes on to explain elimination of history in following words:

He waved his hand; and it was as though, with an invisible feather whisk, he had brushed away a little dust, and the dust was Harappa, was Ur of the Chaldees; some spider-webs, and they were Thebes and Babylon and Cnossos and Mycenae. Whisk, whisk—and where was Odysseus, where was Job, where were Jupiter and Gotama and Jesus? Whisk—and those specks of antique dirt called Athens and Rome, Jerusalem and the Middle Kingdom—all were gone (38).

As we have seen in *We*, history is not taught in *Brave New World*, as well. People of the World State believe that history is bunk, according to Ford’s declaration. History is used as a

level of consciousness removed from minds and memories. Even though there is not an eye constantly watching people, the state controls people by conditioning their thoughts when they are infants. Eliminating history is one of the ways to lead people according to the state needs.

Preventing people from having privacy is another way to keep the people under control. The state does not want its citizens to spend time alone and it conditions people not to enjoy being alone. This idea of disliking solitude is also seen in *We* and *Nineteen Eighty-Four* as denominators of dystopian mood. Since being alone connotes individuality, it is forbidden for people. While Fanny and Lenina are talking about Bernard Marx, Fanny says that, “And then he spends most of his time by himself—alone”, the narrative voice adds, “There was horror in Fanny’s voice” (51). Being willing to be alone is seen as dangerous. Because it is believed that there is an error in Bernard’s conditioning, people find him strange and his spending time alone is considered very unusual. Sisk points to the issue of being alone in his article,

Despite the fact that each person works for only a few hours, “spare time” is an obsolete concept—as is any idea having to do with individual choice or even time spent alone: the World Citizens view solitude with horror. Every waking moment not spent on the job is devoted to consuming State-produced entertainment, from equipment-intensive sports like Obstacle Golf and Reimann-Surface Tennis to synthetic music, feeling pictures (“the Feelies”), community signs, television, and travel (21).

The citizens are kept busy with different activities in their free time to prevent letting them alone. In other words, they are not allowed to have any free time which would threaten the stability of the state. So, they are estranged from their individuality.

The Panopticon idea of being under constant surveillance functions in a different way in *Brave New World*. In *Brave New World* the control mechanism is carried out by the lack of recognition. The citizens of the World State are deprived of recognition because of conditioning and hypnopaedia. They are unaware of the oppression of the state and therefore, they do not need to question their having no individuality. Sisk indicates that lack of recognition in following words,

The citizens of the *Brave New World* State do not consider themselves repressed. They do not long for things that the State has done away with. On the contrary, some words

for outdated concepts still exist but have been debased into vapidness (*love*), smutty humor (*marriage*) or even obscenity (especially the term *mother*). As far as the vast majority of citizens are concerned, complete happiness and social harmony have been brought about at no cost to themselves (22).

Because people do not realize the repression they undergo, they cannot see the dominant control of the state over them. What state gives them through conditioning is regarded as a happy and harmonious life by the citizens. Huxley reveals the constant control of a totalitarian state through annihilating thoughts and producing robot-like humans. In *Brave New World*, technology is seen as a Panopticon tool to regulate lives.

To give a sense of warning about the things that would follow if we fail to correct the system dystopias feature a future setting; as in Zamyatin's *We*, there is a future setting in *Brave New World*, as well. The setting time is 2540 A.D., 632 years after Ford, and it takes place in England and Savage Reservation in New Mexico. The life visualised in future England seems perfect as the state is technologically developed and everything is under the control of state. However, Savage Reservation is another world for the citizens of the World State. It is the place unconditioned humans inhabited. They are not under the control of technology. They can gain weight, give birth and have a family. When Bernard takes John the Savage to the World State, John faces a world which is not similar to his world. Matter depicts John's disappointment with the World State in his article named "On Brave New World" in following words:

When John actually gains entry into "civilized" society, he is surprised and distressed by what he finds. There is no love as there is in Shakespeare; no one is allowed to be an individual (99).

In accordance with the discussion of "we" and "they" in Zamyatin's *We*, in *Brave New World*, these two different worlds stand for utopia and dystopia. People of the World State see the other side as a dystopia. On the other hand, the system in England can be seen as a dystopia by savages. Utopia of the World citizens is a perfect place and it is perfected by manipulation of science and technology. We can see how the state abuses technology for the sake of stability in the conversation between Mond and John the Savage which constitutes the striking part of the novel:

‘The world’s stable now. People are happy; they get what they want, and they never want what they can’t get. They’re well off; they’re safe; they’re never ill; they’re not afraid of death; they’re blissfully ignorant of passion and old age; they’re plagued with no mothers or fathers; they’ve got no wives, or children, or lovers to feel strongly about; they’re so conditioned that they practically can’t help behaving as they ought to behave. And if anything should go wrong, there’s soma’ (260).

The state establishes such an artificial world as depicted above to sustain stability. However, while preserving that stability they create humans who do not have humane feelings and characteristics. Soma is a product of technology and it is a drug used for instant happiness. It controls the feelings and it does not lead anyone to think in badly or to feel anxious. People do not experience their passions and if they suffer from something, soma prevents it. This “brave new world” provides the people whatever they need and also because they are conditioned to be happy with their position, they do not question anything. Even a low class Epsilon is happy to be a low class member. Kumar mentions this so-called paradise world in *Utopia and Anti-Utopia in Modern Times*,

This is, indeed, some sort of earthly paradise. It contains many of the elements that, in one form or another, most of the progressive and humanitarian movements of the past have always striven for. *Brave New World* is the modern utopia realized, and as such it is bound to have many features that to the modern mind are highly attractive. In putting the case for *Brave New World* against the barely coherent protestations of the Savage, the Controller wins the contest hands down. In *Brave New World*, the devil has all the best tunes (261).

As Kumar states, oppression of the state is not shown in a bad way. On the contrary, it is seen as the best thing for public good. People do not know what love is, what unhappiness feels like and what a loss of a person means. The World State preserves its control by employing technology to build that so-called paradise. Mond goes on to explain how they build a heavenly place by using soma:

‘And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there’s always *soma* to give you a holiday from the facts. And there’s always *soma* to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. Christianity without tears—that’s what *soma* is’ (280).

In this part, Mond tries to persuade John that soma prevents unpleasant emotions. Mond means by saying “Christianity without tears” that soma is the drug for people’s happiness and it keeps people away from being unhappy. Because if they become unhappy, that can lead them to change the system they are in. Booker claims, “The universally prescribed soma helps to keep the population in a happy stupor, incapable of mounting (or even conceiving) any assault on the status quo” (*Dystopian Literature: A Theory and Research Guide* 172). Soma is employed as a tool to create a happy but superficial world. What is more, citizens of the World State are conditioned in the way that soma is good when they are infants while sleeping so the state gives a shape to their feelings in order to prevent them from resisting taking it and refusing the happiness it brings.

Related to the idea of materialism which destroys natural feelings, capitalist point of view is also another point highlighted in this future society. People are conditioned to consume and there is no idea of mending anything. The aim is to prevent people from gaining the idea of sense of belonging. As having emotional feelings toward anything is forbidden, throwing something out is what people are supposed to do when they are done with the thing they own. The Director mentions the consumerist structure of the World State while explaining students the system:

‘Strange to think that even in Our Ford’s day most games were played without more apparatus than a ball or two and a few sticks and perhaps a bit of netting. Imagine the folly of allowing people to play elaborate games which do nothing whatever to increase consumption. It’s madness. Nowadays the Controllers won’t approve of any games unless it can be shown that it requires at least as much apparatus as the most complicated of existing games’ (33-34).

The state system bases its stability on a consumerist attitude. The important thing in production is the contribution of the product to consumption. Through this way, there is always a change which makes people not to be bound to possessions. Explaining students how infants are conditioned to consume, the Director says,

It was decided to abolish the love of nature, at any rate among the lower class; to abolish the love of nature, but *not* the tendency to consume transport. For of course it was essential that they should keep on going to the country, even though they hated it. The problem was to find an economically sounder reason for consuming transport than a mere affection for primroses and landscapes. It was duly found. ‘We condition the masses to hate the country,’ concluded the Director. ‘But simultaneously we condition

them to love all country sports. At the same time, we see to it that all country sports shall entail the use of elaborate apparatus. So that they consume manufactured articles as well as transport. Hence those electric shocks' (24-25).

Infants are encouraged to consume and they are prevented from having sense of owning by means of electric shocks. The Controller also mentions the same concept as he intervenes in the Director's explanation: "Wheels must turn steadily, but cannot turn untended. There must be men to tend them, men as steady as the wheels upon their axles, sane men, obedient men, stable in contentment" (48).

People are reduced to mere robots by preventing them from using their mental skills. The state aims to keep its ideal state order; for this purpose, it conditions people to consume so that it can stop people from enjoying the sense of belonging. To employ them in their consumerist system, they are made to be obedient. Furthermore, they are made to be content with their function in the society via conditioning. People are turned into tools for gaining benefits in economic system. Booker comments on the idea of consumption in the economic system of the World State,

The central cultural hero of the society of *Brave New World* is Henry Ford, who is worshipped almost as a god. Meanwhile, its economic system is an exaggerated version of capitalism in which new products must constantly be developed and marketed to stimulate both production and consumption and thereby to keep the economy functioning. All aspects of life in this society are designed to increase consumption—even children are only allowed to play games that require the purchase of complicated equipment. Materialistic self-indulgence in this hedonistic society is openly encouraged, because those who are indulgent will consume more and thus keep the economy rolling (*Dystopian Literature: A Theory and Research Guide* 171).

As Booker mentions above, life in the World State is designed to contribute to consumption and technology is employed for this aim in the future society of the World State. Different from other dystopias, the emphasis on consumption is noticeable to a great extent which is an outcome of the Huxley's current time.

Despair, which is one of the common denominators of a dystopian fiction, is generally delineated by a nonconformist individual in a dystopian fiction (*Dystopian Literature: A Theory and Research Guide* 173). Even though the World State is depicted as an ideal place where happiness lies, it is an artificial happiness that is gained through technological

processes. The protagonist Bernard Marx, who is an Alpha-plus intellectual, fails to fit in the system because it is believed that there is something wrong with his conditioning. People are conditioned not to have human feelings like love, jealousy and anger. Via conditioning and soma, it is seen that human happiness is achieved. However, Bernard is different. The Solidarity Service Day is the time when a group of World State citizens come together and worship Ford. Although solidarity literally means the loyalty and agreement among a group of people, in the World State it is artificial because there is no real friendship among people. While solidarity is a feature of utopia, in *Brave New World* it is reversed. On these days, Bernard feels isolated from others. The narrative voice depicts the scene in following words:

Feeling that it was time for him to do something, Bernard also jumped up and shouted: 'I hear him; he's coming.' But it wasn't true. He heard nothing and, for him, nobody was coming. Nobody—in spite of the music, in spite of the mounting excitement. But he waved his arms, he shouted with the best of them; and when the others began to jig and stamp and shuffle, he also jugged and shuffled (97-98).

Bernard is not as subservient as others and he tries to find himself a place in a society which he feels that he does not belong to. His concern is to be unable to feel in the way others feel. The narrator further illustrates his feelings after the Solidarity Service,

He was as miserably isolated as now as he had been when the service began—more isolated by reason of his unreplenished emptiness, his dead satiety. Separate and unatoned, while the others were being fused into the Greater Being; alone even in Morgana's embrace—much more alone, indeed, more hopelessly himself than he had ever been in his life before. He had emerged from that crimson twilight into the common electric glare with a self-consciousness intensified to the pitch of agony (100).

When his friend in the Solidarity Service group embraces him, it does not mean anything to him as he can feel the emptiness he is in. Bernard is aware of his feelings and when he is on vacation with Lenina in the Savage Reservation, he says, "I want to look at the sea in peace. One can't even look with that beastly noise going on. ... It makes me feel as though I were more *me*, if you see what I mean. More on my own, not so completely a part of something else. Not just a cell in the social body" (105). He can realize the beauties of nature and he finds himself in nature. He sees his individuality through the peaceful sea. That makes Bernard question the system of the World State. In the following words, he visualizes his despair and regret being in such a system,

No, the real problem is: How is it that I can't, or rather—because, after all, I know quite well why I can't—what would it be like if I could, if I were free—not enslaved by my conditioning (106).

For the first time, he expresses his longing for liberty. He wants to feel and think in a way how humans do. In Bernard's reaction to the enslavement of the humans by the system, there are also his oppressed feelings because of his wrong conditioning. Since he is seen as different from others, he wants to be a prominent person. Physically, other people in his class are more muscular and stronger than him. That difference makes him feel isolated, as well. Not only are his ideas wrong, but his physical appearance is also different from others. It can be suggested that his appearance is the reflection of his false thoughts. It is also possible to argue that even though the World State is a utopia, the failure of the state mechanism can be revealed through a character who cannot adapt to the world of reason where there is no emotion. Bernard cannot adjust his natural feelings to the World State and tries to make himself be realized by others. Helmholtz Watson is the only person who Bernard gets along with. Watson can see the trial of Bernard to prove himself in the society. Through the narrator's words, what Watson thinks about Bernard is portrayed as following:

He liked Bernard; he was grateful to him for being the only man of his acquaintance with whom he could talk about the subjects he felt to be important. Nevertheless, there were things in Bernard which he hated. This boasting, for example. And the outbursts of an abject self-pity with which it alternated. And his deplorable habit of being bold after the event, and full, in absence, of the most extraordinary presence of mind. He hated these things—just because he liked Bernard (115).

Bernard tries to show himself and to have a place in that system. Being aware of his individuality, he cannot control his feelings to boast and be jealous of people's being prominent. When talking about the friendship between Helmholtz and Watson, the narrator pictures the similarity between them:

A mental excess had produced in Helmholtz Watson effects very similar to those which, in Bernard Marx, were the result of a physical defect. Too little bone and brawn had isolated Bernard from his fellow men, and the sense of this apartness, being, by all the current standards, a mental excess, became in its turn a cause of wider separation. That which had made Helmholtz so uncomfortably aware of being himself and all alone was too much ability. What the two men shared was the knowledge that they were individuals (79).

In such a state where human feelings are eliminated, Helmholtz and Bernard manage to realize their individuality. After his vacation in the Savage Reservation, Bernard returns with John. John stands for the nature and he symbolizes the humanity. He is aware of his individuality and enjoys the beauty of the nature and words of Shakespeare. Booker defines John as “a figure of natural humanity as opposed to the artificially conditioned humans of England and other “civilized” parts of the world” (*Dystopian Literature: A Theory and Research Guide* 174). John does not undergo any conditioning and hypnopaedic processes. Bernard uses John to become popular since John is a very different figure for the World State citizens, and he turns out to be the centre of attention, as Bernard expects. However, John has deep spiritual values and glorifies emotions, which is very strange for World State citizens. He refuses the deterioration of human feelings. After his mother’s death, in a rage, he shouts at people saying, “Don’t you want to be free and men? Don’t you even understand what manhood and freedom are?” (251). The emptiness of those conditioned people, who are the products of Bokanovsky Process, make him violent and helpless, as well. The despair he experiences turns into violence and rage, which results in his suicide. His suicide represents the decline of humanity in culture because of lack of nature and emotions. Even if people are provided with many opportunities in the utopian World State, the eradication of feelings and imagination confines their individuality and stops them from being a human. As Matter states, “Man will be the victim of a science which ‘takes away with one hand even more than what it so profusely gives with the other’ (107).

The conversation between Mond and John presents two different worlds from the perspective of the World State, which are Mond’s utopia and John’s dystopia, respectively. These two worlds stand against each other. Whereas in Mond’s utopia, there is no emotion but rather reason, in John’s dystopia imagination and feelings prevail. John strongly defends the idea of having the right to be unhappy by saying, “The tears are necessary” (280). Meckier states in his article entitled “A Neglected Huxley “Preface”: His Earliest Synopsis of Brave New World”,

A modern satirical novelist of ideas, Huxley sets up difficult choices for the reader. One cannot take any of the options with much enthusiasm. The reader must choose between Mond, who stands for happiness and comfort, and the Savage, who insists on truth and beauty (4).

It would not be wrong to suggest that happiness Mond presents for the society is an artificial one and it does not have beauty and truth in itself. It is an artificial utopia reversed with dystopian ideals. Matter in his article called “The Utopian Tradition and Aldous Huxley” claims that,

The society of A.F. 632 is “perfectly” terrifying to the creative individual who wishes to test the gates of heaven and hell, and who seeks to find doors of perceptions not conveniently opened for perverse purposes by the state. When pleasure and escape become unavoidable goals, Huxley reasons, the individual lives in a nightmarish ideal society that cannot allow him the right to be unhappy (3).

We can suggest that in *Brave New World* Bernard and John stand for the individuals “who wish to test the gates of heaven and hell” in *Brave New World*. Even though Bernard does not attempt to change the system, he hopes John to show people how happily a human can exist with feelings without being conditioned. However, John cannot adapt to this society and ultimately Bernard’s hopes of demonstrating humanity to the people of the World State fail to come true as he wished.

To exert its power, the state distorts language which is one of the major concerns in *Brave New World*. There is an impressive relation between the stability of the World State and restriction on the language. As in other dystopias like Zamyatin’s *We* and Orwell’s *Nineteen Eighty-Four*, Huxley has a satirical tone in *Brave New World*. He presents some words by changing their meanings such as motherhood which is used synonymously for “obscenity”, and love which has the connotation for “vapidity” (Sisk, 22). By changing the connotations of words, some human concepts and feelings are made to be forgotten. Language is under the control of the state and it is abused by technology. For instance, technological advances lead to new type of words such as “bokanovsky” and “hypnopædia”. Sisk demonstrates the manipulation of language in following words:

Beneath the irony of Huxley’s naming lies a society whose literature and language are almost completely devoid of real meaning. Words still exist, but the concepts for which they stand have been altered. *Love* no longer connotes an emotional bond, only sexual activity; *conventionality* equals *promiscuity*; calling a woman *pneumatic* is a compliment rather than an insult; and *stability* means a society in which infantilism is not only encouraged, but enforced (Sisk, 26).

The meaning of words is reversed and words have different connotations which cause people to depart from their individuality. Citizens of the World State are alienated from all human feelings by the control of the state by manipulating technology and the language. Huxley presents the start of a new era which appears After Ford with a new language and new orders to regulate social lives in a “brave new world”.

In the World State, poetry and literary works are either changed or eradicated since these works stir people’s imagination and humane feelings. If people imagined and felt the magic of words, they would question their individuality. So the state does not allow its citizens to read poems. In a very big part of the novel the impact of Shakespeare on both John and Mond can be seen clearly. When John first meets Shakespeare, he is fascinated by the “brave new” words and they stimulate his inner feelings to come out. He feels something very new towards Pope, his mother’s lover. He says,

But their magic was strong and went on rumbling in his head, and somehow it was as though he had never really hated Pope before; never really hated him because he had never been able to say how much he hated him. But now he had these words, these words like drums and singing and magic. These words and the strange, strange story out of which they were taken (he couldn’t make head or tail of it, but it was wonderful, wonderful all the same) – they gave him a reason for hating Pope; and they made his hatred more real; they even made Pope himself more real (156).

When John starts reading Shakespeare, he is fascinated by words. Words arouse his feelings and his hatred for Pope makes sense for John. As Plato suggests in *The Republic* that there should not be any poets and artists in the state, in the World State it is the same because as the narrator tells above, words make people think and feel like a human being. In *Brave New World*, starting from the title there are constant references to Shakespeare. Old works are juxtaposed with new works to start the era of the “brave new world”. In the dialogue between Mond and John, Mond tries to explain John why it is important to ban old works;

‘Because our world is not the same as Othello’s world. You can’t make flivvers without steel—and you can’t make tragedies without social stability. ... Actual happiness always looks pretty squalid in comparison with the overcompensations for misery. And, of course, stability isn’t nearly so spectacular as instability. And being contented has none of the glamour of a good fight against misfortune, none of the picturesqueness of a struggle with temptation, or a fatal overthrow by passion or doubt. Happiness is never grand’ (259-261).

Mond explains that to gain happiness, there is overcompensation for misery and the state should decide on the one from which the state can benefit. As Lenina tells Bernard, “When the individual feels, the community reels” (109), feelings are believed to cause chaos. According to Mond, for the maintenance of stability the only way is not to wake the citizens up to see what kind of a world they are in. John remembers Miranda’s words in Shakespeare’s *The Tempest* while thinking about the World State:

‘O wonder!
How many goodly creatures are there here!
How many beauteous mankind is! O brave new world
That has such people in it’ (Act V, Scene I, line 13-16).

It is very ironic that Huxley refers to these words since while showing a good place, *eutopia* by Miranda’s words, indeed, he satirizes and criticizes the World State in which the utopian ideals are reversed with dystopian notions.

Brave New World portrays a dystopian world which is based on materialism and capitalism. It is the very extreme point of alienation and elimination of human feelings which create robot-like humans. In the discussion of utopia and dystopia, the World State which is formed by those robot-like humans, is regarded as utopia and the Savage Reservation is seen as dystopia, which, indeed, should be the opposite. In the Savage Reservation, there is no intervention in the human feelings and rights which make them defamiliarized. In the World State, where there is always artificial happiness, people do not have any chance to question their rights. They are scrutinized by the abuse of technology and they are always under the control of the state. This is how the state sets its totalitarian system and removes imagination and freedom from people’s lives. As we see in John’s case and also in the exile of Helmholtz and Bernard, in a dystopian fiction the protagonist fails in his aim to stand against the system. What is ironic is that, Bernard is exiled to an island which is seen as a suitable place for utopia as More depicts in his *Utopia*. However, that island stands for Bernard’s confinement; ideals bring about dark worlds.

IV. “From the Age of Uniformity, Greetings!”: Orwell’s *Nineteen Eighty-Four* (1949)

In *Nineteen Eighty-Four*, George Orwell presents the transformation of an ideal order to a dark vision of a society. He portrays a totalitarian dictatorship in a satiric tone which reflects a society with high technology and control mechanism in *Nineteen Eighty-Four*. To maintain stability, which is a utopian ideal, technology is employed for the sake of the state power and language is abused according to the needs of the state. Whereas creating an ideal order and control is the aim for stability, this utopian ideal is reversed with dystopian practices. We see how utopian ideals are replaced with dystopian ones through technology, distortion of the language and creating fear. Witnessing the violence of the contemporary time, Orwell mirrors the future. *Nineteen Eighty-Four* is a warning to the readers against the brutality of totalitarian states. This warning can be clearly seen in the discussion between the protagonist Winston Smith and the Inner Party member O’Brien. Orwell draws a grim picture of what he anticipates in the future:

‘Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing. Do you begin to see, then, what kind of world we are creating? It is the exact opposite of the stupid hedonistic Utopias that the old reformers imagined. A world of fear and treachery and torment, a world of trampling and being trampled upon, a world which will grow not less but *more* merciless as it refines itself. Progress in our world will be progress towards more pain. The old civilizations claimed that they were founded on love or justice. Ours is founded upon hatred. In our world there will be no emotions except fear, rage, triumph and self-abasement. Everything else we shall destroy – everything’ (306).

In these words, Orwell points out to the future and tries to make people aware of the outcomes of totalitarian dictatorship. In the future, love will be replaced by fear and hatred; emotions will be replaced by reason; individualism will be replaced by self-abasement so that people will be defamiliarized and they will be transformed into robots. He warns the readers that utopian ideals will be changed into dystopian fear. Kumar mentions Orwell’s prophetic vision as following:

Orwell in *Nineteen Eighty-Four* certainly drew on the practices of Stalinism and Nazism; but what he portrayed in his novel was a totalitarian world of such relentless brutality and terror that many have doubted whether he really intended at all to offer a realistic portrait of a functioning society (1991: 66-67).

Even if Orwell does not aim to present the terror of the contemporary time, his objective is certainly to depict the picture of a future totalitarian state as a result of the power controlling on people. Steinhoff comments on the destructive effects of a totalitarian system,

From Butler to Zamyatin thinkers had recognized the possibility that if an all-powerful state were in control, material progress might end in the subjugation of humanity. In *1984* Orwell carried the idea to its limit, arguing that if such a ruling class were allowed to develop the end would not be merely the subjection but the destruction of humanity (160).

In *Nineteen Eighty-Four*, people are dehumanized as a consequence of the fear and hate imposed on them. They become robots of the state and their main purpose in life is constant service to the Party. Meyers also emphasizes Orwell's warning, "Orwell felt he had to frighten people into a painful recognition of the dangers that threatened their very existence" (144). In Meyers' words, too, we can see that *Nineteen Eighty-Four* is a clear warning against totalitarianism. Meyers further claims,

[Orwell] envisioned the demolition of history, but believed that it would be accomplished by the state; that some equivalent of the Ministry of Truth would systematically banish inconvenient facts and destroy the records of the past. Certainly, this is the way of the Soviet Union, our modern-day Oceania (137-138).

As a warning to the readers, Orwell presents the world of Oceania to reflect the future of the contemporary time. While warning, Orwell demonstrates a dark picture of a stated based on fear to make people aware of the threat.

In the gloomy atmosphere, we see the protagonist Smith as a rebellious character. He is a dystopian outsider who is not persuaded by the ideal-to-be order of the state in a dystopian world similar to D-503 in *We* and Bernard in *Brave New World*. He is aware of the constant control and oppression on people and tries to change this system. His first reaction is seen through keeping a diary similar to D-503 in *We*. His attempt to write denotes his search for a private and secret space under the Panopticon gaze of Big Brother. Moreover, Smith tries to express himself by writing under a state which has a limited and distorted language. The state of Oceania bases its power on the deterioration of language and manipulation of technology. Language is under a constant change to limit thoughts. By taking out words from dictionary, the state annihilates the meanings of words and restrains ideas. Under this system, Smith's

attempt to write demonstrates his struggle to maintain his existence and to deal with his confinement. Writing has a therapeutic influence on him and writing helps him reach his individuality.

In Orwell's dystopian world Oceania where people have no freedom and individuality, citizens are always under the control of the Thought Police. The state abuses technology and language as its apparatus against the citizens to create a world without love and emotions but hate and fear instead.

The first striking feature of dystopian fiction in *Nineteen Eight-Four* is lack of individualism and freedom to eradicate identities. In Oceania, people have no identities and emancipation. The power of the state isolates them. People of Oceania are afraid of opposing. The state gains and maintains power by creating that fear. The only emotions that can be felt in the state are hatred and fear, through which people are stopped from questioning their isolation and meaningless lives. Citizens do everything for the sake of the state and they have no other options because as they are under constant surveillance by telescreens and secret microphones.

As a typical dystopian outsider, the protagonist Winston Smith questions his isolation and when he has eye contact with one of the citizens, O'Brien, with whom he is going to have long arguments later, the narrator presents Smith's ideas: "But even that was a memorable event in the locked loneliness in which one had to live" (21). He defines his confinement as locked loneliness which depicts the situation of an individual in the state. Smith tries to create for himself a private space by keeping a diary. In his diary, Smith writes,

'To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone – to a time when truth exists and what is done cannot be done:

From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of double think – greetings!' (32).

The protagonist anchors us in the ideal-to-be world. Order ideal which is a utopian thought is replaced with real one which is dystopian to produce a better future. As we see in *We* and *Brave New World*, to maintain stability, the state destroys identities and people are not individuals any more, but they are just the citizens who serve the power. Although it is not

allowed for an individual to stay alone, as Smith emphasizes it is the time of solitude. People are all lonely as it is forbidden to have contact with other people. People do not have the right to be alone and if, somehow, they have free time, they have to spend it at the meetings carried out by the state to show their loyalty to the state and the Party. This is a way to reinforce uniformity. In the evenings, people have to come together and play games and listen to lectures which are all favouring the state and Big Brother. Through such meetings, people do not have any time of their own. This can be seen clearly in More's *Utopia*, as well. In More's island, Utopians always have something to do since there is no secrecy. So this makes them work all the time. In *Utopia*, it is stated that "Everyone has his eye on you, so you're practically forced to get on with your job, and make some proper use of spare time" (65). What is more, in *We* and *Brave New World*, we see that people do not have their own free time and they are made to be involved in communal activities such as "Personal Hour" in *We* and "Solidarity Service" in *Brave New World*. In *Nineteen Eighty-Four*, Orwell shows that to maintain its integrity, the state does not want its members to interact. The narrator states this clearly,

In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating or sleeping he would be taking part in some kind of communal recreation: to do anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: *ownlife*, it was called, meaning individualism and eccentricity (94).

People have to attend the communal activities and they are not allowed to stay alone as we see in narrator's words. The utopian purpose behind this is to keep solidarity among citizens. However, this is altered in Orwell's dystopia and serves uniformity which makes all the citizens the same and which makes them lose their identity. One of the ways to stop privacy is to organise children to spy on their parents. The result is there is no family unit. Even marriage is something done for the sake of the state, namely to reproduce children as supporters of the state.

In Oceania, the ideal of uniformity is also enforced by the dress code. All people wear blue overalls which are the uniforms of the Party. As we can see in *We* and *Brave New World*, people do not have the right to choose even what to wear. They have to have the same clothes, which makes them feel estranged from their identity. We see the idea of the dress code also in More's *Utopia*. However, whereas in *Utopia* dress code is to maintain equality among

islanders, in *We*, *Brave New World* and *Nineteen Eighty-Four* the aim is to sustain uniformity and to make people all the same. By forcing people to be the same in appearance, the state imposes the citizens that they do not have their own individuality.

As also noted in other dystopias like *We* and *Brave New World*, stability of the state is the major concern of the rulers. In *Nineteen Eighty-Four*, the reason why the Party needs such obedient people is to maintain its stability. Indeed, people are left with no other choice than obeying as they know what will happen if they do not do so. Every single person is aware of the eyes that watch them all the time; even a questioning look on their face can cause them to be arrested by the Thought Police. Moreover, those people who commit a thought crime disappear. This is called ‘vaporization’. If the Thought Police detect threat of a thought crime, they have the right to eliminate all the records about that person and no one can realize his disappearance. The narrator mentions this,

It was always at night – the arrests invariably happened at night. The sudden jerk out of sleep, the rough hand shaking your shoulder, the lights glaring in your eyes, the ring of hard faces round the bed. In the vast majority of cases there was no trial, no report of the arrest. People simply disappeared, always during the night. Your name was removed from the registers, every record of everything you had ever done was wiped out, your one-time existence was denied and then forgotten. You were abolished, annihilated: *vaporized* was the usual word (22).

The state bases its maintenance on obedient people and because disobedient people can destroy the stability of the state, it does not allow them to exist which shows the subversive side of totalitarianism.

In *Nineteen Eighty-Four*, the discussion of what freedom means shapes the main argument of the novel. The protagonist Smith writes these words in his diary: “Freedom is the freedom to say that two plus two make four. If that is granted, all else follows” (93). People of Oceania do not have their emancipation and the Party has the power to make people believe and follow what the state says. The narrator delineates Smith’s thoughts that foreshadow his ultimate end:

He picked up the children’s history book and looked at the portrait of Big Brother which formed its frontispiece. The hypnotic eye gazed into his own. It was as though some huge force were pressing down upon you – something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost,

to deny the evidence of your senses. In the end the Party would announce that two and two made five, and you would have to believe it (91-92).

People do not have the right to say what they believe or think and even thought processes are controlled. 'The hypnotic eye' controls people's consciousness similar to the 'hypnopaedia' in *Brave New World*. The state has the limitless power to change even the facts like 'two and two make four'. If any person attempts to defend what he believes, this is announced as a thought crime. Even though people do not put what they really think into words, this is called thought crime and it is inevitable to disguise it. The narrator says, "Thoughtcrime was not a thing that could be concealed for ever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you" (22).

Similar to *We* and *Brave New World*, people do not have a sense of belonging in *Nineteen Eighty-Four*. The idea of owning is regarded as an obstacle that prevents people from internalizing the communal idea. It is the obstacle for an ideal order which represents a dark bitter world. This is also a utopian ideal that we can see in More's *Utopia* to keep equality. However, in *Nineteen Eighty-Four*, the aim of the state is to prevent people from feeling attachment to anything. The narrator goes on to depict the control of the state, "Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed – no escape. Nothing was your own except the few cubic centimetres inside your skull" (31-32). Citizens of Oceania do not have private property and everything even their identities belong to the state. In *Nineteen Eighty-Four*, Orwell presents the destructive power of the totalitarian Oceania state in a prophetic aspect to make a warning to the readers.

In Oceania, power is maintained by the state surveillance; telescreens and hidden microphones serve as a state apparatus to keep people always under control, which is another dystopian issue. The state builds a disciplinary mechanism through screens and people are reminded of his presence since his posters are everywhere. By keeping people under constant gaze, the state manipulates people to do what it wants them to do or not to do. Knowing that they are being watched all the time makes people feel uncomfortable. The narrator says,

There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But any rate they could plug in your wire whenever they wanted to. You

had to live – did live, from habit that became instinct – in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinised (5).

By being watched, people are oppressed and they cannot react since they are afraid of the limitless power of the state and also because they are suppressed by the fear of the state.

People are always on the alert for the Thought Police because they know that the Thought Police have their eyes on people all the time. Even if they do not do anything wrong, just thinking about something negative for the Party, makes them be arrested by the Thought Police. The aim of the state is to keep people distant from their emotions and to make them know that they are under constant surveillance. Relating to this, Kumar states,

Since there are no laws in Oceania, and since police surveillance and action must always be to some extent insufficient, the goal is to make all Party members police themselves. They must internalize the Thought Police, and thereby render it and much of the whole coercive apparatus of ‘purges, arrests, tortures, imprisonments and vaporizations’ redundant. It is in this sense that the Party recognizes that the problem of social stability is ‘educational’ (1987: 318).

The idea that says, ‘social stability is educational’ is a utopian ideal that we can see also in Plato’s *Republic*. Plato asserts that there should be a universal education for the state’s good. However, in *Nineteen Eighty-Four* this educational system is imposed on people by fear and torture. Moreover, the war between Oceania and Eurasia is a tool for the Party to make people feel fear and hate. Oceania constantly has a war with either Eurasia or Eastasia which are the other two totalitarian police states. There is always news broadcasted about the war and the bombs are a part of people’s lives. To make people feel the war and the fear, there are posters of a Eurasian soldier posted everywhere. The narrator states,

A new poster had suddenly appeared all over London. It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a sub-machine-gun pointed from his hip. From whatever angle you looked at the poster, the muzzle of the gun, magnified by the foreshortening, seemed to be pointed straight at you. The thing had been plastered on every blank space on every wall, even outnumbering the portraits of Big Brother (171-172).

By showing people the picture of an enemy soldier, the state ensures that its citizens feel the fear and hate. It does not have to be the eye of Big Brother. The feeling of being watched by someone and feeling the constant control intimidates people.

Another way to control through a watchful eye which frightens people is to be controlled while sleeping. As people cannot control themselves while sleeping, it could be dangerous for them to say something wrong because telescreens are on all the time and people are not allowed to switch the telescreens off. This idea is seen in *Brave New World* through hypnopaedia (sleep-teaching), as well. Infants are conditioned while sleeping. By this way, the World State manipulates their consciousness. People of Oceania are suppressed and never have the chance to express their feelings and thoughts. So sleeping time is the time when they are exposed unprotected. The narrator says, "The most deadly danger of all was talking in your sleep. There was no way of guarding against that, so far as [Smith] could see" (74). People in Oceania do not have the chance to enjoy even a moment and can never feel comfortable.

Besides, the Party does not want people to embody good concepts such as family relations, affection and love. The ideal behind this prevention is the danger of feeling attachment to something and establishing an emotional bond with something. Different from other dystopias like *We* and *Brave New World*, it is not forbidden to get married and have a family in *Nineteen Eighty-Four*. However, people are not allowed to love each other even if they are married and in contrast to *We* and *Brave New World*, having sex is only allowed for the married couples just to have a child. However, there is not a real parent-child relationship between the children and their parents. Children are educated to spy on their parents at schools. Family members become defamiliarized to each other and parents are afraid of their children since children function as patrols. Human contact is limited by the state. As the Party does not allow people to have a strong family bonds, it does not allow them to have friends and spend time with friends, as well. Although spending time alone is forbidden, interacting with people is also forbidden. In totalitarian states, because the state wants to have the control over people and wants to shape the future, it alienates the citizens from each other by crossing out the love and surge of feelings. The only time people come together is Two Minutes Hate meetings and lunch times. Indeed, these are the times when people are supposed to be together without their choice and will. They have to act together and attend the Two Minutes Hate meetings. They have no chance to decide about their free times. People are unhappy and

they do fear to question their unhappiness. However, when Smith receives Julia's note, which says 'I love you', he feels something that he did not have before. The narrator says, "At the sight of the words *I love you* the desire to stay alive had welled up in him" (125). Love is removed from the lives of people in Oceania and when Smith reads the note, he feels that his existence has a meaning.

From the day children are born, they are educated according to the needs of the state and they become strong supporters of the Party and Big Brother. Through this education and conditioning, the state regulates the future as it can be seen in totalitarian states. At this point, the study of eugenics is notable for its use in giving a shape to the future. Whereas in *Brave New World* the practice of eugenics is seen in the production of the same infants through assembly lines, in *Nineteen Eighty-Four*, it is depicted by the state control over children which are alienated from their families. Children are educated as spies and threat for their families. According to the Party, getting married and having children are just citizens' duties for the state and Big Brother:

The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it. All marriages between Party members had to be approved by a committee appointed for the purpose, and – though the principle was never clearly stated – permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognised purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards (75).

The Party does not want people to have humane feelings. Thus, it controls the family union, as well. Love and compassion are the feelings that people in Oceania do not know. On the other hand, bringing up children is necessary for the state because they become the defenders of the state. As it is seen in the narration, dystopias which depend on totalitarianism and dictatorships as a political system, aim to have a control over the people of the state through various means of control mechanisms.

In dystopian works, as we have seen in *We* and *Brave New World*, futurism is a common element and technological innovations have an important role in the system to manipulate

them. Accordingly, *Nineteen Eighty-Four* has its title from the time it takes place. Orwell depicts a world which belongs to the future. The novel takes place in the state called Oceania, in London. London is represented as the centre of Airstrip One which is a demonstration of the fact that Oceania is in a constant war. Since it is set in a future time, technology has a great role. However, technology is not used for people's sake. People live in bad conditions. The narrator delineates poor conditions in Oceania as follows:

The plaster flaked constantly from ceilings and walls, the pipes burst in every hard frost, the roof leaked whenever there was snow, the heating system was usually running at half steam when it was not closed down altogether from motives of economy. Repairs, except what you could do for yourself, had to be sanctioned by remote committees which were liable to hold up even the mending of a window-pane for two years (25).

The houses people live in are very old and people are suffering from lack of facilities such as getting something fixed or even having enough food. The state provides people with limited facilities and regulates even daily lives of citizens. Instead of luxury and comfort, there is simplicity. This is also a utopian ideal seen in *Utopia* but the aim is again to avoid inequality and have a balance in people's lives. Technology is a significant tool not only to alienate people but also to control information and history. The Party changes history to control the people in Oceania. People work to falsify the documents and they can easily change the history in a way that the state wants. They rewrite historical documents and delete any references that can be dangerous for the state. The Party slogan says, "Who controls the past controls the future: who controls the present controls the past" (284). To control the present the state takes the control of the past and it does this by changing history. About the controlling power of the Party, Steinhoff states in his article entitled "Utopia Reconsidered: Comments on 1984",

[The Inner Party] controls the past and future by creating a continuous present, thus destroying history and hope. It isolates citizens from outsiders by warfare and from insiders by espionage and suspicion, depriving them of the knowledge and confidence essential to making comparisons and contrasts, which in turn could lead to rebellion (150).

To deprive people of knowledge, the Party erases the past and also constantly changes the facts. By erasing the past, the state annihilates traditions, as well. As we also see in *We* and *Brave New World* the state destroys the past to create a new future and to regulate it so that the state can regulate the thoughts. People do not remember anything and they are not allowed

to remember. They are just made to believe what the state says. Smith tries to go back to his childhood and tries to remember those days:

And the bombed sites where the plaster dust swirled in the air and the willowherb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux, occurring against no background and mostly unintelligible (5-6).

Past memories of Smith are all in darkness and he fails in remembering his childhood. Because the Party always changes the information belongs to the past, the past is vague for people. They even do not try to remember anything as they are not allowed to go back to their past. The state does not want the citizens to miss anything and to feel the desire of anything good for them. Smith tries to remember his childhood again. The narrator tells,

It was extraordinarily difficult. Beyond the late 'fifties everything faded. When there were no external records that you could refer to, even the outline of your own life lost its sharpness. You remembered huge events which had quite probably not happened, you remembered the detail of incidents without being able to recapture their atmosphere, and there were long blank periods to which you could assign nothing (37).

To regulate its citizens' lives, the state keeps the control in its hand. Erasing the memory and changing history are powerful ways to make people's minds blank. The narrator states that, "That was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed" (41). By erasing the memory, the state makes people unconscious. They do not remember or try to remember, either. The state controls the brains and manipulates the thought process similar to the process of hypnopaedia in *Brave New World*. One way to fade the history is memory holes which are the products of highly developed technology. The information which the state does not want to reveal is thrown through memory holes and it disappears forever. The narrator tells that,

[The] process of continuous alteration was applied not only to newspapers, but to books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs – to every kind of literature or documentation which might conceivably hold any political or ideological significance. Day by day and almost minute by minute the past was brought up to date. In this way every prediction made by the Party could be shown by documentary evidence to have been correct; nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to

remain on record. All history was a palimpsest, scraped clean and re-inscribed exactly as often as was necessary. In no case would it have been possible, once the deed was done, to prove that any falsification had taken place (46-47).

Besides history, language is also changed by employing technology as a tool for control and manipulating it for the benefit of the state. History and language are put into a new shape to control the future.

The setting of dystopia is also notable for its demonstration of the clash between nature and culture. Whereas in *We* there is a world behind the Green Wall which stands for the nature opposed to the technology of OneState, in *Brave New World* the Savage Reservation is a place which presents the world of wild people - people who have not undergone the conditioning process. Although Orwell does not present a second world in *Nineteen Eighty-Four*, through Smith's dreams we see his desire for a Golden Country (36). The narration says,

Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country (35-36).

Nature signifies the untamed, natural feelings of humans which are eradicated in dystopias. Smith has a desire for nature and its beauties. He dreams about beautiful landscapes and he finds happiness there. In dystopian fiction, nature is always removed from people's lives and it is replaced with culture since the oppressor states do not want their citizens to discover the beauties of nature and their individuality, as well. Nature is depicted as a utopia through the protagonists' eye. The secret place which Julia discovers to meet Smith is the picture of a beautiful nature that is very different from Oceania. The narrator portrays the scene as follows:

Winston looked out into the field beyond, and underwent a curious, slow shock of recognition. He knew it by sight. An old, close-bitten pasture, with a footpath wandering across it and a molehill here and there. In the ragged hedge on the opposite side the boughs of the elm trees swayed just perceptibly in the breeze, and their leaves stirred faintly in dense masses like women's hair. Surely somewhere nearby, but out of sight, there must be a stream with green pools where dace were swimming? (141-142)

In their secret place, Winston reaches the Golden Country which he dreams of. In the nature, Smith and Julia find peace and emancipation which they long for. It is the place where they have their own individuality and they are not under scrutiny. As Smith calls it in his dreams, “it is the place where there is no darkness” (29). Moreover, in the room that Smith rents to meet Julia, they experience the feeling of having a sense of belonging. Even if it is a messy little room, it is their place and nobody is watching them there. The narrator says,

In the room over Mr. Charrington’s shop, when they could get there, Julia and Winston lay side by side on a stripped bed under the open window, naked for the sake of coolness. The rat had never come back, but the bugs had multiplied hideously in the heat. It did not seem to matter. Dirty or clean, the room was paradise (172-173).

Smith and Julia try to find a place which belongs to them and where they are not under surveillance. It does not matter for them although the room is not in a pleasant condition. It is possible to draw an analogy between Smith-Julia and Adam-Eve. The fall of Adam and Eve from the Garden of Eden is notable for their disobedience. They disobey because the place presented as paradise is a place where they do not have knowledge and where they are not individuals. They eat fruit from the Tree of Knowledge and they become aware of their nakedness. It is possible to say that they become conscious and then they are expelled from paradise. Similarly, Smith and Julia create a paradise for themselves in a dirty room. It is their paradise because they have their identity and individuality there. They are not captives in their dirty room. We can see this in *We* and *Brave New World*, too. D-503 disobeys and chooses to be behind the Green Wall with I-330 and also Bernard longs to see the Savage Reservation with Lenina because he wants to face with his individuality.

Besides, the date when Smith starts to keep a diary is also symbolic since it is April 4th. He starts to write in spring which is like a regeneration of his self. In dystopian fiction the states control people via highly developed technological tools by which people are shaped and their lives are regulated. However, we can see that the protagonists are in need of a place where they are independent.

In dystopian fictions, the general tone is often reflected through the protagonist’s mood that is despair. Smith dreams about a world where there is no telescreen and he hates Big Brother. In the novel, dreaming is a danger for people. Since they are suppressed, it is probable to express their inner thoughts via dreams. Even dreaming about good things such as nature and past is a

crime in Oceania. The system does not allow people to have good feelings such as love, affection or nostalgia. Smith dreams about his mother and sister who disappeared when he was a child. He feels sad when he thinks about them because he remembers that his mother was a self-sacrificing woman and in his time, nobody has such characteristics. The narrator describes Winston's remorseful feelings for nostalgia as following:

His mother's memory tore at his heart because she had died loving him, when he was too young and selfish to love her in return, and because somehow, he did not remember how, she had sacrificed herself to a conception of loyalty that was private and unalterable. Such things, he saw, could not happen today. Today there were fear, hatred and pain, but no dignity of emotion, no deep or complex sorrows (35).

Emotions are suppressed in Oceania and fear is the dominating feeling. People are not happy and they are always anxious as they are being watched. Even in their own houses they do not feel safe because children can spy on the parents as it is seen in the case of Parsons who is Smith's neighbour. He is denounced by his daughter because while sleeping, he says 'Down with Big Brother!' (268). The narrator reflects Winston's thoughts and states, "Your worst enemy, he reflected, was your own nervous system. At any moment the tension inside you was liable to translate itself into some visible symptom" (73). People in Oceania are oppressed and they are made to suppress their feelings. They find the only opportunity to expose their suppressed feelings in the Two Minutes Hate sessions through their hatred toward Goldstein. In these sessions after the face of Big Brother appears on the screen, people start singing a rhythmical chant of 'B-B! ... B-B!' (19). That is the time when people's feelings – even it is for Big Brother – overflow and then they calm down. The narrator illustrates this picture as follows:

It was a refrain that was often heard in moments of overwhelming emotion. Partly it was a sort of hymn to the wisdom and majesty of Big Brother, but still more it was an act of self-hypnosis, a deliberate drowning of consciousness by means of rhythmic noise (19).

As we see in *We* and *Brave New World*, there are meetings which are held like a ritual for the sake of the loyalty to the state. Citizens are to attend these sessions as it is a part of their duties. By these meetings, the state makes people reveal their feelings and by this way controls their actions. The system imposes its power on people and the people are urged to accept its power. In *Nineteen Eighty-Four*, as also mentioned before, "the stability of the

Party depended on completely unquestioning, devoted drudges” (26). The state needs obedient people and it attains obedience by its power since people have fear of the state.

Smith shows his disobedience by keeping a diary. He is opposed to the totalitarian system of Oceania and tries to rebel against the system. In his diary, he says, “Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious” (81). Smith is desperate about people’s becoming conscious. However, he does not give up writing and he cannot help thinking of a better world. While wandering alone in the streets, he finds Mr. Charrington’s shop where he buys his diary. He often goes to that shop as it reminds him of the past and the room above the shop is a place for him to stay alone without being watched. He longs for being alone and needs peace. When he thinks about that room, he dreams about his loneliness:

It seemed to him that he knew exactly what it felt like to sit in a room like this, in an armchair beside an open fire with your feet in the fender and a kettle on the hob: utterly alone, utterly secure, with nobody watching you, no voice pursuing you, no sound except the singing of the kettle and the friendly ticking of the clock (111).

Smith opens a private space for himself in the room. Nobody is invading his privacy there. However, he is caught with Julia by the Thought Police in that room. The state beats them there. Gottlieb comments on the brutal penetration of the state into lives as following:

[B]y breaking down the private world of each inhabitant the monster state succeeds in breaking down the very core of the individual mind and personality – what remains is the pliable, numb consciousness of massman (12).

Even if Smith is hopeless with his ultimate end and he fears, he tries to find the way to rebel against the system to gain his individuality. As also noted in *We* and *Brave New World*, the protagonists D-503 and Bernard are in need of their own individuality and identity like Smith. He is not alone in his reaction. Julia is also an important character who is against the system. Whereas Smith’s rebellion is ideological, Julia’s is concerned with enjoying the moment to live in. Nevertheless, Smith knows that he is not alone in his rebellion. Their relationship is illegal as it is not allowed to be together without being married. Besides, even in marriages attachment between couples is forbidden because marriage is citizens’ duty for the Party to reproduce new supporters for the state. The narrator further states that,

But a real love affair was an almost unthinkable event. The women of the Party were all alike. Chastity was as deeply ingrained in them as Party loyalty. By careful early conditioning, by games and cold water, by the rubbish that was dinned into them at school and in the Spies and the Youth League, by lectures, parades, songs, slogans and martial music, the natural feeling had driven out of them (78).

In Oceania, the state eradicates natural feelings through several ways as it is mentioned in the words above. One way that is not mentioned is torture. O'Brien is a member of the Inner Party which is regarded as the first class in the hierarchical order of Oceania. He is presented as the voice of Big Brother and deals with the alteration of minds. Similar to the dialogue between Bernard and Mustapha Mond in *Brave New World*, in *Nineteen Eighty-Four*, the dialogue between Smith and O'Brien is notable for its discussion about humanity. For Smith, "O'Brien's political orthodoxy was not perfect" (13). This raises Smith's hopes as he feels that he is not alone in his disbelief in the Party. He remembers that the voice whispering "We shall meet in the place where there is no darkness" is the voice of O'Brien (29). However, that was an illusion as the place where they met was the Ministry of Love which had no windows. Smith undergoes torture which is done there for the sake of healing. After torture, O'Brien makes Smith look in the mirror and says,

'Look at this filthy grime all over your body. Look at the dirt between your toes. Look at that disgusting running sore on your leg. Do you know that you stink like a goat? Probably you have ceased to notice it. Look at your emaciation. Do you see? I can make my thumb and forefinger meet around your bicep. I could snap your neck like a carrot. Do you know that you have lost twenty-five kilograms since you have been in our hands? Even your hair is coming out in handfuls. Look!' He plucked at Winston's head and brought away a tuft of hair. 'Open your mouth. Nine, ten, eleven teeth left. How many had you when you came to us? And the few you have left are dropping out of your head. Look here!' (311-312).

O'Brien shows Smith the power of the state and how the state can change a person by its limitless power. Totalitarian states alienate humans even from their own selves. What Smith sees in the mirror does not look like who he really is. He sees what the state can do to people. O'Brien further says,

'You are rotting away,' he said; 'you are falling to pieces. What are you? A bag of filth. Now turn round and look into that mirror again. Do you see that thing facing you? That

is the last man. If you are human, that is humanity. Now put your clothes on again.’ (312)

O’Brien proves that the state can transform a human into a creature. The Party does not leave humans any freedom and rights. After showing Smith in what state he is, O’Brien stops torturing and he gets better and better in time. The guardians start to look after him and they provide everything he needs to recover. The purpose of the state is to show Smith that the state can either destroy man or cure him. The state has the power to transform a human into a thing that it wants to create. Smith feels that he is improving. Even the sore on his leg goes better. That sore is very symbolic throughout the novel as it represents his physical fault besides his false thoughts. Similar to Bernard in *Brave New World* who is different also physically from other people, Smith is different from others, too, because he questions and attempts to rebel. According to the state his thoughts are false. The sore on his leg is the demonstration of his fault and we can also suggest that it stands for the deterioration of the state since the fear and hate could be visible physically.

In all three dystopias, we see that in the end the opposing protagonists obey the violent system. They are made to obey by several processes such as lobotomy, removing imagination using X-rays and torture. This cannot be an ideal place since despair and unhappiness fail to revolt against its ultimate doom. What is ironic is that those processes are called healing. In the end, Smith obeys the Party after real healing processes. He realizes that he cannot change the system and cannot stand against it. He accepts the power of the state. The narration states,

He could not fight against the Party any longer. Besides, the Party was in the right. It must be so: how could the immortal, collective brain be mistaken? By what external standard could you check its judgements? Sanity was statistical. It was merely a question of learning to think as they thought (318).

Smith finds the way to obey the state in changing his way of thinking. If he can think the way the state does, then he could manage to accept its system. However, what the torture cannot achieve is getting inside him (192). Smith still hates Big Brother. “To die hating them, that was freedom” (323). Yet, this is not the Party wants. O’Brien says to him, “It is not enough to obey him: you must love him” (324). After that, Smith is sent to Room 101 which is the last step of his torture. Room 101 is the worst part of the torture and it is the final point that a

thought criminal can come to. When Smith goes in the room, he sees a cage with two rats in it. O'Brien describes the mechanism of the cage:

'You understand the construction of this cage. The mask will fit over our head, leaving no exit. When I press this other lever, the door of the cage will slide up. These starving brutes will shoot out of it like bullets. Have you ever seen a rat leap through the air? They will leap onto your face and bore straight into it. Sometimes they attack the eyes first. Sometimes they burrow through the cheeks and devour the tongue' (328).

This is the point where a human is rendered helpless. The rats represent the rottenness of the state and they show how it is deteriorated. Smith finds the way to escape by "interposing the *body* of another human being between himself and the rats" (329) and he says, "Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her" (329). He betrays Julia and the system achieves to get inside him. In the end, the narration says, "He had won the victory over himself. He loved Big Brother" (342). Indeed, it is not his own victory; rather it is the victory of the system over a man. He fails in his attempt to change the system and he becomes a defender of the state. As it is mentioned before, there is always despair in the atmosphere of dystopias since people are in lack of natural feelings and friendship. Moreover, failure makes people desperate as they are made to believe in what they were against.

Language which is one of the prominent points in dystopian fiction is the major control tool in *Nineteen Eighty-Four*. The state takes some words out from the dictionary and form a new language called Newspeak. Newspeak is the official language of people in Oceania. It is distorted and limited. There are people who are in charge of eliminating the words from the dictionary. They change the words by adding prefixes and suffixes so that they cannot have many different words. This is important because different words might create new ideas in people. Syme who is responsible for limiting and changing the language exemplifies this as following:

'A word contains its opposite in itself. Take "good", for instance. If you have a word like "good", what need is there for a word like "bad"? "Ungood" will do just as well – better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of "good", what sense is there in having a whole string of vague useless words like "excellent" and "splendid" and all the rest of them? "Plusgood" covers the meaning; or "doubleplusgood" if you want something stronger still. Of course we use those forms already, but in the final version of Newspeak there'll be nothing else' (59-60).

Limitation of language means limitation of thoughts. Through this way, the state manipulates the thought process and erases the past. If people do not know what “excellent” means, they will not look for it. Or else, if they do not know what “freedom” is, they will never question their dependence. According to Meyers, “In *1984* Newspeak was designed not to extend but to diminish the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum” (Meyers, 145). Syme further tells in his dialogue with Smith,

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

Restriction in the language prevents people from thinking and restrains their perception. The aim of the state is to stop people from using their mental skills and impose the ideas of the state on people. Sisk further comments on the goal of Newspeak as following:

[Orwell] embodied his concerns with language and thought control in *Newspeak*, a manmade language (or antilanguage, to some critics) by which the government of Oceania intends not only to silence opposing voices, but furthermore, to render any unorthodox political ideas intellectually impossible (41).

As Sisk suggests, the state aims to eradicate any dissident ideas and to suppress them by manipulating and restricting the language. By this way, old works lose their importance and value because they are not understood by people. Frye’s words are explanatory about the humans, who are transformed into robots by annihilation of language and literature,

That it could become malignant is indicated in *1984*, where a further stage of it is caricatured as “Newspeak”, a pseudo-logical simplification of language which has, like emotional jargon, complete automatism as its goal. We are not surprised to find that the further we depart from literature, or the use of language to express the completely integrated state of emotional consciousness we call imagination, the nearer we come to the use of language as the expression of reflex. Whether we go in the emotional or in the intellectual direction, we arrive at much the same point, a point antipodal to literature in which language is a running commentary on the unconscious, like a squirrel’s chatter (331).

As Frye mentions, when people depart from literature and language, they become the opposite of what they are actually supposed to reflect. As also noted in *We* and *Brave New World*, in

Nineteen Eighty-Four, old works are changed according to the needs of the state. As we seen in *We* and *Brave New World*, past is rewritten and new history is created. Shakespeare has an importance in the discussion between Bernard and Mond in *Brave New World*. Shakespeare's works make people's feelings awake and it reveals good emotions in people according to Bernard and John the Savage, as well. In *Nineteen Eighty-Four*, Shakespeare's effect is also seen in Smith. When he dreams about the Golden Country, he wakes up with the word 'Shakespeare' on his lips (36). This is a demonstration of the influence of beauties of nature on Smith. There is no limit on words in Shakespeare and words are used just for the sake of their beauty not for the sake of the state. Words are not reduced to a mere tool. However, the works of Shakespeare and of other great writers do not have their effect any longer as they undergo a process of change. Syme expresses this process which will make people unaware of the language and their consciousness as following:

'By 2050 – earlier, probably – all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron – they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be. Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like "freedom is slavery" when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will be *no* thought, as we understand it now. Orthodoxy means not thinking – not needing to think. Orthodoxy is unconsciousness' (61).

Orwell here makes a warning to the readers. The power of the totalitarian state can destroy every value and beauty that connects people to the past and to the present, as well. Language and literature are the tools that connect people to history and nature. By distortion of the language, people are suppressed and controlled. The connection between people and their past is destroyed. Orwell also establishes a relationship between the destruction of language and the confusion of time. In his famous essay "Politics and The English Language", he explores the use of language and how people can be manipulated through language and says,

In our age there is no such thing as "keeping out of politics." All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia. When the general atmosphere is bad, language must suffer. I should expect to find–this is a guess which I have not sufficient knowledge to verify–that the German, Russian and Italian languages have all deteriorated in the last ten or fifteen years, as a result of dictatorship (Orwell, 174).

He claims that disorder in a time brings about the decline of the language. He further maintains, “[O]ne ought to recognize that the present political chaos is connected with the decay of language” (177). Besides limiting the number of the words, changing their meaning is also another method to control people’s system of thought in *Nineteen Eighty-Four*. The narrator presents as following:

The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty (6).

The names of the ministries are called Truth, Peace, Love and Plenty. However, their connotations are far too different from what they are really supposed to suggest. In the Ministry of Truth documents and news reports are falsified and the ones which threaten the stability of the state are annihilated. The Ministry of Peace deals with wars apart from peace as it is stated above. The Ministry of Love is seen as the most frightening one because it has no windows (7) and it is the place where people undergo torture. Finally, the Ministry of Plenty has a name which connotes a lot of food and supplies for people but the state provides people with limited food and facilities. They often announce that they reduce the rations through telescreens and the reason for the reduction is their being in a state of war. The reason why these words are shortened as Minitrue, Minipax, Miniluv and Miniplenty is that the Party finds the pronunciation of these words awkward (348). What is more, the slogan of the Party is very satiric. The slogan is seen on the face of the building of the Ministry of Truth. It says: “War is Peace / Freedom is Slavery / Ignorance is Strength” (6). According to the Party, the meanings of these words are the opposite of their real meaning and people are made to believe this. The Party controls the reality and changes its meaning and in Newspeak, this is called doublethink (41).

Another way to control people by employing language is that there are people who are in charge of changing and producing poems and prose to glorify the state. By presenting the greatness of the state, they try to make people subservient to the state. To illustrate, Ampleforth whom Smith works with in the same building is responsible for poems. He juggles with rhymes and metres and changes the poems which are ideologically offensive to the state (49). Ampleforth’s task is very similar to the poets’ in Plato’s *Republic*. In *The*

Republic, poets are expelled because they are regarded as disruptive force in the society (*Dystopian Literature: A Theory and Research Guide* 62). Poets are not expelled in *We*, *Brave New World* and *Nineteen Eighty-Four* but reduced to politicians and they are responsible for rewriting poems for ideological apparatus. In Zamyatin's *We*, we see R-13 responsible for creating poems for the sake of the state and the place he works is called Institute of State Poets and Writers. What is ironic in *Nineteen Eighty-Four* is that Smith encounters Ampleforth in prison and the reason why he is put into prison is that while producing an edition of Kipling's poems, he uses the word God at the end of a line to rhyme with the previous line (265). Since he cannot find another rhyme, he has to use the word "God". As they remove the words from dictionaries, there are no words left to use in changing the old works. After these changing processes, all the old works will be annihilated. Manipulation of the language is seen as the most striking way to control people because language is the tool to communicate and connect people to the past. By restriction of the language, people are left without thoughts and their past.

In *Nineteen Eighty-Four*, Orwell envisions a totalitarian state where people are oppressed and under surveillance. Orwell warns the reader against the danger of a society which has no history and freedom and which is under the complete control of the state. Orwell depicts the state of Oceania in a very dramatic and pessimistic picture. Oceania is meant to be an ideal state but ends up in a dark place. The readers are introduced to despair throughout the novel. Meyers comments on Orwell's despair as following:

Orwell's central vision of total grimness and despair, born amidst the sense of approaching disaster in the thirties and intensified by the greater horrors of the forties, is repeated throughout his works like a fatal potent of dissolution and doom (Meyer, 89).

As a witness of both World War I and II and the Soviet Revolution, Orwell anticipates the future world which removes imagination, freedom and memory from people's lives. Through his satiric tone, he indicates a society without language and individuality. It is the society of people alienated from each other. Even if there appears a protagonist to rebel against the system, as we have seen in *We* and *Brave New World*, he fails. Similar to D-503 and Bernard, Smith ultimately believes in the power of the totalitarian state. Utopian world of Smith and Julia which starts in Mr. Charrington's shop turns out to be a dystopia. They see that there is no escape and utopia is only the product of their imagination.

V. CONCLUSION

The three dystopian works which have been discussed in this thesis present a prophetic vision of the future aiming to make a warning to the readers against a totalitarian dictatorship which is under the control of a Panopticon eye. Zamyatin's *We*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* are the manifestations which claim that maintaining stability without imagination, emotions and individuality brings about a dark dystopian world.

Zamyatin, Huxley and Orwell satirize the concerns of their time and argue how a better world can be performed. They present their argument by visualizing a dark picture of a future world to make a warning against the decay of their time. As a matter of fact, they elucidate that utopias and dystopias are interdependent. Gottlieb comments on the relation between utopia and dystopia as follows: “[I]t becomes obvious that each dystopian society contains within it seeds of a utopian dream” (8).

Whereas in the Renaissance Age, humanitarian ideals are the main concerns as it can be seen in More's *Utopia*, through technological progress starting with the Industrial Revolution those ideals are replaced by reason which brings about an impersonalized uniformity. In relation to this transformation, dystopian fiction marks the eclipse of humanitarian ideals. In dystopian fiction, the protagonist is reflected as a dystopian outsider who tries to deal with his confinement in a dystopian world. His main struggle is preserving imagination and emotions against reason and logic. Ursula K. Le Guin's comments in her article about the discouragement of imagination and fantasy in the modern Western societies as following:

‘Now, I doubt that the imagination can be suppressed. If you truly eradicated it in a child, he would grow up to be an eggplant. Like all our evil propensities, the imagination will out. But if it is rejected and despised, it will grow into wild and weedy shapes, it will be deformed. At its best, it will be mere ego-centered daydreaming; at its worst, it will be wishful thinking, which is a very dangerous occupation when it's taken seriously’ (273).

As Le Guin mentions, destroying imagination prevents people from being healthy. Similarly, Zamyatin's *We*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* portray dystopian worlds that manipulate people and stop them from using their own minds.

We see the dehumanizing effect of power in all these three works. Through technological processes and torture, the protagonists are transformed to obey the state and believe in the greatness of the state. As we have seen in the Introduction, utopia means ‘no place’ and More makes pun on ‘eutopia’ which means ‘good place’. A place needs imagination and emotions to become a good place. One thing for sure is that dystopian worlds of Zamyatin, Huxley and Orwell present an artful warning and assert that while keeping the control and order, emotions, imagination and individuality should be maintained. Otherwise, utopian ideals will only create a happy few exerting control over people.

1. Comparative Outlook

We have discussed *We*, *Brave New World* and *Nineteen Eighty-Four* in terms of the characteristics of dystopian fiction. Through these novels, transformation of utopian ideals to dystopian vision has been demonstrated. Comparing these novels it can be observed that there is a gradual process of the states toward a darker and negative vision. This gradually darkening vision can be explained by the cultural and political context in which these novels were written. Firstly, Zamyatin presents his warning against a totalitarian dictatorship through exposing superiority of reason over imagination. He demonstrates how people are restrained from using their imagination and language freely. Zamyatin’s *We* written in 1921 anticipates the dictatorship of Stalin. He senses the rudimentary steps taken by the state whereas *Brave New World* and *Nineteen Eighty-Four* illustrate the time they were written through a prophetic vision. In *Nineteen Eighty-Four*, the state functions as a control mechanism and people lose their belief and hope that are natural and humane.

Opposing to the power of Stalin, Zamyatin reflects his warning against a materialist society. The world demonstrated in *We* bases its power on rationality and it is believed that reason is the only way for achieving order and stability. In the OneState the system is depicted ideally because everything is under the control of the state and everything is in order. People are numbered and their lives are regulated by the authority. Because the main concern of the state is to maintain an ideal order; as such, the state is regarded as a utopia. However, to sustain that order, the system eradicates the individuals and generates citizens that are all the same. Whereas in utopias uniformity is employed for the sake of equality, in dystopias it is manipulated to alienate people. One way to make them uniform is the regulated hours when “numbers” act together getting up at the same hour, starting work at the same time and even

lifting the spoon to their lips at the same minute (13). Even if they act together and constitute “we” which is supposed to be a collective spirit, since humanitarian ideals are eliminated, people are alienated from each other and estranged from their individuality. In More’s *Utopia*, we also see collective work among the islanders which is carried out in solidarity. However, in *We* the understanding of solidarity is reversed and it causes defamiliarization. Another way of eradication of individuality is that there is no secrecy. People of the OneState are under constant surveillance and the protagonist D-503 creates himself a private space kept from the Panopticon gaze through keeping a diary. He starts writing in his diary, praising the glory of technology and the Integral which is his invention for the sake of the state. When he starts to question his identity and individuality, his writing turns out to be confessional. Since in the OneState natural feelings and relationships are eliminated, his diary entries also illustrate how loneliness becomes a challenge for him. Through these entries, it is understood that even love is regulated with technology and is reduced to a sexual activity. Marriage is abolished and being together with only one person does also seem absurd. This is the way to suppress the emotions and feelings of people; however, this brings about despair which is the general mood of the protagonist. It should be noted that another way to regulate the relationship between men and women is the practice of eugenics. People are prevented from giving birth. The idea of controlling future generations in Plato’s *Republic* is seen through the Childrearing Plant in *We*. The system discards the natural needs of its people, thus manipulates them. The world behind the Green Wall symbolizes the nature and it is the place of untamed and natural feelings which need manipulating because culture is based on reason and logic. In the same way, manipulation of the literature aims to remove imagination from minds and to give it a new form suitable to the culture. D-503 states in Record 12 in his diary, “[W]e’ve tamed and saddled what used to be the wild nature of poetry” (66-67). As they tame poetry, they also tame humans by eliminating imagination and feelings.

When we observe the transition from *We* to *Brave New World*, we can claim that after the exposition of darkness by Zamyatin, Huxley demonstrates a world where there is neither imagination nor reason. People of the World State in *Brave New World* are conditioned in the way the state needs through technology. While in *We* reason is the main focus of the system besides technology, in *Brave New World* technology is abused to create a materialist society with artificial happiness. In the aftermath of the wars and appearance of technological advances, Huxley depicts a world in happiness with an escapist approach both to satirize the deterioration and to warn people. The World State bases its power on people who are

conditioned to be happy all the time. The only feeling people are allowed to experience is happiness. This sounds like a perfect utopian world; however, since the result is merely a systematic suppression of all the other feelings that follows is despair. People have all they need and they are conditioned to be pleased with their position in the state. The World State creates robot-like humans by eliminating imagination and emotions. Moreover, to eradicate identities, the state makes people get involved in communal activities as we see in *We*, as well and it is not something they can decide according to their own free will. In *Brave New World* the idea of Panopticism is performed through highly advanced technology. The state controls consciousness through hypnopaedic (sleep-teaching) process. In contrast to humanism of More's *Utopia*, people are used as tools that the state can either operate or switch off in an arbitrary fashion. They are like robots rather than human beings. As in Zamyatin's *We*, marriage is regarded as obscene and the meanings of words such as mother, family and home are reversed. Natural birth is also regarded obscene and there are institutions where the embryos are fertilized. The World State classifies people in five groups which are Alphas, Betas, Gammas, Deltas and Epsilons and arranges each class and formulates them so that they can create the same robots. Members of the same class look like each other in appearance and they wear the same colour clothes. In More's *Utopia*, as well, people wear the same sort of clothes and the clothes' sort only changes according to sex and marital status (55). However, the idea here is to avoid consumerism and maintain equality. The idea of uniformity in More's *Utopia* is altered as other utopian ideals. In a similar fashion with *We*, the desperate mood is introduced to the readers by the protagonist Bernard. Bernard is in need of having humane feelings. Whereas loneliness is seen unreasonable in the World State, he would like to stay lonely and enjoy his loneliness. Because of his desire for loneliness and for his identity, he wonders about the Savage Reservation. The Savage Reservation is a symbolic place in terms of the discussion of nature in a dystopian world. In contrast to the restricted and conditioned culture of the World State, the Savage Reservation stands for the primitive side of human beings which cannot be dehumanized by the culture. However, the World State can control by annihilating the old literature works and language. By eradication of literature, the state restricts thoughts and imagination and by distortion of the language which connects us to the past, the World State starts a new era when people are employed as constituents of a big machine.

After having looked at *We* and *Brave New World*, in *Nineteen Eighty-Four*, we witness a darker world compared to *We* and *Brave New World*. Orwell makes a cautionary warning

against a totalitarian dictatorship by presenting a world where fear and hatred are dominant. Whereas in *Brave New World* there is an escapist approach, *Nineteen Eighty-Four* portrays a confrontation between the protagonist and the totalitarian state which ends in the defeat of the protagonist. Different from *We* and *Brave New World*, in *Nineteen Eighty-Four* the main concern of the state is to create fear and hatred to maintain the power of the state. However, the struggle of the state is not to have power over things but over men (305). To maintain an ideal order, the state destroys everything good and natural. To illustrate, marriage is depicted in a reversed way. In contrast to *We* and *Brave New World*, marriage is allowed and being together with more than one person is forbidden. At this point, the approach to marriage is similar to More's *Utopia*. However, marriage which is supposed to mean unity according to utopian idea is presented as a unit which people do not have a bond between each other in *Nineteen Eighty-Four*. Besides, children are educated to spy on their parents. So even in a family unit people are alienated from each other. Plato's idea of eugenics is employed as a tool for the control of the state. The state allows people to have children only as a duty to the state. In addition to this, children are educated to obey the system. Similar to *We* and *Brave New World*, in *Nineteen Eighty-Four* the people of Oceania are not allowed to stay alone and they have to attend the activities and meetings held by the state. These meetings are carried out to arouse people's hatred. Besides destroying good feelings, the state also has control over people through technology. Telescreens and hidden microphones are Panopticon tools to watch people all the time. In *We* and *Brave New World*, we see that people are provided their needs. They are healthy and good-looking and this is the aim of the state to create them a world in an order. In *Nineteen Eighty-Four*, people of the Oceania lack their needs or they get what they need very limited. By this way the state makes people dependent on its power. In a similar fashion with *We* and *Brave New World*, despair is introduced by the protagonist Smith. Similar to D-503 in *We*, Smith keeps a diary to create a private and secret place for him. In *We* and *Nineteen Eighty-Four*, protagonists can use the language freely only by means of keeping a diary which means freedom of speech is reduced to a confessional private act of writing. Both for D-503 and Winston Smith, writing is a means of maintaining their existence. Writing has a therapeutic effect for Smith and it gives him the empowerment to rebel against the system. For instance, through writing he can realize his wish to have an identity and freedom in the "locked loneliness" (21). Accordingly, in *Brave New World*, the protagonist can realize imagination and emotions only by an act of reading rather than being able to speak. So in *Brave New World*, reading Shakespeare is represented as a symbol for the protagonist's desire of freedom and individuality. In a similar fashion, Smith's dreams about

Golden Country which stands for nature are also very symbolic of his need for imagination and emotions. As the language is restricted and suppressed, imagination is suppressed, too. Limitation of language presents a cautionary warning against a darker world which progresses negatively. It is a warning for people to protect their language. Nature does not exist in Oceania because the state suppresses feelings and regulates emotions. Moreover, by limiting the language, perception and thoughts are also restrained. Through limitation of language and change of old world works, the state destroys past and tradition. A new future is designed by eradication of history and language.

In conclusion, we are introduced to the three different ways of manipulation of power in the worlds under the gaze of the Benefactor, Ford and Big Brother in dystopias *We*, *Brave New World* and *Nineteen Eighty-Four*, respectively. In these three works, the aim of these governing bodies is the same: To have power over men. Whereas in *We* abusing of power is seen by naming people with numbers and alienating them in this way, in *Brave New World* it is seen through creating humans who do not have the ability to think. In *Nineteen Eighty-Four*, power is employed through imposing hate and fear on people so that they will not attempt to question their identity. Through annihilating imagination and feelings, the totalitarian state destroys consciousness. From *We* to *Nineteen Eighty-Four*, we witness the gradual deterioration of humanity. In *We*, Zamyatin presents his dystopia in an expository way while in *Nineteen Eighty-Four*, Orwell demonstrates a grim picture of the future in a cautionary way. Alldritt mentions the destruction of humanity in Orwell's dystopian world as following:

Nineteen Eighty-Four is a novel which assumes and analyses consciousness as reality, and a work of art which offers us not a readily decipherable message but the very sensations of a man struggling to resist the dehumanising effect of the world around him and to attain that fuller state of being which he senses only within himself (162).

Starting with utopian ideals to create an ideal order, the states bring about the collapse of mental skills thus humanity. There is a progress towards a darker vision of the future with restricted imagination and language.

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