Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

FROM IGNORANCE TO EXPERIENCE: EPISTEMOLOGY AND POWER IN KATHARINE BURDEKIN'S *SWASTIKA NIGHT,* ANTHONY BURGESS'S *THE WANTING SEED* AND P. D. JAMES'S *THE CHILDREN OF MEN*

Emrah ATASOY

Ph.D. Dissertation

Ankara, 2019

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KABUL VE ONAY

Emrah ATASOY tarafından hazırlanan "From Ignorance to Experience: Epistemology and Power in Katharine Burdekin's *Swastika Night*, Anthony Burgess's *The Wanting Seed* and P. D. James's *The Children of Men*" başlıklı bu çalışma, 1 Kasım 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora Tezi olarak kabul edilmiştir.

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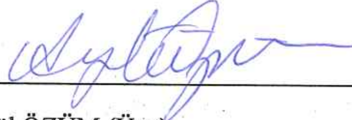

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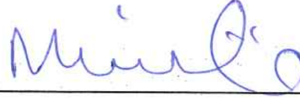

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ABSTRACT

ATASOY, Emrah. "From Ignorance to Experience: Epistemology and Power in Katharine Burdekin's *Swastika Night,* Anthony Burgess's *The Wanting Seed* and P. D. James's *The Children of Men*." Ph.D. Dissertation, Ankara, 2019.

This dissertation deals with three critical dystopias from twentieth-century English literature, namely Katharine Burdekin's *Swastika Night* (1937)*,* Anthony Burgess's *The Wanting Seed* (1962), and P. D. James's *The Children of Men* (1992) focusing on the transition from innocence and ignorance to experience and knowledge. Truth and knowledge presented by the authoritarian regimes in these critical dystopias are fictional constructs. These regimes determine what knowledge is to be communicated to citizens or not, and how it is conveyed to the whole society. The majority of the citizens enjoy an apparent satisfaction with the leadership, which manipulates what is allowed to be known. In this regard, ignorance is regarded as bliss. However, for individual characters in these texts who gain a different awareness, shallow contentment is disrupted with a partial view of what truths have been kept from them. Knowing leads to rebellion and resistance by these protagonists. The plots of these critical dystopias consist in each character's journey from a land of ignorance to experience.

The initial naive innocence of the protagonists is shattered through various geographical, psychological and symbolic transformative journeys in these texts. This transition from innocence to experience turns the protagonists into outcasts as they are pushed into a clash with the ruling body. The protagonists undergo physical and psychological punishment, and are denied a space for individual freedom. However, the exile of these protagonists cannot prevent them from revealing the truth about the regime that finds itself unable to exterminate these rebels. Their survival attests to the partial failure of these totalitarian regimes. Furthermore, the open-ended structure of each critical dystopia reinforces the hope of the utopian impulse and of revisionary epistemology that might lead to a more just society.

Keywords

Swastika Night, *The Wanting Seed*, *The Children of Men*, critical dystopia, epistemological warfare, transformative journey, utopian enclave

ÖZET

ATASOY, Emrah. "Katharine Burdekin'in *Swastika Night*, Anthony Burgess'in *The Wanting Seed* ve P. D. James'in *The Children of Men* Eserlerinde Cehaletten Tecrübeye: Epistemoloji ve İktidar." Doktora Tezi, Ankara, 2019.

Bu çalışmada, *Swastika Night* (Katharine Burdekin, 1937), *The Wanting Seed* (Anthony Burgess, 1962) ve *The Children of Men* (P. D. James, 1992) başlıklı üç ümitvar distopya ele alınmaktadır. Çalışmada, distopik kurguda masumiyet ile cehaletten tecrübe ve bilgiye geçiş süreci üzerinde durulmuştur. Bu romanlarda otoriter rejimlerce topluma doğru bilgi olarak aktarılan gerçek, aslında bir kurgudur. Hangi bilginin topluma nasıl aktarılacağını ve yansıtılacağını bu kurgusal yönetimler belirlemektedir. Vatandaşların çoğu, bilginin sınırlarını manipüle eden liderlikle mutlu görünmektedir. Bu anlamda cehalet, mutluluk olarak görülmektedir. Ancak, bu eserlerde, ne tür gerçeklerin saklandığını kısmen de olsa anlayabilen farklı bilinç seviyesine ulaşmış karakterler için görünürdeki hoşnutluk durumu bozulmaktadır. Bilmek, bu anlamda ana karakterlerde direnmeye ve isyana neden olmaktadır. Seçilen bu ümitvar distopyaların olay örgüleri, her bir karakterin cehalet ülkesinden tecrübe ülkesine uzanan yolculuğundan oluşmaktadır.

Ana karakterlerin baştaki bihaber masumiyetleri, çeşitli coğrafi, psikolojik ve simgesel dönüştürücü seyahatlar sonrasında sarsılmaktadır. İncelenen eserlerde masumiyetten tecrübeye geçiş, yöneten güçle ters düştükleri için bu ana karakterlerin toplum dışına itilmelerine neden olmaktadır. Ana karakterler, daha sonra fiziksel ve psikolojik cezaya maruz kalarak bireysel özgürlüklerini gerçekleştirebilecekleri alandan mahrum bırakılmaktadırlar. Bu karakterler toplumdan bir anlamda dışlanmış olsalar da, yine de isyankâr karakterleri tamamıyla yok etmede başarısız olan yönetimin gizli kalmış gerçeklerini ortaya çıkarmaktan geri kalmazlar. Onların yaşamlarını sürdürmesi, bu totaliter rejimlerin kısmi de olsa başarısız olduğunu göstermektedir. Ayrıca, seçilen her bir ümitvar distopyanın açık uçlu yapısı, ütopik bir ortama yönelme olasılığını güçlendirmektedir. Bu da daha adil bir toplum düzeni oluşturulmasını mümkün kılabilecek yenileyici nitelikteki bir epistemoloji umudunu artırmaktadır.

Anahtar Sözcükler

Swastika Night, *The Wanting Seed*, *The Children of Men*, ümitvar distopya, epistemolojik savaş, dönüştüren yolculuk, ütopik anklav

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INTRODUCTION

> A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realization of Utopias. (Wilde 247)

The utopian narrative loses its popularity at the beginning of the twentieth century. E-utopia or positive utopia, which is described as "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably better than the society in which the reader lived" is substituted by the dystopian narrative due to the social, political, historical and cultural events in the course of the century (Sargent, "The Three Faces" 9). The First and Second World Wars, the rise of various fascist and totalitarian regimes from Spain to Germany to the Soviet Union, join with social movements and technology to bring about a general shift from optimistic, positive utopian politics to critical dystopian thinking. The failure of utopian politics could not but sour public notions of utopian ideals, as one regime after another turned Europe into a hellish place, and deflated expectations of a more just or free world. Twentieth-century dystopian literature, therefore, challenges the feasibility of such utopian alternatives.

If utopia "expresses and explores what is desired," as the utopian scholar Ruth Levitas articulates, real events seem to demonstrate that utopian desire is not to be realized in this century; literary responses begin to represent the failure of utopian ideals as cautionary tales against further hopes (191). This skepticism permeates literature, through literary dystopias that depict worse societies, and suggest a lack of hope for a utopian future. Because of their shortcomings, literary utopias have been approached from a critical standpoint in the literature of the twentieth century. New representations "cast a haunting shadow over the idyllic landscape of utopia," and present an anti-utopian landscape (Bammer 19). Hence, the dystopian genre subsequently becomes more prevalent than the utopian genre, although people do not give up dreaming about better worlds and societies. In order to better understand the dystopian genre and its

gradual development, it is necessary to briefly point out the main features of the utopian genre, which later gives rise to the dystopian genre. This brief literary and historical background of utopia and dystopia is instrumental in clarifying and reinforcing the arguments proposed by this dissertation through the analysis of the three primary texts.

The word *utopia* stands for no place (emphasis added). In Greek, *ou* means "not," and *topos* means "place." Thomas More (1478 - 1535) is credited with the start of the Western tradition of utopia through his famous book, *Utopia* (1516), in which he discusses the political, social and cultural structure of an imaginary nation on the island of Utopia. On Utopia, More deals with tolerance of religious beliefs, equality, land ownership, democracy, environmental concerns, and hierarchical family structure. In this fictional work, More, who is heavily influenced by Plato and his work, *The Republic* (c. 380 BC), creates a purportedly ideal society with an ideal order. It is depicted as better than the actual society, which is stated as follows: "Utopus, that conquered it [. . .] brought the rude and uncivilized inhabitants into such a good government, and to that measure of politeness, that they now far excel all the rest of mankind" (51).

An interest in exploring different alternatives for the future and a belief in the betterment of humanity give birth to numerous different literary texts under the influence of More's *Utopia*. Each text has some traces of the period in which it is created. This contextual influence plays a significant role in the analysis of certain texts, which the Dutch scholar of future studies, Frederik Lodewijk Polak expresses as follows: "[T]he most interesting problem is . . . the question of how various hierarchies of goals come to be established, and why certain means to chosen ends are valued in one historical period, and different means are valued in another" (18). Such an approach to understanding the formation of a hierarchical structure in a specific context accordingly helps reveal the logic behind the alternative scenarios represented.

These narratives have potentially transformative power, which Polak explains as follows: "There are three possible roles in which the utopia influences the course of history: as buffer for the future, as a driving force toward the future, and as a trigger of social progress" (179). The literary texts that present such transformative utopian

visions tend to have certain common features such as the portrayal of ideal state, optimism, an allegedly better-life, and dream-like worlds, in which citizens can lead their lives free from war and misery. These utopian visions bring forward questions as to "how to build an ideal harmonious world; how to reconcile the needs of the individual with the needs of the collective; how to balance science and technology with nature and environment" (Huckle 135). In time, however, such utopian ideals fail to live up to expectations.

As these utopian visions fail, dystopia becomes significant. The English philosopher and economist John Stuart Mill (1806 - 1873) is commonly credited with the origin of the word through a speech he delivered in the British House of Commons in order to criticize the government's land policy in Ireland in 1868. In his speech, he says: "It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or caco-topians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable" (qtd. in Trahair 110). However, etymologically, Henry Lewis Younge used dystopia as a term for the first time in 1747. Regarding the first use of the word, the eminent scholar Prof. Lyman Tower Sargent in one of the e-mails states the following:

> Mill did not coin dystopia. Here is the history of the word as we now know it. Deirdre Ni Chuanacháin has noted a 1747 use by Henry Lewis Younge in his *Utopia or Apollo's Golden Days* (Dublin: Ptd. by George Faulkner) spelled as "dustopia" and used as a clear negative contrast to utopia on pages 4, 6, and 21. The poem was reprinted in *The Gentleman's Magazine and Historical Chronicle* 18 (September 1748): 399-402 with the word spelled "Dystopia" on pages 400 and 401 and with a footnote on 400 defining the word as "an unhappy country". On the contrast between the two versions, see V[esselin] M. Budakov, "*Dystopia*: An Earlier Eighteenth-Century Use." *Notes and Queries* 57.1 (March 2010): 86-88. Before this discovery, the earliest usage appeared to be in 1782. See Patricia Köster, "*Dystopia*: An Eighteenth Century Appearance." *Notes & Queries* 228 (ns 30.1) (February 1983): 65-66 where she says that the first use was in by B[aptist] N[oel] Turner (1739-1826) as dys-topia [first three letters in Greek] in "Letter VIII. On his Disquisition respecting 'Religious Establishments'" of his *Candid Suggestions in Eight Letters to Soame Jenyns, Esq., on the respective Subjects of his Disquisitions, Lately Published, With some remarks on the answerer of his Seventh Disquisition, Respecting the Principles of Mr. Locke* (London: Ptd. W. Harrod, 1782), 161-94 with dys-topia on page 170 [Turner was commenting on Soames Jenys (1704-87), *Disquisitions on Several Subjects*. London: Ptd. for J.

> Dodsley, 1782]; John Stuart Mill used “dys-topian” in the House of Commons with *Hansard* 12 March 1868, page 1517, column 1. (Sargent[1])

In addition to its common usage, the term has been influential and significant in various disciplines like philosophy, politics, and literature. The dystopian narrative flourished in the twentieth century as authors came up with more bleak and pessimistic visions.

Tom Moylan, one of the significant utopian scholars, explains the predominance of this narrative in this century as follows: “A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, [and] debt . . . provided more than enough fertile ground for this fictive underside of the utopian imagination” (*Scraps* xi). Katharine Burdekin’s *Swastika Night* (1937), Anthony Burgess’s *The Wanting Seed* (1962), and P. D. James’s *The Children of Men* (1992), which were shaped by the socio-political events of the twentieth century, highlight many of these aforementioned aspects as the primary texts for this dissertation. These texts are particularly selected as exemplary of dystopian literature because they deal with numerous dystopian themes such as oppression, violence, sexuality, history, population, hope, and the motif of journey. This dissertation will accordingly discuss the crucial role of power and its relation to resistance as well as the vulnerability of the individual in twentieth-century dystopian fiction through a critical insight into these works from the three different decades of the century. It will also discuss how knowledge as truth is fabricated by the dominant hegemonic power and is re-presented to the citizens to shape a manipulated mind-set and to establish a society of total surveillance. These works have open-endings, which may allow for the survival of the utopian impulse and the potential for revisionary epistemology, ergo the argument of the dissertation.

Moreover, as they have not been extensively analyzed or studied when compared with more canonical works, such an analysis will contribute to the field of utopian studies. The common denominators and various aspects of dystopian narratives will be now briefly enumerated as basic background information to reinforce the argumentation and to illustrate the main points of the three primary texts. These aspects include fictional societies, real and unreal settings, juxtaposed, and imaginary political, social, economic,

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[1] Lyman Tower Sargent, citing Deirdre Ni Chuanachain, “Re: dystopia.” 23 January 2016. E-mail.

religious and cultural systems. Fictional regulatory practices tend to be totalitarian and repressive in order to maintain absolute power. To this end, they restrict freedom of expression and make use of rigid social classification to develop policies, such as different versions of eugenic programs. They are all masters of provoking fear, and skilled at the act of propaganda.

Generally speaking, the plots of dystopian narratives have a structure that dictates the fate of the protagonist, the practice of power, the function of the system, and representation of hope. Moylan characterizes the development of the dystopian plot around an isolated protagonist whose awareness of the functioning of the system gradually grows, while each dystopian narrative may differ in its representation of the protagonist's fate. This gradual growth in a literary dystopia can be evocative of the *Bildungsroman*, or the novel of formation, which portrays "the conflict of generations, provinciality, the larger society, self-education, alienation" (Buckley qtd. in Boes 231, emphasis added). Some dystopian narratives, Moylan argues, reflect the defeat of the protagonist by the dominant system with resignation, whereas others focus on his or her struggle against the totalizing body. Moylan further argues that "the singular misfit finds allies and not only learns the 'truth' of the system" but he also "enters collectively into outright opposition . . . Or the outcome may lead to the organization of a resistant enclave, a liberated zone, that sticks in the craw of the hegemonic system; or it may even result in a political movement that threatens to transform the entire order" (*Scraps* xiii).

In dystopian narratives, certain binary oppositions play a significant role in illustrating the manipulation of truth, a transition from ignorance to experience and the possibility of utopian hope. These are oppositional awareness and non-awareness, innocence and experience, ignorance and knowledge, satisfaction and dissatisfaction, acquiescence and dissent, passivism and activism, collectivism and individualism, oppression and freedom, tolerance and bigotry, and the individual and the omnipotent state. Through exposing these binaries, literary dystopias reveal the constructed nature of truth and of the implanted ideology, which leads people to "have a false representation of the social reality to which they belong (the distortion produced . . . by the same reality)" (Zizek 27). The protagonist's gradual process of raising his or her awareness is especially

important in demonstrating how the system operates. The nature of totalitarianism is not suitable for individuals who desire to expose the hegemonic repressive power structure. Awareness is not tolerated by the system as the dystopian state aspires to "discourage the development of any kind of mature, adult awareness . . . of any form of consciousness sophisticated enough to perceive and articulate the society's limitations" (Ferns 114).

Innocence in a dystopian narrative may bring ignorance, non-awareness, acquiescence, and passivism, whereas experience may lead to knowledge, awareness, dissent, rebellion, and activism. Experience, on the one hand, may become the source of the protagonist's physical and psychological suffering, about which Erika Gottlieb contends as follows: "The protagonist's experience and fate is tragic in the sense that it deals with irrevocable loss on the personal level: s/he loses his position, his beloved, his freedom, and . . . his private, individual identity" (13). On the other hand, it helps reveal the operation of the totalitarian regime. This ultimate revelation promotes hope, gives the possibility of revised knowledge, and of a formation of a new social order in critical dystopias, which "prefigure a horizon of hope" (Fortunati 35).

It is significant to briefly explain what critical dystopia stands for since it plays a crucial role as a term throughout this dissertation. The term, critical dystopia can be used to clarify the new literary paradigm shift in dystopian illustrations and to spotlight the hopeful utopian enclave in the twentieth-century literary dystopian representations. Lyman Tower Sargent explains critical dystopia as follows:

> A non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as worse than contemporary society but that normally includes at least one eutopian enclave or holds out hope that the dystopia can be overcome and be replaced with a eutopia. ("US Eutopias" 222)

Raffaella Baccolini, a significant utopian scholar from the University of Bologna, similarly points to the existence of the utopian enclave in critical dystopias, which challenge the established order in order to present an alternative solution to the existing problems.

Deconstructing the ingrained socio-political norms in dystopian narrative is an element of the contumacious transformative journeys of the protagonist and leads to epistemological warfare[2] between the defiant protagonist and the governing body. In this sense, critical dystopia "opens a space of contestation and opposition for those groups (women and other 'eccentric' subjects whose subject position hegemonic discourse does not contemplate) for whom subjectivity has yet to be attained" (Baccolini, "Gender and Genre" 18). Critical dystopias, which include certain tools such as "empowerment, resistance, utopian imagination, and awareness" through their "permeable borders, questioning of generic conventions, and resistance to closure" stand out as one of the "preferred sites of resistance" (Baccolini, "Gender and Genre," 30).

Although critical dystopia is generally used to refer to literary dystopias of the 1980s and 1990s, some scholars like Baccolini seek to trace the utopian enclave in the earlier literary dystopias of twentieth century. This term provides an insight into the hopeful element within the text itself as compared to the classical dystopias, which do not work towards transforming the social order. Baccolini and Moylan comment on this aspect as follows: "[D]ystopias maintain utopian hope *outside* their pages, if at all . . . the new critical dystopias allow both readers and protagonists to hope by resisting closure: the ambiguous, open endings of these novels maintain the utopian impulse *within* the work" (*Dark Horizons*, 7).

It is this possibility of utopian hope within the text that plays a significant role throughout the transformative journeys of the selected works. Thus, critical dystopia does not function only as a warning, a cautionary tale, but it takes an active part in the possibility of radical transformation. As critical texts, these literary works defy "hegemonic and oppositional orthodoxies" and "begin to find ways to transform it that go beyond the limitations of both the radical micropolitics and the compromised centrist

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[2] This term, epistemological warfare / or epistemic warfare is used in order to indicate dissent and strife between the political power and the recalcitrant protagonist as a result of the regime's constant attempt to fashion and to construct the mainstream discourse. Warfare here stands for the "struggle between competing entities . . . conflict" ("Warfare" 1409). Epistemological means the "theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion" ("Epistemological").

'solutions' of the 1990s" (Moylan, *Scraps* 190). Through this confrontational resistance, these critical projections "help to develop the critical capacity of people to know, challenge, and change those aspects of it that deny or inhibit the further emancipation of humanity" (Moylan, *Scraps* 199). In this dissertation, critical dystopia as a term is applied to the three selected primary works due to these implications of the utopian enclave in the projected dystopian orders.

Dystopian narrative enables satire, criticism, and critical judgment through its thematic and structural nature as a warning to the society because of the confrontational resistance and epistemic warfare. Baccolini and Moylan argue that "the dystopian imagination has served as a prophetic vehicle, the canary in a cage, for writers with an ethical and political concern for warning us of terrible sociopolitical tendencies" (*Dark Horizons* 1-2). In a similar light, Judith A. Little draws attention to its cautionary feature as follows: "Writers of utopian and dystopian fiction call for social and political action: in utopias, by describing a world in which we want to live, and in dystopias, by warning us of the consequences of current social and political trends" (14).

Dystopias thus demonstrate the possible consequences of would-be totalitarian governments by presenting a critique of the society. These enable the judgment of society from a comparative perspective, and thereby allow for the correction of societal flaws. Dystopian fiction in this sense represents a correlation between the real world and the fictional one. These cautionary texts offer an insight into the reality of the real world, the twentieth century society, as they are almost always derived from the real societies in which they are produced. The prospective catastrophic disasters and the potential cruelties and despotism practiced by the monolithic, authoritarian regimes are foreshadowed by some exemplary speculative texts. Furthermore, this narrative is also significant in demonstrating the citizens' possible fetishistic adherence to subjugation, submission and herd mentality. To this end, dystopian narratives shed light on different aspects of the actual world through the remote, future world, and thus make critical interpretation possible.

These representations recount the relatively miserable circumstances that characters, and especially the protagonists, go through with their narrative structures, settings, and

contents. Totalitarian[3] regimes inspired by real-life examples of totalitarianism are depicted as exercising absolute authority over the entire society. This was the historical objective of Benito Mussolini (1883-1945), the Italian politician from the National Fascist Party in Italy, whose political system was totalitarian. Guinevere Liberty Nell explains Mussolini's system as follows: "He characterized the goal of his system as 'All within the state, none outside the state, none against the state.' The all-encompassing nature of the state was a positive (or utopian) attribute for Mussolini" (xv).

As the authority, the regime keeps its power by placing obstacles before the personal and intellectual development of its citizens. Their very existence is the source of inevitable conflict with rebellious citizens. Such a regime manipulates social life on different planes through the control of eugenics, propaganda, secret organizations, oppression, sexuality, gender roles, family, education, religion, history, and memory, which are components of totalitarian regimes. In this light, these elements will be enumerated and explained in detail to indicate their significance in dystopian fiction. Subsequently, how they are projected in the three primary texts will be analyzed to reinforce the argument of the dissertation.

One tool of the totalitarian regime is social engineering. The Nazis, for instance, practiced eugenics and conducted numerous experiments in order to employ manipulative social engineering. The Victorian scientist, Sir Francis Galton coined eugenics as a term in 1883. Galton defines eugenics as:

> . . . the science of improving stock, which is by no means confined to questions of judicious mating, but which, especially in the case of man, takes cognisance of all influences that tend in however remote a degree to give to the more suitable races or strains of blood a better chance of prevailing speedily over the less suitable than they otherwise would have had. (25)

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[3] This term, totalitarian "stems originally from the Italian opposition to Mussolini's brand of fascism (Giovanni Amendola, 1923) and criticises with a negative connotation his unlimited claim to power" and is closely connected with dictatorship, authoritarianism, and despotism (Besier and Stoklosa 18). Giovanni Amendola coined the term "'totalitario' to describe the true nature of the 'winner-take-all' electoral system" (Bongiovanni and Rugman 5). Lelio Basso coined "the noun 'totalitarismo,' synonym of the dictatorial manner of whoever, once having monopolized military power, scoops up all remaining power to transform it into a tool to be used by a single party that proclaimed itself interpreter of the unanimous will" (Bongiovanni and Rugman 6). Totalitarian systems such as Mussolinism, Nazism, and Stalinism are especially prevalent in the twentieth century.

Eugenics became increasingly associated with totalitarianism, elitism, extremism and manipulative selective breeding in time, especially due to the Nazi policy on eugenics, which implemented a strict policy of selective breeding with a special focus on racial purity, superiority and racial exclusion of inferior groups and/or races. Some extremist political bodies, which could not solve the social problems, resorted to eugenics. Eugenics, which "formulated a comprehensive and rationalized program of social engineering," was considered to provide "rationales for intervention across the political spectrum" (Gerodetti 63).

To this purpose, in the Nazi Germany, "[d]uring the nearly six years preceding the outbreak of World War II, about 320,000 persons (nearly .5 percent of the population) were sterilized" (Bock 413). These practices lead to a world "characterized by . . . the distrust of legitimizing grand narratives" (qtd. in Llobera 1). The way these systems are regulated is oppressive under the pretext of creating an ideal society. These regimes do not promote a plurality of voices and ideas, as the State has omnipotent authority. Such regimes exercise "repressive police . . . to keep people ignorant" (Shlapentokh 18).

Citizens who violate the rules of the system are charged with treachery, treason and disloyalty. Philosopher Hannah Arendt argues that totalitarian systems demand "total, unrestricted, unconditional, and unalterable loyalty of the individual member" (323). A strong bond between the state, the charismatic leader, and the citizens is expected, affirming the sense that citizens completely belong to the state. In this process, the charisma of the leader is "bolstered and supplemented . . . by a long, preparatory process of manipulation in which opponents are terrorized and silenced …unanimity is simulated by a combination of terror, intrigue and showmanship" (Schapiro 22).

In addition, the totalitarian state makes use of propaganda and secret police, with an aim to "seize the government administration" and "[to fill] all offices with party members, to achieve a complete amalgamation of state and party" (Arendt 419). Nepotism is frequently practiced by such organizations. Opposition ends in corporal and/or psychological punishment, or even death. Such an autocratic system exploits oppression and any other means to maintain absolute power. The individual is left without free will and is not given the opportunity to act in line with his or her decisions and desires.

Thus, the dystopian societies depicted become societies of surveillance. In his famous book, *Discipline and Punish* (1975), the French philosopher Michel Foucault explains the nature of a surveillance society through the Panopticon, a type of building, originally designed by Jeremy Bentham. He denotes that each individual is restrained in a cell, and can be observed by the supervisor, but he is not allowed to get into contact with the others due to the side walls. He cannot see, however, that someone else can see him.

Influenced by the Benthamite building, Foucault argues that "[o]ur society is one not of spectacle, but of surveillance . . . the circuits of communication are the supports of an accumulation and a centralization of knowledge … the individual is carefully fabricated in it according to a whole technique of forces and bodies" (*Discipline* 217). In these societies, citizens are to conform to the norms and obey them without question. This desired conformity is achieved through coercion, and manipulation (of discourse, language, family, sexuality, etc.). The objective is to create a herd mentality, and to reward obedience and submissiveness. To do otherwise is to invite invasive surveillance and violence in order to deter the citizens from defiance, as also pointed out by V. Chalupa as follows: "[I]t prevents the opponents of the regime from concentrating in some legal organization . . . and from transforming it into a power nucleus of resistance" (14).

The dystopian aspects of these fictional worlds are focused on the experiences of the protagonists. Through their experiences, the effects of the restrictive regime are divulged. The protagonist's yearning for a different future and his or her rebellion separate him or her from the rest of the citizens. His or her experiences, narrated by the narrator, dominate the text. Maria Varsam aptly draws attention to the crucial position of the protagonist and/as the narrator:

> [T]he narrator's perception is an important sign in the genre signaling and documenting the discrepancy between the world as he/she experiences it and the world he/she desires . . . Reality becomes a site of interpretation, and the reader is asked to partake in this interpretation in order to elicit the exact parameters of the warning conveyed in any given dystopian text. (205-206)

Hence, the narrator's portrayal of the protagonist's experiences discloses the organization of the dystopian government structures and the fate of the citizens within them.

The state's desire to manipulate society is expressed through additional means as it struggles to hold "monopoly control, not only over political, economic, social, and cultural behavior, but also over private life and personal thought, to produce total conformity of the whole society" (Curtis 7-8). Control of sexuality, like eugenics, in this sense exemplifies how the state is compelled to dictate the most intimate aspects of its citizens' lives. Projection of this control may vary in many literary utopias and dystopias; sex may be presented as emancipatory: it can manifest itself as freedom as in Aldous Huxley's novel, *Brave New World* (1932), in which citizens that are not allowed to form a heterosexual nuclear family, are granted the opportunity to have sex with any member of the society. Sexual freedom or sexual pleasure becomes another means of suppressing the citizens and forcing them to conform in Huxley's order.

Moreover, sexual activity may be completely banned and punished as observed in George Orwell's *Nineteen Eighty-Four* (1949), in which citizens are denied the right to have sexual intercourse. Secret sexual activity between the protagonist, Winston Smith and Julia is punished when discovered, which results in their rehabilitation and reformation to learn to love the Big Brother. The ultimate result is that those who go beyond the normative rules are punished accordingly. Gender roles are also critical as the dystopian state shapes the roles of men and women. In some representations, men are depicted as the usurpers of power, active agents holding enormous power, whereas in others, women are passive and submissive agents. Either way, the state dictates the terms.

The writer's sex may play a significant role in his or her approach to events in dystopian narrative. Thus, the portrayal of the female perspective and the representation of women as power members of the administration may be contingent upon the writer's sex. This situation accordingly provides alternative visions as to the division of gender roles and can facilitate a critique of the existing problematic condition, potentially "in response to the negative representation of women in patriarchal utopia" (Teslenko 164). Women

may be projected as active agents, and the traditional patriarchal social structure may be subverted. Such transgressive utopian thought is "multidirectional and prolific, elusive and difficult to contain. It is embedded in the text which it critiques" (Sargisson, *Contemporary* 230). On the other hand, the fact that women are given power may not guarantee that these female characters strive for the rights of women. Women rulers may practice as much violence as their male counterparts, and maintain the old patriarchal structures, turning them against men. Tatiana Teslenko explains this perspective as follows: "[P]atriarchal utopian writers did not attempt to go beyond the phallocratic paradigm," which led to depiction of "a utopian society with conventional gender stereotypes in place" (35).

In these narratives, female characters may be portrayed in such a degraded and misogynistic way that women become just like the puppets of the male characters or sexual objects for male pleasure. Little argues that these novels highlight "the harmful consequences of certain masculinist or feminist ideals . . . actual abominable treatment of women in the past and present: for example, institutionalized maiming, torture, rape, and execution for infidelity" (16). These literary texts, which reflect the female perspective to varying degrees, still have "oppositional and transformative dynamic functions" through their critical illustration (Sargisson, *Contemporary* 59)

Within a totalitarian framework, the concept of family falls in line with the normative rules as a means of social engineering, exemplified in representative texts such as *Brave New World*, *Nineteen Eighty-Four*, and Ray Bradbury's *Fahrenheit 451* (1953). It is regarded as "an instrument for enhancing the power of the totalitarian dictatorship . . . an element of population policy . . . [and] is fitted into the over-all planning of the regime's social and economic efforts" (Friedrich and Brzezinski 239). In the representations of the family, children might belong to the state and to their parents, be taken from their biological family at an early age, and be trained by the representatives of the regime. Hence, emotional attachment between a child and parent is disrupted. Likewise, citizens may not be allowed to marry as their primary responsibility is to the state.

Dystopian narratives, often inspired by true events, are “inescapably political” (Halpin 38). Subsequently, education, which is similarly organized and controlled by the system, becomes a means of political objective and social engineering. Education policies described in fictional portrayals of authoritarian regimes emphasize such values as love of the state, love of the charismatic leader (when there is one), conformity, the interests of the state, and self-sacrifice. They train citizens in military combat to protect the state; they tend to promote the hatred of books (as in *Brave New World* or Fahrenheit *451*), a disregard for nature, and the doomed fate of opposition. Citizens of all ages are trained and molded in relation to normative ethics to consolidate a social structure and a set of rules. This social regulation is a useful means for the manipulation of the society and the construction of truth. The citizens are expected to be satisfied with the knowledge given by the system, however, this indicates the relativity of truth and knowledge in these narratives, with knowledge being depicted as “always partial, and always inflected by . . . cognitive make up” (Surette ix).

Furthermore, the representation of religion is one of the characteristic features of dystopian fiction, which is illustrated in texts like Yevgeny Zamyatin’s *We* (1924), *Brave New World*, Orwell’s *Nineteen Eighty-Four* and *Animal Farm* (1954). Since religion “draws its sustenance from that which is most valued; its resources are humanity’s most priceless,” its depiction gains paramount significance in literary dystopias (Geoghegan 264). Tolerance of religion in a dystopian narrative depends on whether or not earlier tenets can be adapted to support an authoritarian regime – if not, the state invents its own, and creates new narratives about religion and religious figures. Worshipping the charismatic leader is a typical option. A new image of the leader is created through propaganda, advertisements, photographs, and public appearance in order to mislead citizens. This misleading image is crucial in forming a close bond between the citizens and their leader. As traditional religion is done away with, the state itself becomes the object of worship and fetishistic appreciation.

Finally, memory can become a key factor in the utopian or dystopian tendency, which Baccolini explains as follows: “[T]he link between memory, imagination, and identity . . . frequently recurs in much literature, including the utopian tradition . . . The past and the knowledge of it, then, become an aspect of memory that can be empowering”

("Finding Utopia" 169). The manipulation of the past, of memory, and of history contributes to the functioning of the authoritarian regime. Memory enables connection to the past. Memory, individual or collective, reminds people of the past and their histories, which makes it difficult to conform to unquestioned submission.

Accordingly, the system revises and distorts the historical facts and records in a new light that serves its interests as "[h]istory, its knowledge, and memory are . . . dangerous elements that can give the dystopian citizen a potential instrument of resistance" (Baccolini, "A Useful Knowledge" 115). The citizens are deprived of knowledge of their origins and are presented a distorted version of history in which truths are re-constructed. They are offered new historical data that does not reflect reality. The distorted truth plays a crucial role in social engineering and in shaping the collective mind, as exemplified in the three selected critical dystopias.

Resistance and transition to critical awareness as remarkable attributes of dystopian writing can become turning points for the course of events in dystopian fiction. When the restrictive side of the system unfolds, certain characters (mostly the protagonists) become aware of the shortcomings of the system, which reflects dystopia's function "to provide opposing voices that challenge utopian ideals, thus keeping those ideals fresh and viable and preventing them from degenerating into dogma" (Booker, *The Dystopian Impulse* 177). This awareness according to Dunja Mohr may be triggered by love for another character, who may steadily struggle to inform the character, presumably initially a strong supporter of the system, about the injustice of the system and to coax him or her into action in order to change it (34). Other agents triggering his or her awareness or shift from ignorance and innocence to knowledge and experience can be a friend, an unintentional incident, an organization, or a stranger. Subsequently, the external factor emerging in different ways can give rise to the protagonist's gradual rebellion against the dominant structure and his or her political and/or social awakening. This resistance may culminate in the incessant conflict between the omnipotent power and the protagonist.

In parallel with such a conflict, the resisting protagonist goes through geographical, psychological, and symbolic journeys in the course of these narratives. These journeys induce drastic changes in the protagonist since journey is a common motif in dystopian writing. It is prevalent that s/he becomes more aware of how the system functions, and of the society of total surveillance. S/he also finds out how truth given is constructed by the system, which leads to an uprising. This revolt against the omnipotent power may result in epistemological warfare, the consequence of which can bring about the possibility of a more veracious account of the principal elements of a culture. This dissertation will subsequently argue such a possibility and the probability of the utopian impulse through an overall discussion of the three selected critical dystopias, which "identify key themes, trends or issues in the present . . . interrogate the now and offer warnings and sometimes prophecies about the future" (Sargisson, "Dystopias" 40).

The protagonist is thus confronted with oppression exercised by the despotic powers, and is provided with no room for a possible change in the course of the action. When the protagonist desires to change, the system either punishes, exterminates him/her or s/he is ostracized from society. Regarding the fate of the protagonist, Mohr expresses that "the protagonist is left with three options: escaping to a colony outside of the system's reach, disappearance into an underground movement, or openly confronting the regime. The latter results in the protagonist's inevitable death, either by suicide or by execution" (34). Accordingly, the resistant protagonist is put under custody, and inflicted punishment by the system.

This punishment may be inflicted through concrete mediums, which function as mechanisms of social control and individual restraint. It can be observed in the main representative literary texts of dystopian fiction in the twentieth century in various forms. These works include punitive disciplinary measures, non-egalitarian impositions, constant surveillance, coercion, rehabilitation centers, imposed violence and corporal punishment for misfit, rebellious characters or potentially dangerous citizens. They are employed to maintain the order and to rehabilitate the misfits, especially the protagonist, who "feels or learns to feel out of place and at odds with the generally accepted norms and values of the dystopian society" so that the regime can reshape them (Baccolini, "Ursula" 38).

The outcomes of such punitive measures may vary from one system to another in that one system may have the goal to re-teach the normative values of the dystopian rule, whereas another regime may have the objective to destroy the misfit citizens immediately. If the totalizing body is *successful* enough, the protagonist may be healed, recovered and learns to appreciate the merits of the system (emphasis added). In this way, s/he is re-normalized and expected to have normative behaviors so that s/he will not pose any further threat to the omnipotent body. One of the most notable examples is Orwell's novel, *Nineteen Eighty-Four*, in which "[c]onstant surveillance enables the ruthless suppression of any perceived unorthodoxy by means of torture and forced-labor camps, occasional purges and show trials of the prominent, and, most commonly, secret executions (McGiveron 127).

This novel introduces the notorious torture chamber, Room 101 inside the Ministry of Love, referred to as follows in the novel: "Everyone knows it. The thing that is in Room 101 is the worst thing in the world" (*Nineteen Eighty-Four* 225). This corrective room is designed in order to re-mold the dissenting individuals who resist the omnipotent totalitarian regime of Oceania, which leads to their eventual acceptance and love of the authority figure, the Big Brother. Winston, who works for the Ministry of Truth, breaches the expected imposed code of normative conduct of Oceania through sexual activity with Julia, possession of a diary, and his revolutionary anti-regime ideas. Accordingly, he is taken to the Room 101, and is made to learn to love Big Brother under the influence of constant physical torture by O'Brien, one of the significant figures of the Inner Party, and confrontation with his biggest fear, rats.

Similarly, Bradbury introduces the Mechanical Hound as a mechanism of punishment in his novel, *Fahrenheit 451*, in which books are strictly banned and burned when found. The Hound is almost always suspicious of disobedient characters, who are in search of the undistorted form of truth and/or knowledge by reading books. It is described as "a fine bit of craftsmanship, a good rifle that can fetch its own target and guarantees the bull's eye every time" (*Fahrenheit 451* 39). The protagonist, Guy Montag grows gradually rebellious against the system under the strong influence of the female agent, Clarisse McCellan and his increasing interest in the books. He becomes the primary target of the mechanical Hound thereof. Montag manages to escape and joins the

isolated Book People, who learn books by heart. In Bradbury's illustration, the ultimate solution to rebellion is the death of the defiant character, or total isolation of the character, when the system fails to destroy the misfit via the mechanical Hound.

One of the other significant writers of literary dystopias, Anthony Burgess introduces another punitive or corrective mechanism is his novel, *A Clockwork Orange* (1962), in which he acquaints the reader with the fictional Ludovico Technique. Through this technique of aversion therapy, the problematic protagonist, Alex DeLarge is rehabilitated and in a way reformed in the eye of the political authority. He starts associating violence, extreme improper sexual activity and Beethoven's Fifth symphony with feelings of nausea and abhorrence due to his conditioned state of mind: "Each man kills the thing he loves, as the poet-prisoner said. Here's the punishment element, perhaps. The Governor ought to be pleased" (*A Clockwork Orange* 128). Its initial objective is to estrange Alex from violence and inappropriate sexual activity like rape, but this behavioral modification turns out to be dehumanizing. The system strives to alter human behavior through behavioral modification system of the Ludovico Technique as a precautionary measure in order to re-form the troublesome citizen, Alex, but such a treatment engenders imposed dystopian outcomes for the individual.

Furthermore, the motif of the journey, especially the transformative journey, becomes instrumental in dystopian narratives considering the utopian scholar M. Keith Booker's definition of dystopia as "a general term encompassing any imaginative view of a society that is oriented toward highlighting in a critical way negative or problematic features of that society's vision of the ideal" (*The Dystopian Impulse* 22). The journey motif mirrors the constructed nature of the imposed episteme or confrontation with the projected truth. This gradual revelation expedites epistemological warfare and engenders the possibility of the utopian impulse in dystopias, which expose "a critique of existing social conditions or political systems . . . through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions" (Booker, *Dystopian Literature* 3).

The protagonist's experiential journeys present a comprehensive depiction of these deficiencies of utopian ideals and aspirations, which lead to pessimistic representations

of dystopian worlds. They structure the portrayal of the protagonist's experiences and changes, which in turn divulge the oppressive nature of the system as the protagonist is "bound up in an inescapable web of power relations . . . systems of control and surveillance" (Darcy 109). All these journeys lead the protagonist to maturity and experience in the face of the oppressive state in a literary dystopia, the open-ended structure of which may allow "the utopian impulse [to be found] within the work" (Baccolini, "Gender and Genre" 18).

A theoretical framework helps buttress the argument of this dissertation, which ultimately works towards seeking out the possibility of the utopian impulse in the light of the protagonist's experiential journeys in twentieth-century dystopian fiction. Hence, critical secondary sources (the list can be expanded) such as Robert N. Proctor's concept of agnotology, the English scholar, Thomas Robert Malthus's understanding of population, the French philosopher, Michel Foucault's critical stance towards power, knowledge, discourse, subjugated and de-subjugated knowledge, genealogy, and surveillance society, the Polish sociologist, Zygmunt Bauman's stance on order and chaos, Herbert Marcuse's viewpoint about modern society, reason, and truth, and hope are instrumental in engagement with utopian hope in dystopian projections. Therefore, a brief insight into their theoretical critical perspectives is useful, as they relate to the concept of epistemological warfare.

To begin, the term "agnotology," as coined by Iain Boal in 1992, stands for the study of (cultural, collective, individual) ignorance as stated in the critical work on ignorance, *Agnotology: The Making and Unmaking of Ignorance* (2008) edited by Robert N. Proctor and Londa Schiebinger. In the book, Proctor draws particular attention to the making of ignorance instead of a specific emphasis placed on knowledge with references to positive and negative effects of ignorance. He explains the etymological background of the word ignorance as follows: "Ignorance in Greek has really two forms: *agnoia*, meaning 'want of perception or knowledge,' and *agnosia*, meaning a state of ignorance or not knowing, both from *gnosis* . . . meaning 'knowledge'" (27). His approach to ignorance is useful, as he makes an analogy between ignorance and knowledge, a kind of inseparable co-existence. He does not consider ignorance to be always negative despite its association with censorship, secrecy, faith, forgetfulness,

disinformation and apathy. On the contrary, he interprets it as an efficient step to the status of knowledge in a productive manner.

Thus, an emphasis is placed on the gradual transformation of ignorance to knowledge in his approach: "Ignorance is compared to innocence, or in the secular variant, knowledge in its infancy . . . Ignorance is seen as a resource, or at least a spur or challenge or prompt . . . We need ignorance to fuel our knowledge engines . . . ignorance proliferates" (Proctor 4-5). This viewpoint on ignorance as generative and reproductive is important, since Proctor refers to ignorance as "a kind of vacuum or hollow space into which knowledge is pulled" (Proctor 5). Influenced by this theoretical stance on ignorance, a correlation between dystopian narratives and agnotology in relation to knowledge, ignorance, power and the dystopian projection can be acknowledged.

There is a close connection between ignorance and utopian and/or dystopian government in that it is an influential means of accomplishing the allegedly utopian ideals presented even though it may not be possible on a holistic level. A regime with a utopian or dystopian tendency desires to arrange the society with certain cultural and ideological characteristics. To this end, rigid class stratification with a specific ruling class, similar to an oligarchical rule or an aristocratic rule, may be recounted, or the creation of a more seemingly equal society may also be attempted. Thus, the construction of an epistemic discourse by a specific class or group facilitates the desired arrangement of society. Ignorance in this sense plays an important role in implanting certain political and social ideologies to establish a society of absolute conformism, conditioning citizens to be happy, and thwarting possible resistance.

A society of ignorance may make it easier for the governing structures to maintain their absolute power structure and to construct a specific discourse on power, knowledge and truth in a manipulative manner, as there does not exist the high probability of insurrection on the part of the citizens. Such a submissive society is desired by "the quasi-omnipotence of a monolithic, totalitarian state demanding and normally exacting complete obedience from its citizens" (Claeys 109). However, is it possible to form a society of total ignorance? How can a regime avoid constructive and/or destructive defiance against its own existence? Can seemingly total ignorance spark a possible

quest and yearning for desubjugated knowledge and/as truth under the influence of certain external factors such as a lover, a coworker, or a disaster? Can such ignorance be productive and constructive on the part of some citizens? Is utopian hope possible in the aftermath of such a transformation from ignorance to knowledge? These questions about ignorance are very important in the critical analysis of the transition from ignorance and innocence to knowledge and experience in terms of the relationship between governmental epistemological discourse and individual interpretation of the mainstream discourse, which can be observed in the three primary texts.

Moreover, population and its control as a functional means of dystopian or allegedly utopian social engineering emerge as one of the significant features of dystopian narratives. Thus, the question, "What is the link between population and governance in the overpopulated societies of these dystopias, whether in the megalopolises or in the superpower blocs of the imagined world?" and its potential answer become important in comprehending the role of population in dystopian narrative (Domingo 730). In connection with the crucial role of population in dystopias, Malthus's book, *An Essay on the Principle of Population* (1798) draws attention to the perils of population growth, and how nature can deal with a growing population. Malthus argues that societies should check population growth because when it goes unchecked, nature eventually cannot provide adequate subsistence.

Unchecked population then leads to lowering the living standards of each man. There should be a balance between increase in population and subsistence provision since the "proper office of benevolence is to soften the partial evils" (Malthus 93). Malthus points out that nature and other forces take care of overpopulation through pestilence, wars, and natural disasters like famine and earthquakes:

> . . . the introduction or failure of certain manufactures, a greater or less prevalent spirit of agricultural enterprise, years of plenty, or years of scarcity, wars and pestilence, poor laws, the invention of processes for shortening labour without the proportional extension of the market for the commodity, and, particularly, the difference between the nominal and real price of labour, a circumstance which has perhaps more than any other contributed to conceal this oscillation from common view. (10)

Thus, an overpopulated society cannot provide sufficient means of subsistence as "the power of population is indefinitely greater than the power in the earth to produce subsistence for man" (Malthus 4). Malthus's critical evaluation of population growth and of nature's ability to provide enough subsistence is significant, especially in the analysis of the three selected primary texts, particularly in Burgess's *The Wanting Seed*, which mirrors an overpopulated society and James's *The Wanting Seed*, which illustrates an overpopulated society. A Malthusian stance on population growth has an impact on these texts, the repercussions of which can be observed in the depiction of "poverty as scarcity caused by the lack of control over population growth" (Domingo 739).

Dystopian narrative also touches on the close interrelation between discourse, power, and knowledge. Foucault's philosophical outlook on these concepts is influential, as literary dystopias are engaged with power relations. Foucault's notions of "subjugated knowledge" and "desubjugated knowledge" also help better discuss the problematic representation of the ideological discourse and imposition of the constructed knowledge. Foucault explains *subjugated knowledge* as "historical contents that have been buried or masked in functional coherences or formal systematizations," whose existence is revealed through the means of critical scholarship (*Society* 7, emphasis added). Subjugated knowledge, he states, stands for "a whole series of knowledges that have been disqualified as nonconceptual knowledges, as insufficiently elaborated knowledges, naive knowledges, hierarchically inferior knowleges, knowledges that are below the required level of erudition or scientificity" (*Society* 7). This illustration of knowledge, which conceals the truth, as subjugated in dystopian fiction gives rise to epistemological warfare, and can engender the utopian impulse in the aftermath of the recalcitrant protagonist's transformative journeys.

Foucault's concept of "genealogy," which represents "both a meticulous rediscovery of struggles and the blend of the raw memory of fights . . . scholarly erudition and local memories," is pivotal, as genealogies in his understanding are "about the insurrection of knowledges . . . against the centralizing power-effects that are bound up with the institutionalization . . . organized in a society such as ours" (*Society* 8-9). In this regard, considering Foucault's perspective, the questions, which relate to knowledge, become

central to the protagonist's struggle for a revisionary epistemology: what discourse do people adopt? What knowledge does one exclude? What is the source of one's perspective and knowledge? These questions asked by the protagonist spark the desire for the unmasked, desubjugated aspect of long-repressed knowledge and truth, which is "produced … by virtue of multiple forms of constraint" (Foucault, *Power* 131). Desubjugated knowledge, which has the potential to reflect the undistorted truth, then leads the protagonist to disbelief and skepticism in the course of his metaphorical journey to a new state of awareness and experience, which will be canvassed in the analysis of the three selected texts.

Power as one of the main characteristics of dystopian narratives has a close connection with truth, knowledge, and discourse from a Foucauldian approach. Discursive practices are especially influenced by the power relations since they are "not purely and simply modes of manufacture of discourse. They take shape in technical ensembles, in institutions, in behavioral schemes, in types of transmission and dissemination, in pedagogical forms that both impose and maintain them" (Foucault, *Ethics* 12). The governing body may construct and impose a specific type of ideological discourse in order to solidify its position. Foucault's attempt to question the type of power generating such a powerful discourse of knowledge reveals an indispensable coexistence of truth and power.

Foucault argues that various power relations circulate and create the social body, and these cannot be separated from discourses of truth (*Society* 24). He philosophizes on power as:

> -Power is not something that is acquired, seized, or shared … power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations.
>
> -Power comes from below; that is, there is no binary and all-encompassing opposition between rulers and ruled at the root of power relations, and serving as a general matrix.
>
> Power relations are both intentional and nonsubjective. (*History of Sexuality* 94)

Power functions effectively on the societal and collective levels by shaping the cumulative, shared knowledge and/as truth. Citizens need to be provided a type of

knowledge in order to maintain their lives. One may find himself or herself questioning the reliability of truth provided by the institutionalized structures in the aftermath of certain external factors such as an encounter with a beloved person or, stranger or a change in power relations within the societal order that challenges the dogmatic structure of the system.

People are born into a certain type of discourse on truth and power structure that draws attention to their reciprocal relationship. It is through this certain type of discourse and power that people maintain their lives, formulate their ideology, and die. Power functions circulating through society under the influence of a discourse of truth, which Foucault explains as follows: "Power is exercised through networks, and individuals do not simply circulate in these networks; they are in a position to both submit and exercise this power" (Foucault, *Society* 29). Such a discourse and power relationship make it possible to transform the real meaning of knowledge into a distorted shape. This then becomes the generally acknowledged truth in the collective mind of the society: "a discursive tactic, a deployment of knowledge and power which . . . is transferable and eventually becomes the law governing the formation of a knowledge and, at the same time, the general form of the political battle" (Foucault, *Society* 190). In line with his analytical and philosophical approach, the relationship of power, knowledge, and resistance in dystopian fiction will be expounded.

As power circulates, "forms knowledge, produces discourse," it also causes frustration, dissatisfaction, and unhappiness among some citizens, leading to a gradual realization of the nature of the system and ensuing resistance (Foucault, *Power* 120). As the state attempts to manipulate an ideological, political and social organization of life, this exercise of power also ends in resistance. In order to achieve its desired utopian order, the state makes use of power in such a way that an overall satisfaction is not possible and is precluded. The regime struggles to design its own utopia. For its diverse inhabitants, such an endeavor might turn into a dystopian world. This eventually causes resentment and grievance, probably owing to the image of the state as "a kind of political power that ignores individuals, looking only at the interests of the totality or . . . of a class or a group among the citizens" (Foucault, *Power* 332).

Individualization becomes important to the possibility of transformation in the aftermath of a revolt, as individuals are "constructed and changeable . . . the product and the victims of power" (Beer 119). Foucault draws attention to this mutual, co-existence of power and resistance as follows: "Wherever there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (*History of Sexuality* 95). Resistance is highly probable in multiple forms as either support or target, which relates to this dissertation's analysis of warfare of the discourses in the dystopian narratives of the three primary texts.

Hence, the multiplicity of resistance matters in relation to power: "resistances that are possible, necessary, improbable; others that are spontaneous, savage, solitary, concerted, rampant, or violent; still others that are quick to compromise, interested, or sacrificial" (Foucault, *History of Sexuality* 96). These resistances play a crucial role in the critique of the hierarchical social and political system, causing chasms in the society and the established order, which engenders controversy as to the nature of the regulating structure. Such resistances "travers[ing] social stratification and individual unities" enable the prospect of social transformation, and re-formation, re-shaping of individuals socially, politically, and intellectually (Foucault, *History of Sexuality* 96). Thus, power is active in fashioning the epistemic rhetoric, which regulates life on various levels in a manipulative manner in dystopian representations. As a result of such a premeditation, resistance emerges among some citizens, especially the protagonists in the literary speculative texts as power is "necessarily resisted because it is necessarily constraining . . . resisted not by a force external to it, but precisely at the point of its application" (May 114).

Likewise, the Polish sociologist, Zygmunt Bauman is an important figure in utopian studies as he conjectures about utopianism, and socialism. His stance on utopianism is closely connected with the relationship between knowledge, truth, and literary utopias and dystopias. He touches upon the necessity of utopias for possible historical and political changes, as utopias provide an alternative perspective to the present with their unique designs. An alternative viewpoint is made possible through alternative visions of utopias. Bauman states that a critical viewpoint is presented by "exposing the partiality

of current reality . . . [and] possible extrapolations of the present . . . by scanning the field of possible in which the real occupies merely a tiny plot" (*Socialism* 13-14).

Bauman's analytical approach to order, chaos, resistance, and modern consciousness facilitates comprehension of the relationship between truth and alternative societies, fictional or non-fictional. In his book, *Modernity and Ambivalence* (1991), Bauman highlights the crucial role of chaos in modern states, and its close connection with order. As utopian and/or dystopian portrayals strive to attain an allegedly ideal order, chaos is an indispensable aspect of such an endeavor. Resistance can be related to chaos within the restricting boundaries of the political system. The transgressive individuals struggle to push the limits of the system, which causes a cleavage, or confrontation in the face of the governing structure.

Resistance and chaos are an inseparable part of the modern state, in which order is in a state of a struggle. Bauman explains this situation as follows: "Order is continuously engaged in the war of survival. The other of order is not another order: chaos is its only alternative" (*Modernity* 7). Chaos is closely related with order in that chaos "reveals itself as a state of chaos by allowing events that the order must already have prohibited" (Bauman, *Wasted Lives* 31). His stance towards modern consciousness as cautionary reflects the skeptical viewpoint as to the nature of the political and social order. This relates to the individual's growing awareness of the utopian or dystopian tendencies: "[M]odern consciousness is the suspicion or awareness of the inconclusiveness of extant order . . . prompted . . . by the premonition of inadequacy . . . of the randomness of the world and contingency of identities that constitute it" (Bauman *Modernity* 9). This feature highly matters from the literary perspective in that it depicts how some (conscious) individuals rebel against the extant order as a result of their gradual awakening in dystopian narratives. This transition from innocence and ignorance to experience and knowledge becomes possible within the limits of the system or the fictional alternative societies under the strong influence of modern consciousness in the aftermath of the infeasibility and/or abuse of the utopian dreams and ideals in the course of the century.

Herbert Marcuse, member of the Frankfurt School of Critical Theory, also deliberates over utopianism and the utopian impulse. His works, *A Study on Authority* (1936), *Eros and Civilization: A Philosophical Inquiry into Freud* (1955), *One-Dimensional Man* (1964), and *An Essay on Liberation* (1969) are influential in the theoretical framework of utopian studies. Marcuse's insight into new forms of control and arrangement of society in his book *One-Dimensional Man* is significant. In this book, he criticizes modern society and its irrationality as the way society is organized prevents social and personal development of humans as well as posing the constant threat of war. He argues that advanced industrial civilization suppresses individuality, and puts great emphasis on mechanization in order to maintain its omnipotent power by "mobilizing, organizing, and exploiting the technical, scientific, and mechanical productivity available to industrial civilization" (*One-Dimensional Man* 3).

His discussion of the relationship between the advanced society and dissident citizens demonstrates the influence of diffusing power and knowledge. His claim that advanced industrial society suffocates the needs of citizens who ask for freedom from the repressive, restrictive practices is useful in highlighting the dystopian states' constant struggles to annihilate the divergent citizens. This closely relates to this dissertation's focus on epistemological warfare and transformative experiential journeys that work toward the possibility of the utopian impulse in twentieth century dystopian fiction.

Furthermore, Marcuse's views on reason, truth and reality clarify the political and social practices of the governing bodies with a dystopian tendency in order to create a manipulated reality and truth. He regards reason as "the subversive power, the 'power of negative' that establishes . . . the truth for men and things—that is, the conditions in which men and things become what they really are" (*One-Dimensional Man* 123). His analogy between reason and reality helps fathom the transcending attempts of certain individuals in these regulatory systems as reason enables people to come up with a critical viewpoint to reality, which provides some people (though not society as a whole) with a critical awareness, which Marcuse explains as follows:

> Under the reality principle, the human being develops the function of *reason*: it learns to "test" the reality, to distinguish between good and bad, true and false, useful and harmful. Man acquires the faculties of attention, memory, and judgment. He becomes a conscious, thinking *subject*, geared to a rationality which is imposed upon him from outside. (*Eros and Civilization* 13-14)

This interpretation of reason as a subversive power is represented in dystopian narratives when it comes to the organization of society and societal structures. It works on both governmental and individual levels. Individuals draw on their reason in order to grasp the operation of the system. This eventually results in a battle between the reason of the omnipotent state and the reason of the individual both trying to wield dominating power over each other. In the wake of this kind of epistemic warfare, the prospect of the enduring utopian impulse is uncertain.

The three literary critical dystopias as the primary sources of this dissertation, *Swastika Night, The Wanting Seed*, and *The Children of Men* represent the characteristics of the dystopian narrative outlined above. Burdekin's critical dystopia, *Swastika Night* projects a strictly hierarchical Nazi society that restricts citizens to a very narrow mind-set. It portrays construction of truth by Nazism, and of a new narrative about history, and leadership through psychological journeys and journeys through time. The clash between the totalizing regime and the two main characters, Hermann and Alfred, who gain a greater awareness of how the system operates, becomes a central issue. The novel gives a clear picture of the atmosphere before the Second World War, and demonstrates the power of literature in reflecting the potential threats of the current political, historical and social developments, which in a sense foreshadows the potential power and the danger of real Nazism. It also indicates the transition from innocence and ignorance to knowledge and experience on the part of the two main characters. This change reflects the oppressive nature of the regime; however, the open-ended structure in the end augurs hope for the future and the potential for revisionary epistemology.

Burgess's novel, *The Wanting Seed* shares similar aspects and themes of Burdekin's novel, but adds another perspective by depicting a society suffering from overpopulation. The totalitarian regime promotes homosexuality to cope with the lack of available resources. Burgess's novel, in this sense portrays the struggle of the protagonist, Tristram Foxe, against such a tyrannical system, and projects how he is

taken from one place to another, as he learns about the operation of the regime. This authoritarian regime draws on manipulative discourse under the pretext of solving the plight of overpopulation in society. Burgess's narrative indicates how the reality is not what it seems, but is re-shaped; its realization creates a tension between the governing regime and the protagonist, whose individual realization is awakened. It is revealed through the psychological and geographical journeys of the protagonist, and the gradual transformation with a hint of utopian hope.

Likewise, P. D. James's critical dystopia, *The Children of Men* presents similar issues of Burdekin's and Burgess's novels. Analogous to Burgess's novel, it deals with population but in a different light. *The Children of Men* imagines a society with the problem of depopulation, and a strong Christian message in the end. The authoritarian regime also makes use of manipulative discourse and coercion to maintain absolute authority. The protagonist, Theodore (referred to as Theo) Faron goes through various experiences in the course of the novel through which his innocence, or ignorance shifts into experience and knowledge creating a tension between the omnipotent power, Xan Lypiatt's regime and him. His rebellious struggle and its ultimate outcome highlight the victory of the protagonist against the regime as well as reveal the manipulative structure of the system itself, which suggests the similar fate of the two regimes in the other primary sources: partial failure.

The citizens in these works are expected to have satisfaction with the lifestyle given to them; however, rebellion ensues upon the failure to accomplish holistic content, which puts the misfits in intractable conditions. In this sense, these texts display the individual's search for unfalsified truth and knowledge. The initial naive innocence or ignorance of the protagonists is substituted by experience, but this transition process from ignorance to experience, represented in these novels, is also the source of his or her confrontation with the system. His or her struggle against the system to elicit the truth instead of the fabricated one is pivotal in reflecting the fictionality of truth and the shift from innocence to experience in Katharine Burdekin's *Swastika Night,* Anthony Burgess's *The Wanting Seed*, and P. D. James's *The Children of Men*. Hope is a controversial issue in these texts as it is in twentieth-century dystopian fiction. They have open endings, which can foreshadow utopian hope, which "no longer just appears

as a merely self-based mental feeling . . . but in a *conscious-known* way as *utopian function*," in the aftermath of such dystopian illustrations (Bloch 144).

These texts draw on the journey motif, and the protagonists go through numerous experiences and changes in the process of transition. Some of the journeys are imposed upon the protagonists by the authoritative powers in order to restrict individual freedom so that the absolute power of the state can be maintained, whereas some other journeys take place with the free-will of the protagonist or in order to escape the repressive system and the world of the hegemonic powers. The journey motif as a narrative structure is used to structure the experiences of the protagonist. Subsequently, his or her experiences through these journeys highlight the restrictive power of the totalitarian regime over the citizens in these dystopian novels. His or her real questioning of the system occurs in the course of these journeys. The level of questioning increases as the journey proceeds, which functions as a guiding tool for the protagonist.

Thus, truth is produced by the state to govern the citizens; history is controlled; and absolute authority is maintained. Yet, all three authoritarian regimes are unable to attain unconditional authoritative control. In Burdekin's *Swastika Night*, Hermann and Alfred help reveal how the grand, prophetic image of Hitler is shattered, and call attention to the way truth is deceptively constructed. Tristram, the protagonist of *The Wanting Seed*, becomes aware of how the system functions in an overpopulated England, and rebels against the structure, which results in his survival. Finally, Theodore Faron, a staunch believer of the system initially, goes through a substantial change in *The Children of Men*, which leads him to murder his own cousin, Xan, the Warden of depopulated England.

All these protagonists demonstrate the partial failure of the system and the seeming loss of hope in dystopian fiction. Individuals are either destroyed, oppressed, re-shaped, or killed, which suggests a world where hope cannot flourish. The protagonist is denied a free space from the mainstream society throughout the journeys to experience and to change in three different periods. S/he cannot find a means of escape and is subject to the repressive authority both in the course and at the end of experiential journeys. Nevertheless, the open endings of these texts could foreshadow a possible change. This

dissertation will discuss this possibility of the utopian impulse in the aftermath of the protagonists’ transformative journeys to find out whether this can engender revisionary epistemology and the formation of a more ideal social order in twentieth-century dystopian fiction in the light of the analysis of the three selected critical dystopias.

CHAPTER I

"BUT TRUTH IS AN INTOLERABLE BURDEN": FICTIONALITY OF TRUTH IN KATHARINE BURDEKIN'S *SWASTIKA NIGHT*

Dystopian fiction, largely the product of the twentieth century, is a satirical form of cautionary critique against possible destructive socio-political structures and encroachment upon various liberties, individual or collective. The rise of the extremist regimes in the century from Mussolini's Italy, Stalin's Soviet Union, or Hitler's Germany proves pernicious and detrimental to humanity, socially and intellectually. Anti-totalitarian writers of the era such as Katharine Burdekin, Aldous Huxley, or George Orwell portray the dogmatic nature of such radical political bodies through their narratives that challenge grand narratives, which "determine criteria of competence . . . define what has the right to be said and done in the culture in question" (Lyotard 23). Their texts open up the possibility for alternative systems and episteme. This chapter centers on Katharine Burdekin's critical dystopia, *Swastika Night*, which is selected, especially because it reflects and highlights the problematic nature of knowledge and truth in dystopian fiction through its close engagement with the interrelationship between power, gender politics and dogmatism.

The chapter discusses the arbitrary nature of the Nazi epistemology, and deliberate falsification of records (historical and social) through the protagonist's transformative journey in *Swastika Night*, which Andy Croft regards as "the most original of all the many anti-fascist dystopias of the late 1930s" (238). This critical analysis exposes an intersection between subjugated and de-subjugated knowledge with specific reference to gender, fascism and power through the protagonist, Alfred, and his transition from a state of ignorance and innocence to a state of knowledge and experience through an epistemological warfare. The protagonist's metaphorical journeys and his new state of heightened awareness, which leads to his growing resistance, will reveal the constructed nature of the given truth since the mainstream truth communicated tends to be distorted and manipulated by the leading political power in order to maintain and to buttress its extant authoritative power.

Alfred's rebellion problematizes the cultural production of institutionalized ignorance by the extremist regime, which imposes a strict pattern on various social strata, especially women in the Hitlerian order. His burgeoning resistance also questions the sense of displacement and estrangement of the inferior subjects, especially women, whose introjection of male supremacist values causes their silence and passivity. Thus, Alfred's resistant vantage point prompts the Hitlerian paradigm to be challenged from various directions. The focus of this chapter is this struggle, which facilitates and extrapolates the redefinition of gender roles, abnegation of dogmatic political veracity, and the revisionary epistemology through unearthing the artificiality of the system, pinpointing "the heteronormative gender dynamic, and its inherent worship of masculinity, as the foundation for fascist ideology" (English 101).

Burdekin deals with the effects of such a falsification of factual truth and a disclosure of distorted epistemological discourse in her representation of the totalitarian regime. Journey motif is significant in the critical judgment of these issues and the individual's maturity process in his path to the possible utopian impulse because it forms a useful frame in order to better discern and to comprehend the plot. The possibility of hope for a revisionary knowledge and an alternative society in the wake of these concerted attempts in an epistemological warfare constitutes the focal point of this chapter.

Burdekin's brief biographical information[4] is significant in understanding the socio-political context of the period before dealing with her text. Katharine Burdekin (July 1896 – August 1963) was born as Katharine Penelope Code. She wrote under the pseudonym Murray Constantine and used the name Kay Burdekin in order not to reveal her female identity. However, Daphne Patai, a professor in the Department of Languages, Literatures, and Cultures at the University of Massachusetts, Amherst, disclosed Murray Constantine's identity as Katharine Burdekin during her research on utopian and dystopian fiction in the 1980s. Burdekin was born in Spondon, Derbyshire as the youngest of four children to an upper-middle class family. Her father was engaged with the family estate, whereas her mother's education come to a halt when she was thirteen. A governess initially educated Burdekin at home until the age of eleven or

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[4] Daphne Patai's afterword to *The End of This Day's Business* is the main source for Burdekin's biographical information as Patai is the main figure in revealing Burdekin's true identity.

twelve in Cheltenham. Later on, she attended Cheltenham Ladies' College as a day student from 1907 until 1913, whereas her brothers attended Cheltenham College. At Cheltenham, girls were trained to contribute to national defense in line with the formation of Red Cross detachment.

Although she wanted to attend Oxford like her brothers, Burdekin's parents did not allow her. In May 1915, she married Beaufort Burdekin, an Australian barrister and Olympic rower. During the time her husband served in the war, she took part in a Voluntary Aid Detachment at the army hospital situated on the Cheltenham Racecourse. Their two daughters were born in 1917 and 1920. In 1920, she moved to Sydney with her husband and children. Her writing career started in Australia. Her first novel, *Anna Colquhoun* was published in London in 1922. Her marriage ended in 1922, and she moved to Cornwall with her children to live with her mother and sister. She then concentrated on writing novels to a great extent, and started using the pseudonym Murray Constantine in 1934.

She wrote more than twenty novels (until 1956), short stories, poems and plays. She chose Murray as a family name, and Constantine due to a village in Cornwall, as Daphne Patai explains (*The End of This*, Afterword 165). She was very prolific in the 1920s, and especially in the 1930s. Some of her novels include *The Reasonable Hope* (1924), *St. John' Eve* (1927), *The Burning Ring* (1927), *The Rebel Passion* (1929), *Quiet Ways* (1930), *Proud Man* (under Murray Constantine, 1934), *The End of This Day's Business* (1935, 1989), *Swastika Night* (1937), and *Venus in Scorpio* (1940). In 1955, she was expected to die due to aneurysm. She managed to live eight more years in her home in Suffolk until she died in August 1963.

As a novelist who experienced the two world wars, Burdekin is not indifferent to the socio-political aura of her time. On the contrary, she uses her writing in order to present a critique against the rise of the totalitarian regimes, the threat of war (Second World War), and the repressive characteristic of male supremacy under her pseudonyms. Thus, her fiction is engaged with war, fascism, and gender politics. The rise to power of Adolf Hitler especially plays a significant role in her active interest in dystopian fiction that mingles reality and imagination. She composed her novel, *Swastika Night* in 1936.

Victor Gollancz, a British publisher, published the novel in 1937. Gollancz's Left Book Club (founded by Stafford Cripps, Victor Gollancz, and John Strachey), an educational institution promoting anti-war and anti-fascist ideas to cultivate the intellectual mind of the British Left between 1936 and 1948, re-published the text in 1940.

Upon its republication, it becomes widely popular, and is Burdekin's most-read novel. Her name is excluded from the literary canon probably due to her anti-masculinist and anti-war stance. The publisher's note in its republication is important in exposing the impending threat of Hitler's Nazi Germany, and the contextual atmosphere of the period:

> In reissuing this novel the publishers wish to say:
>
> 1. It was written and published in 1937.
>
> 2. The picture painted must be considered symbolic rather than prophetic---symbolic of what would happen to the world if Hitler were to impose his will (as he must not) upon it.
>
> 3. While the author has not in the least changed his opinion that the Nazi idea is evil, and that we must fight the Nazis on land, at sea, in the air and in ourselves, he has changed his mind about the Nazi *power* to make the world *evil*. He feels that, while the material destruction and misery they can and have brought about are immense, they cannot do spiritual harm even in the short run; for they can communicate the disease only to anyone who has the tendency to take it. He further feels that Nazism is too bad to be permanent, and the appalling upheaval through which the world is passing is a symbol of birth, and that out of it will emerge a higher stage of humanity. (qtd. in Russell 37)

This note demonstrates the writer's concerns and worries about the possibility of Nazi invasion. It also projects how the propagandistic text presents an oppositional stance towards Hitler's despotic reign. The novelist is still careful not to direct criticism explicitly. The last part of the note draws special attention to the utopian impulse in the face of Nazism.

This chapter discusses the possibility of the utopian impulse and of de-subjugated knowledge as a result of the protagonist's journey from innocence to experience in the face of subjugated knowledge. In this exemplary speculative text, the author depicts feelings of temporal and spatial displacement and estrangement under the strong influence of the Nazi regime. This regime exerts its power to have overall control over

the organization of social life, which is "exercised from innumerable points, in the interplay of non-egalitarian and mobile relations" (Foucault, *History of Sexuality* 94). Its dogmatic nature does not leave room for oppositional or judgmental remarks regarding the exercise of power and the reality imposed on its citizens. The regime demands total conformity, but some citizens who are opposed to the absolute truth of the rule meet it with intransigence. This clash creates an epistemological warfare in Burdekin's visionary narrative discourse, challenging the reliability of governmental truth.

Moreover, such a clash remonstrates against the cultural and political production of ignorance realized to achieve complete acquiescence. The protagonist, as the active rebellious agent, struggles to reveal the manipulative misrepresentation of hierarchical social arrangement, gender politics, and fallacies of the regime in order to reinstate the de-subjugated episteme in the Hitlerian phallocentric world. His attempts to fight against the system through pacifist rebellion are indicative of utopian hope in a dystopian regime. Contextual background of Nazi Germany, with a particular emphasis on women, women-men relationships, race, Hitler as an omnipotent figure, religion, eugenics, memory, truth, strict hierarchy, and power dynamics is important in comprehending the cautionary message of Burdekin's text. The novel illustrates a clear picture of the atmosphere before the Second World War. This testifies to the power of literature in reflecting the potential threats of contemporary political, historical and social developments, foreshadowing the potential power and danger of Hitler's National Socialist German Workers' Party.

Swastika Night is narrated in the third-person. The plot is minimal, as it does not present much action. It draws heavily on the historical background, and fuses the material with the fictional organization of an ideological Hitlerian system. This structure demonstrates the regime's power to manipulate its citizens and to forge its unquestionable epistemology. The focus on citizen manipulation is emphasized in the text's dependence on dialogue and conversations, that is, on characters. The protagonist, Alfred Alfredson (E.W. 10762) is an English ground mechanic for aeroplanes at the Bulfort Aerodrome on Salisbury Plain. His name may be inspired by the Anglo-Saxon king, Alfred the Great, King of Wessex, (849-899) known for his victory against the Vikings. This implies a nationalistic undertone in Burdekin's vision.

In the novel, Alfred is on pilgrimage to the sacred places in Germany for one month under the official permission of German authority in England. He has brown curly hair, grey eyes, and brown beard. Alfred, reserved and nonchalant in his manner is "urban, quick-witted, a machine man skilled and rejoicing in his skill" (*SN*[5] 18). He is nearly thirty-six and has three children. He loses his faith when he is sixteen. He has a very critical attitude towards the grand narrative of Nazism, and does not believe in the Nazi creed, earning him the label of "a self-confessed traitor, an infidel, a blasphemer, an enemy more vicious and inveterate than any Japanese" (*SN* 31). Alfred struggles to subvert the Nazi paradigm through an unarmed, pacifist rebellion in the face of a brutal regime. Thus, the text is highly engaged with Alfred's journey to unearth the secrets and truth of Nazism in an attempt to vitiate the militaristic and dogmatic Hitlerian rule.

Hermann, Alfred's confidant, twenty-five years old, is a Nazi who initially has strong belief in the Hitlerian creed. He meets Alfred when he does his military training with the army in England for two years. He is "the contented rustic … slow-brained and bucolic, half-skilled, strong and rejoicing in his strength" (*SN* 18). He is not interested in women, and has a strong desire for Alfred as the homosexual connotations in the text suggest. Although he initially believes in the racial superiority of the Germans, he is not totally convinced due to Alfred's outstanding character. Thus, he has mingled feelings of fear, love, irritation, and excitement in his individual conundrum. He is unable to hurt Alfred even though he is aware of his dangerous personality. He works on a farm belonging to a knight. Hermann uses his physical strength more than his reason. He does not transcend the limits of his molded and manipulated existence until his viewpoint is strongly shaken by Alfred's challenging remarks. He is shallow, naive, unable to read, and submissive. He does not hesitate to beat a boy – a talented soprano singer from the church of the Holy Teutonic Knights in Munich, almost to death. These features reinforce the implication that Alfred stands for reason and intellect, whereas Hermann represents physical strength and emotion.

The Old Teutonic Knight, the Knight of Hohenlinden, von Hess, is another significant character in that he is the truth and knowledge provider for Alfred. He is the last

[5] Henceforth, *Swastika Night* will be abbreviated as *SN* in the parenthetical references.

member of the von Hess family, who have "a family curse of an unusual kind, a family curse of knowledge" (*SN* 65). His three children die in an aeroplane crash, and his children do not have sons, either, which signals the end of the family. His family is an old ally of Hitler's, especially Rudolf von Hess. His other ancestor, Friedrich von Hess (with the same name), who lives a hundred and fifty years after Hitler's death leaves two things to the family, namely a photograph and a book. As he does not want the truth to disappear upon his death, he consigns the photograph and the book to Alfred with the hopes of disclosing the truth. He formerly spends sometime in Salisbury and Bulfort as the Knight of Southampton.

Despite his powerful position, he does not believe in the Nazi world, and is secretly enjoying Alfred's outspokenness. He sympathizes with Alfred and builds up his trust in him. As a critical figure, the Knight becomes the official agent who enables the truth to be communicated outside Germany. He challenges the despotic system, and causes it to crumble from within. These three characters project the Nazi creed, falsified history, repressed memory, and suppressed truth. They also illustrate culturally and politically produced ignorance, artificially arranged social structure, and manipulated gender politics in Burdekin's critique and presentation of an epistemological warfare.

Unspecified time as one of the key characteristics of dystopian narrative can be also observed in Burdekin's critical dystopia although she was heavily influenced by the period in which she lived. The novel presents a world after 700 years of Nazi domination, governed by two empires, the Nazi Germany and the Japanese Empire. The German Empire holds Europe and Africa, whereas the Japanese Empire holds Asia, Australia, and the Americas. Hitler is worshipped as a God in the Nazi Empire, and supernatural connotation is attached to his birth: "*In God the Thunderer … and in His Son our Holy Adolf Hitler, the Only Man. Who was not begotten, not born of a woman, but Exploded!*" (*SN* 6). This indoctrination rejects any alternative interpretations or possibilities, insisting on the unquestionable association of knowledge and/as truth in the extant Nazi order.

The indoctrination, therefore, projects a strictly hierarchical society that places citizens in a very narrow mind-set and reduces women to mere breeders in a degrading manner. There arises a clash between the despotic regime and the two main characters, Hermann and Alfred, who gain more awareness of how the order implements social engineering. Alfred struggles through his rebellion to topple the tyrannical regime, and the dominant social structure. He ultimately dies, but his rebellion against the dynamics of the Hitlerian society, with Hermann's and the old Knight's help, becomes pivotal in exposing the sides of this epistemic warfare. The open-ended narrative of the text brings forward the ultimate probability of revisionary knowledge in the new society, extrapolated.

As stated earlier in the chapter, the novel coalesces the historical background into the fictional structure of an ideological Hitlerian system. Burdekin does not favor such a repressive misogynist ideology. She presents a critique by foreshadowing its destructive nature and its ramifications. The Nazi creed in Burdekin's vision portrays the obsessive cult of the leader, the cult of masculinity, and its male chauvinism in different fields of social life. This acute representation of the ideology takes its source from contextual materials such as Hitler's *Mein Kampf* (1925), "Nazi speeches," "the Nuremberg laws," "policies about female and male separate spheres," "the increasing adherence to masculine and military values," "the demonization and vilification of Jews," and "the ritualization of oppression as spectacle" (Patai, "Imagining Reality" 238).

Burdekin signals her critical intention by parodying *Mein Kampf*. The historical context thus becomes a significant source for her text, which Robert Crossley explains as follows:

> *Swastika Night* must have been inspired, at least in part, by Burdekin's friend Margaret Goldsmith, with whom she collaborated on her final book, *Venus in Scorpio*. In 1935 Goldsmith published *Seven Women Against the World*--- a study of revolutionary women . . . Goldsmith's dedication reads: "TO THOSE WOMEN OF GERMANY Who Are Fighting Unkown for Human Liberties." It is a hopeful and heroic dedication, and *Swastika Night* similarly, for all its gruesomeness, is about a light that manages to burn in the long dark dystopian night of the Nazi terror. It is a light that shines . . . in the despised Christian communities that refuse to accept the Hitlerian religion; in the pockets of underground resistance to conformity in rural England; in the legend of a new Alfred who, like Alfred the

> Great, will start a movement of liberation . . . *Swastika Night* is a vision of great originality and terror. (97-98)

Under the influence of her time, Burdekin revisits the topics of Hitler such as education, history, the youth from her own point of view and re-presents them in a new shape. Burdekin through her fiction predicts the extremist regime and its prospective catastrophic effects. Her subtle approach in this sense clearly reflects "the auto-critical impulse of dystopia, in which distinctions between fantasy and realist text are constructed and undermined, in which procedures of political address are employed to expose the dangers of political address, in which extra-textual readers are positioned by a strategy of exploring the problems of textual positioning on intra-textual readers" (McKay 312).

The novel thus engages with the interrelationship between war, fascism, and the male supremacist world. There are two significant agendas related to Nazism and gender in the novel. The first one is to unmask the confined nature of the cumulative truth in the Hitlerian creed, as the protagonist pertinaciously resists the arbitrary pervasive Nazi ideology. The second one is to expose the general subjugation and enslavement of women by men regardless of race, country, or religion. The protagonist's transformation through his experiential journeys leads him to witness the system's repressive domination and prompts an epistemological warfare. Alfred's goal is to disseminate the confinement of its dogmatic reality (socially and politically) and to facilitate a revisionary discourse that undoes militaristic society and the cult of masculinity.

The militocratic regime uses various means of social engineering to condition citizens and to establish a militaristic society. Some of these means are education, gender categorization, historical memory, population control, religion, and violence. This manipulation exposes the Hitlerian normative code of conduct and ethics, which is the spark that ignites dissatisfaction and explains Alfred's ensuing resistance. A specific focus on the cult of masculinity reveals how gender subjugation excludes and silences women of all different groups and nationalities. This critical analysis projects a cautionary message against extremist ideologies and the possibility of a new epistemological discourse on fascism and gender through Alfred's gradual

transformative journey and his conscious awakening to unconfined knowledge. Discussion of such a taxonomy of manipulative social engineering clarifies the systemization of knowledge and the ideological construction of truth. The regime's attempt to conceal the truth contravenes with the real nature of undistorted truth. Representation of falsified truth thus becomes critical and open to question in this literary dystopia.

Critical insight into the title of the novel helps the reader understand the Nazi symbol, and the pun on night and knight. Burdekin's use of the Nazi symbol with the title is a powerful image to reflect upon the Hitlerian code of normative ethics. The word, or symbol, swastika, derived from the Sanskrit, *svastika*, meaning well-being or good fortune is not specific to Nazism (emphasis added). It, however, became the icon of the Nazi ideology and the Nazi flag Hitler designed, which consists of red material, a white disc, and a black swastika in its center. The Nazis accepted the swastika as the official symbol in 1920. The connotative meaning of the symbol implies fear, antagonism, discrimination and repression in his ideology through "fetishisation of the image spatially and synchronically, by instituting the swastika as the border of an ever-expanding Nazi space, threatening a colonization of the West under the sign of the East" (Quinn 9).

In *Mein Kampf*, Hitler defines the significance of the swastika and the flag. The red stands for social thought and white represents national thought, which Hitler explains as follows: "And the swastika signified the mission allotted to us . . . the struggle for the victory of Aryan mankind and at the same time the triumph of the ideal of creative work which is in itself and always will be anti-Semitic" (Hitler 406). Night is juxtaposed with the swastika in the title. It connotes darkness, gloom, tranquility, and nightmarish moments. As a pun on the word, it also implies knight referring to the Teutonic knights in the Nazi order. Although both words in the title seem to evoke dystopian cynicism and despair, this dystopian aura should not be interpreted negatively, as the protagonist's transformation stirs up utopian hope, which will be discussed throughout the chapter.

The rigid arrangement of social classes is an exemplary means of social engineering in the envisioned society in *Swastika Night*. It conditions and restricts citizens to their preordained positions. Dissidence is not tolerated, and is prevented through punitive measures. This dystopian organization leads to essentialist (artificially created) conceptualizations of gender, religion, sexuality, race, and an essentialist epistemology to maintain the projected structure and to thwart possible oppositional insurgency and dissent. The manipulative discourse similarly does not leave room for individual freedom, but bolsters a collective identity serving the interests of the Nazi creed. This division locates citizens in an ideological mindset and indoctrinates them in the Hitlerian code of ethics and conduct. Their pre-conditioned mindset does not tolerate an inquisitive mind questioning the social boundaries accordingly.

Hierarchical organization thus highlights self-perpetuating dynamic of power, embedded in the Nazi doctrine. The Knight's sermon in one of the Swastika churches on a regular basis reminds citizens of their social boundaries in Hitlerdom:

> *As a woman is above a worm,*
> *So is a man above a woman.*
> *As a woman is above a worm,*
> *So is a worm above a Christian.*
> …
> *As a man is above a woman,*
> *So is a Nazi above any foreign Hitlerian.*
> *As a Nazi is above a foreign Hitlerian,*
> *So is a Knight above a Nazi.*
> *As a Knight is above a Nazi,*
> *So is Der Fuehrer (whom may Hitler bless)*
> *Above all Knights,*
> *Even above the Inner Ring of Ten.*
> *And as Der Fuehrer is above all Knights,*
> *So is God, our Lord Hitler, above der Fuehrer.* (*SN* 7)

In this context, women are relegated to a very low social position, whereas Hitler along with God the Thunderer is the omnipotent leader of the "fundamental immutable laws of Hitler Society" (*SN* 7). Christians, who are at the bottom, are strongly loathed and looked down on. Thus, their total isolation from the mainstream society, especially Christian women, indicates the concern against the defilement of race. Any interaction or contact with Christians is avoided as a social stigma is attached to them. This social arrangement reduces Christian women to derogatory terms like "the lowest thing, [t]he

meanest thing, filthiest thing . . . [and] outcast" (*SN* 7). Their militaristic order excludes different subservient groups from meaning-making process as they are expected to conform to their predetermined status causing chasms in the society. Military power plays an important role in maintaining the political paradigm as the knights have a privileged position. Hitler's omnipotent, God-like status allows the formation of an epistemological dogmatism, which results in "close-mindedly maintained" beliefs, and circulation of his ideological legacy through propagandistic discourse (Audi 433). This eventually leads citizens to have submission and blind obedience to the system.

It is one of the main characteristics of the dystopian narrative that the totalitarian structure manipulates education as a means of social engineering and population control. Although Burdekin does not present an in-depth depiction of an educational system, social, sexual, and military education is instrumental in implanting the doctrinal discourse. Social stratification shapes educational policy through propaganda and verbal constructs. Burdekin's fictional projection is strongly influenced by Hitler's views on education in *Mein Kampf*, in which Hitler emphasizes the importance of nationalistic pride in the cultural, economic and political greatness of one's country; therefore, some parts are direct references to his book. In *Swastika Night*, boys' militaristic education starts at an early age as they are taken away from their mothers at eighteen months. They are raised by trained men, and instructed in their transition to manhood in that women are not seen as competent and eligible to rear boys.

This aspect in the novel reflects Burdekin's reliance on Hitler's book. In his book, Hitler accentuates that it is "through his military schooling [that] the boy must be transformed into a man, that he must not only learn to obey but also acquire the fundamentals that will enable him one day to command" (Hitler 341). The boy is thus a child of the State. This also highlights Hitler's opinion of boys' education to train them physically so that they are ready to defend their nation in the following years: "The individual has to regain his own physical strength and prowess in order to believe in the invincibility of the nation to which he belongs" (Hitler 339). As the order does not favor having daughters, they do not get respect within the system. Educational discourse leads men to believe in their right to rape women, who are older than sixteen. Similarly, women are to be submissive, modest, and to have blind obedience to men's will. They

are constantly reminded of their domestic duties as women and to bear sons instead of daughters. They are reduced to mere breeders in society, and this reminds the reader of Hitler's belief in women's becoming mother at an early age, which he states as follows: "In the education of the girl the final goal always to be kept in mind that she is one day to be a mother" (Hitler 342).

Moreover, some Nazis who work on the land like Hermann for a knight are illiterate and denied the right to learn how to read. They take the Hitlerian oath to enter the army when they are eighteen. The Hitler Bible is the only source to indoctrinate citizens to fill them with the feelings of racial superiority and class distinctions, which Hermann articulates as follows to point out his alleged superiority: "Because he's not even a Nazi, not even my equal, only an Englishman" (*SN* 21). Interesting enough, some of the subject races are educated and taught to read the Hitler Bible and technical books since the number of skillful Germans does not meet the requirements of the whole Empire. The boys' education presupposes the possibility of war. They are conditioned from the early childhood against the possible threats to the Holy Empire.

The representation of war as a significant characteristic of dystopian fiction plays a crucial role in plot construction. Accordingly, war, which can be defined as "an act of force to compel our enemy to do our will," thus becomes ethics, religion, and hope (Clausewitz 75). It gives men the opportunity to display their military and masculine skills acquired through strict education and training. Fixation of the social order within the three ranks, namely the Nazis, the Knights, and der Fuehrer shapes the mindset of the citizens through manipulative education. These insights echo the historical Hitlerian perspective on the relationship between education of the individual and formation of the society.

Hitler elaborates on the functional role of education in line with his repressive ideology in his book. He criticizes Germany's contemporary education system for not promoting national pride among German citizens. Instead, he argues that the existing system of education at the time leads them to believe in abstract concepts such as democracy, pacifism, and international socialism and pure knowledge instead of practical ability. His approach to education reflects his staunch faith in the right of the state to have

overall control over education and the responsibility of the citizens to struggle for their country. Boys' physical military training in Burdekin's vision is evocative of Hitler's belief in masculinity and taking responsibility with a strong personality.

In this sense, educational policy in *Swastika Night* is congruous with Hitler's historical perspective. Hitler does not believe in the individual freedom of choice to train one's body; he considers it a citizen's ultimate duty to the state: to have physically trained citizens to maintain race and posterity in the way envisioned and to develop the strength of decision and will. Physical training in this sense is deemed superior to the intellectual, formal training in his doctrine. This also explains Hermann's physical strength and intellectual weakness: "The State that is grounded on the racial principle and is alive to the significance of this truth will first of all have to base its educational work not on the mere imparting of knowledge but rather on physical training and development of healthy bodies" (Hitler 337).

This contextual perspective of Hitler's viewpoint finds its place in Burdekin's depiction of how the Nazi order educates and trains boys to be used when needed with a strong emphasis upon maintenance of the system through physical, military power rather than intellectual, critical reasoning. It also demonstrates the systematic construction of a discourse on social life by the regime through strict military-based schooling since it is "the fact of being constantly seen, of being able always to be seen that maintains the disciplined individual in subjection" (Foucault, *Discipline* 187). Its aim is to create a generation, who will be equipped with mental and physical tenacity as well as prowess and gallantry to fight for their country. Burdekin questions this educational policy since it is repressive, inhumane, and misogynistic. She challenges it through dissident characters, which opens up the possibility of shattering such a narrative and reinstating a revisionary epistemology and utopian hope.

The so-called utopians think "exclusively of what human beings ought to be and ought to want," but there are other "powerful innate traits, tendencies or propensities, slowly evolved through an immense period of time to assist in individual survival." (Hertzler 302-303). This can be observed in the relatively utopian blueprint of the Nazis, which turns into a nightmarish reality through falsification of history, historical records, and

memory. The objective is to shape a mindset by distorting the historical reality and to maintain the existing autocratic order. History is deliberately misconstrued to increase the rabid support of extremist ideology and to solidify the indubitable discourse.

Truth is not free in this phallocentric world; on the contrary, it is confined and falsified in almost every field of social and political life. This falsification also leads citizens to lose touch with the past and to an ensuing collective false memory and oblivion in an ideological framework. The subjugation of the reality engenders feelings of inferiority, insignificance, uncertainty, and controversy. The Germans in the novel are made to believe in the alleged superiority of their history and are highly esteemed, whereas the subject races are denigrated, who are made to believe in their inferiority.

This narrative fashions knowledge and imparts it to the citizens to eschew critical judgment and to habituate them to obedience to the monocratic authority. The novel starts with the religious chant in the Holy Hitler chapel ennobling Hitler's birth and draws a parallel between him and God the Thunderer, the creator of the universe. In this part, Hitler replaces Jesus Christ, as he is referred to as the son of God the Thunderer and the one to resurrect to lead the Germans into salvation. Hitler is worshipped as holy, untainted, perfect, and the only real man, who is not born of a woman, but exploded from the head of his father, God the Thunderer. The overwhelming feeling promoted by the ritual through drums, piano, and organs situates Hitler in a sublime celestial form, and isolates him from the rest of humanity.

This unrealistic account of his supernatural birth is historically incongruous. Burdekin's version indicates the extent of how propagandistic episteme functions in constructing an alternative version of the historical truth praising Hitler, Hermann Wilhelm Goering, a leading member of the Nazi party, and Paul Joseph Goebbels, the Minister of Propaganda in Nazi Germany between 1933 - 1945. Hitler assumes great significance as a holy figure to lead Germans in darkness, in chaos, in sin, and in impurity or against possible enemies like Stalin, Lenin, and Karl Barth, the leader of the Confessing Church in Germany, who is strongly opposed to Hitler and his regime. Despite historical falsification, fictional portrayal is juxtaposed with references to historical oppositional

figures to the Nazi regime. The narrative also attaches exclusive holiness to the mountains and forests in Germany trivializing other races, countries and their nature.

The ruling power's capacity to concoct a strategically manipulative plan and to fabricate truth that does not reflect the reality emerges as one of the vital characteristics of dystopian narrative. In this light, the contrived reality advocates and bolsters the eventual assumed willingness of everyone to be enlisted in the Hitlerian army with the hope of Hitler's resurrection. The last part of the chant reveals the Hitlerian code of ethics, which is based on violence: "And I believe in pride, in courage, in violence, in brutality, in bloodshed, in ruthlessness, and all other soldierly and heroic virtues. Heil Hitler" (*SN* 6). It illustrates the formation of a collective memory dependent on a militarized morale. The moral values do not favor intellectual cultivation and pacifism, but physical prowess and audacity. The same values foment disillusionment and a challenging resistance in the personality of the protagonist, Alfred within epistemological warfare against the confinement of historical truth and against the existing order, which suppresses individuality by "mobilizing, organizing, and exploiting the technical, scientific, and mechanical productivity available" (Marcuse, *One-Dimensional* 3).

The regime's attempts to boost Hitler's charisma and Hitlerism through fabrication and deliberate misinterpretation mirror its interventionist policy to inhibit social and historical anamnesis in Burdekin's vision. The dominant discourse in the novel specifies that Hitler, who is seven feet (around 2m 13cm) tall, does not smoke, does not eat meat, does not drink alcohol or does not have sexual intercourse with a woman, which does not reflect the historical reality. The constructed fictional discourse illustrates that he has lock thick golden hair, colossal height, deep sea-blue eyes, a great manly golden beard, and the noble rugged brow. In stark opposition to this falsified version in the text, the photograph from the knight von Hess family delineates a very different portrayal of Hitler:

> [H]e was dark, his eyes were brown or a deep hazel, his face was hairless as a woman's except for a small black growth on the upper lip. His hair was cropped short except for one lank piece a little longer which fell half over his forehead. He was dressed in uncomely tight trousers . . . and his form was unheroic even almost

> unmale . . . This little man was almost fat . . . a noble open forehead, large blue or light grey eyes, a square jaw and a wide mouth open in a half smile. (*SN* 67)

This detailed alternative physical depiction of Hitler challenges his constructed divine image, deconstructs Hitlerism, and subverts the grand narrative, represented in the novel. The fact that the figure standing next to Hitler is a girl, about fifteen or sixteen, intensifies the protagonist's frustration and his ensuing resistance in Burdekin's text. The dominant narrative erases the traces of memory related with marriage and the Christians relegating both to the lowest social status. The novel, with references to the contextual background, thus "extrapolates from a present reality, proposing not to predict the future but to critique the present and speculate about possibilities" (Schneider 41).

Burdekin's engagement with history to communicate her messages in her speculative narrative is no surprise considering Hitler's very use of history, which also shows the significance of the contextual history and background as a source of inspiration for literary works. Historically speaking, Hitler manipulated and drew on history to highlight the alleged greatness of the Aryan race and provided various accounts of the possible ramifications of mingling the Aryan blood with inferior races, of how a nation can be elevated to a great status, and how an ideal life can be led. Hitler's political and historical indoctrination with a focus on the notion of practicality places a significant mission on history. For him, learning from the historical events is a prerequisite for the development of the individual and of the nation. Hitler expresses this as follows: "For history must not be studied merely with a view to knowing what happened in the past but as a guide for the future, and to teach us what policy would be the best to follow for the preservation of our own people. That is the real end . . ." (Hitler 347). In order to reflect the historical reality, and to present an alternative narrative, Burdekin draws on Hitler's ardent belief in the pragmatic and practical results of reliance on history to elevate the German nation to the level of greatness, perfection, and supremacy.

The way history is recounted in the novel leads to the erasure of individual and collective memory. Subjugated truth supersedes de-subjugated knowledge through a manipulative strategy to establish a purported utopian social order. This

misrepresentation results in disappointment and exasperation for some characters, which prompts epistemological warfare between the established order and the embittered characters, especially the protagonist. Historical narrative is shaped to promote racial superiority based on the notion of the *holy* blood (emphasis added). This narrative prevents Hermann from getting into closer contact with Alfred, as he has guilty conscience about his admiration for Alfred despite his Englishness.

Hermann's feeling of superiority sparks controversy in his personality. He cannot help admiring Alfred, but his conscience does not deter him from articulating his pro-Germany ideology either since he regards Alfred's anti-Germany views as blasphemy. Although the despotic Nazi system contrives its own discourse on Hitler's position as God, Alfred's skeptical remarks indicate dissidence and lack of belief in Hitler in England. Hermann's a priori assumption about the absolute reliability of the Nazi account leads him to call Englishmen irreligious due to the ingrained indoctrination. The existence of German history generates the feeling of superiority as opposed to the blurred, uncertain historical roots of other subject races like the English, the French or the Russians, who are labelled as savage and uncivilized.

The protagonist may find himself or herself in a search to find another version of the implanted knowledge since s/he is not content with what s/he is given in dystopian fiction of the twentieth century. Alfred's and Hermann's conversation about the origins thus leads Alfred to question the former existence of a British empire. The mainstream discourse attaches disconnectedness, uncertainty, and fragmentation to subject races. In the novel, people who speak English like many of the Japanese subject races, the South Africans, the Canadians, the Americans, and the Australians, are pictured as disconnected English tribes without any history. Alfred comments on this as follows: "Well, there is a great darkness about our origins . . . It's true that we don't know quite what we were, say a hundred years before Hitler" (*SN* 26).

The existing order, which is buttressed by belief in Hitlerism and in which soundness of historical reality is implanted, is challenged and attempted to be deconstructed since such a protracted controversy foment the protagonist's rebellion of disbelief in his own terms. The grand-narrative indoctrinates the Germans in the Hitlerian creed, the Hitler

Book, and the greatness of the German Empire. It expresses that God lives in Germany and likes Germans more than any other nation. Similarly, the subject races are provided with the Hitler book, technical books, and legends, which is enunciated by Alfred as follows: "There's so much darkness. So much mistiness. Nothing but legends. England's packed with legends. I expect all the subject countries are" (*SN* 30). This doctrine does not satisfy the protagonist, and leads to his subsequent epistemic warfare.

The historical book by the Teutonic Knight becomes an influential agent in questioning the reliability of historical truth and of fragmentary history leading to a growing resistance and rebellion, vitiating Hitlerian ideological delusions. The seeds of skepticism sown by this long-hidden source continue to reverberate throughout the journey to seek for truth. The historical accounts in the knight's book are incongruous with the historical accounts projected by the extant order. The book reveals the existence of other old empires like the Babylonian, the Egyptian, the Persian, the Assyrian, the Roman, the Greek, the British and the Spanish, and the systematic erasure of historical memory. The fear of memory and of historical reality motivates the regime to come up with an alternative contrived memory expressed through the book of Knight von Wied. The new narrative by the Knight von Wied represents and promotes Hitler's divine position as God and his supernatural birth. It also advocates women's connection to a kind of ape instead of human race, total indifference to any historical account before Hitler, and resolution to wipe out any pre-Hitlerian historical records.

Other material can be brought into existence in order to contribute to the reliability of the propaganda created by the system, which is one of the common characteristics of dystopian narrative. In this social order, the ruling body produces an alternative book, which supposedly provides real knowledge as recounted by the dominant power. The propagandistic book also clarifies destruction of all the historical, psychological, philosophical, medical, and art books related with the past, and of Christian theology and the Christian Bible. It glorifies Germany's grandeur instead of admitting the truth. In this sense, the knight von Wied becomes the main agent to falsify historical records and to place Hitler's supernatural position in the citizens' minds.

The knight von Wied is commended as the apostle, the prophet, the voice of Hitler, the deliverer and the voice of God, whereas the Knight von Hess, who is determined to fight for truth, is disdained as a coward. Thus, the Knight von Wied becomes the main means to create an alternative dominant discourse on collective memory and truth; on the other hand, the Knight von Hess is isolated from the mainstream society, and writes a book about the history of human beings in a house on the Island of Skye in Scotland to render the reality. The Knight's confession about the unrealistic presentation of history indicates the formation of a dogmatic epistemology to indoctrinate citizens with the Hitlerian doctrine: "[W]e have nothing but the Hitler Bible and the legends, and what *we* call the history of Germany" (*SN* 121). His critical remarks about the factual correctness of the historical records precipitate controversy and skepticism.

The domineering regime illustrates and communicates its alleged utopian scheme through its desire, which "creates ideas, concepts and visions, which can transform consciousness" (Firth 21-22). The existing order gives a falsified reality with the purpose of running an empire. It implants a sense of inferiority in the subject races, who are made to believe in the sacred rule of a sacred race and are denied equality forever due to blood, which is a substantial effect of colonialism[6]. Exclusion is thus an influential means of reinforcing the dominant discourse on the subject races in terms of factual historical episteme. Burdekin's juxtaposition of two different historical books by two different knights of the same order is functional in reflecting two disparate worlds of thought and ideology, insinuating the textuality of history and the politicization of truth.

The existence of these two books about contradicting depictions corroborates the new historicist emphasis on textuality of history and historicity of texts in Louis Montrose's terms. Burdekin's critique of the reliability of truth advocates the theoretical approach to history as text arguing that it is not possible to have "access to a full and authentic

[6] Prof. Lyman Tower Sargent commented on this part in one of the emails we exchanged as: "The impact of inferiority of the empire . . . is a central and well-recognized effect of colonialism." "Re: Burdekin Chapter." 08 January 2016. E-mail.

past, a lived material existence, unmediated by the surviving textual traces of the society in question" (Montrose, "Professing" 20). It also indicates the importance of the specific cultural context of the text, which Montrose explains as "the historicity of texts" meaning "the cultural specificity, the social embedment, of all modes of writing" (Montrose, "Renaissance" 8). This projection intensifies the epistemological warfare between the regime and the rebellious protagonist either to maintain the absolute episteme or to unearth the confined truth.

The repressive approach to gender roles, which can be a characteristic of the dystopian narrative, similar to the manipulation of historical reality plays a significant role in constructing an ideological political discourse on womanhood, manhood, and the cult of masculinity. Burdekin's critical engagement with the close relationship between power, knowledge, and gender leads to questioning the existing despotic paradigm by revisiting the dominant masculinist discourse. The cult of masculinity is used as a means of social engineering and power control through coercive impositions. The power of presence of women in Burdekin's vision is highly restricted by the assumed authority of men. She allows the male characters to speak their mind about women and power structure, providing direct observation of the male ideology and stance. The sexist mechanisms of the dominant patriarchal order are thus played out over the course of the novel.

In this sense, Burdekin's subversive text is a depiction of "manifestation of age-old-myths and mechanisms of power, which together form a self-creating cultural matrix grounded in a masculinization of being and a pervasive ideology of adversity" (Schneider 39). Hitler's views on gender and the cult of masculinity in *Mein Kampf,* help clarify the issue before talking about the fictional projection of the misogynistic regime because the text is heavily influenced by his ideological viewpoints, as has been already pointed out. In addition to Hitler's book, Burdekin also made use of "the Austrian Otto Weininger's *Sex and Character* (1906), which Hitler and many intellectuals sympathetic to fascist movements admired" (Lothian 458). Considering the significant influence of the contextual background, it is significant to touch on Hitler's remarks in his book in order to comprehend how gender is interrelated with power and knowledge and how it is exploited to engineer the society in Burdekin's vision.

The mainstream discourse conveyed generally illustrates and reflects the voice of the dominant power in dystopian fiction. Hitler's discourse on women is highly male-centered. It limits women to a restricted subservient social role for the purpose of reproducing male babies. This is evident in his words: "This State does not consider that the human ideal is to be found in the honourable philistine or the maidenly spinster, but in a dreadful personification of manly force and in women capable of bringing men into the world" (Hitler 338). The Hitlerian ethics does not favor women, but relegates them to the domestic sphere. The State regards a German girl as its subject, who becomes a citizen through marriage. Hitler poses explicit criticism towards women, who send letters to their men during the war as these letters cause psychological, emotional and mental distress. His strong belief in early marriages positions women as the passive subjects and men as the active subjects. The militaristic order promotes soldiers as better partners than non-soldiers. Motherhood is regarded as a woman's ultimate social responsibility. He attaches women such characteristics as frailty, insufficiency, affection, and deficiency accordingly.

On the contrary, Hitler's perspective on men's social status and duties is in stark contrast to women's social position in his book. Hitler regards war as an occasion to prove manhood for a boy and to show his courage and self-sacrifice for his country. Nazi men are deemed superior to women mentally and physically. Hitler's preference for intensive physical training of the males instead of intellectual cultivation results from his obsessive desire to prioritize male supremacy and militarist ethos, which ensues the formation and intensification of an authoritarian ideology. He considers intellectual education to lead to sexual desire and thoughts, which in his opinion should not be the mission of his autocratic society. A boy should be physically trained enough to develop soundness in his character, which otherwise results in the corruption of his personality. He, therefore, does not have the right to "loaf about, becoming a nuisance in public streets and in cinemas" and "to sin against posterity and thus against the race" (Hitler 212).

Burdekin's presentation of such a masculinist society and of reduction of women to mere breeders portrays the strict gender structure, which is not "open to imaginative construction" (Johns 175). It attempts to divulge the social and political implications of

such a restrictive discourse on the ideological level. Expounding the Nazi stance on gender politics illustrates the fabricated nature of the political episteme by the autocratic regime and the epistemological warfare as a result of the critical viewpoint embedded in the envisioned society. Although every male character has a discriminatory discourse on women regardless of race or social status, Alfred eventually comes to a different realization and consciousness level by revising and glossing on the hegemonic and subversive epistemology. Thus, a critical reflection on the means of suppression mirrors how hegemonic power distorts the social reality for the sake of its ideology.

The projected inferior group may not be given an active voice or role in a dystopian narrative. To this end, women are ignored and socially excluded. They cannot be involved in decision-making. This burdens women with the responsibility of procreation. The regime educates them in such a manipulative way that they do not value their own sex, but join in an alleged voluntary submission to the ethos of the male supremacist society. Women are depicted in defamatory terms. They are isolated from men by means of the Women's Quarters, which is a large cage of a square mile. They are denied the right to enter even secondary hero chapels. The Goering and Goebbels arms are the spatial limit of their existence, as they are confined to the limitation of the Swastika church without the right to sit down. The narrator's account explicates the misogynistic discourse through phrases like "old crones," "herding like cattle," and "every female thing" (*SN* 8). This discourse indoctrinates women in Hitlerism by implanting blind obedience, submission to men, and humility. In this sense, giving birth to sons is represented as a privilege bestowed on women by Hitler.

This rhetoric limits women to a social cage, and entraps them in a web of falsified reality. It also deprives them of the right to self-esteem and equality through belittling depictions, which is illustrated in the novel as follows:

> The mere sight of so many women all in a static herd . . . with their small shaven ugly heads and ugly soft bulgy bodies, dressed in feminine tight trousers and jackets—and, oh, the pregnant women and the hideousness of them, and the skinny old crones with necks like moulting hens, and the loathsome little girls with running noses, and how they all cried! They wailed like puppies, like kittens, with thin shrill cries and sobs. Nothing human. Of course women have no souls and therefore are not human. (*SN* 9)

This dark description of women's physical appearance represents them almost as animals stripping them of human traits. The assumed lack of soul negates their existence as humans, and devalues their social importance via social exclusion. The regime maintains its dominance over women through coercive practices, equipping the Knights with the authority to have women beaten or killed. Crying becomes part of their routine, as the regime takes away the boy at the age of eighteen months from the mother and considers women inhuman, frail, and worthless. Women are not regarded apt enough to raise children. This approach naturalizes the distorted reality, and causes women to live in a world of make-believe: "[O]f course they must be taken away from us, and never see us and forget us wholly. It's all as it should be, it is our Lord's will, it is men's will, it is our will" (*SN* 10).

The male supremacist discourse imparts a distorted ideology to achieve conformity. Even though women generally do not display grief due to removal, they are expected to show a mass grief during the Women's Worship. Women's tears are not considered real, as they are denied the right to have a soul and to express sorrow. Their existence is deemed "an intolerable ugliness," and their only duty is give birth to boys and to rear them until eighteen months (*SN* 11). Thus, loving a woman is equated to loving a Christian or a worm. The system makes them believe in their so-called privilege to be a mother and inferiority to men in a strict hierarchy. Accounts related to men's lives are not allowed to women. In addition, rape is not deemed a crime as long as the girl is over sixteen because a woman does not have will and choice. Thus, the objectification of women takes place by enabling men to benefit from the female body as long as they want.

The system does not render rejecting a man possible; instead, it constructs a religious viewpoint, which perceives rejection of a man by a woman blasphemous. Women who give birth to sons are considered superior to women who give birth to daughters. The voluntary or involuntary internalization of the constructed discourse by women does not allow women any room for criticism and dissidence to such extent that a dissident female figure, Marta is looked down on by other women. The old Marta touches on the Knight's parapraxis about bearing strong daughters instead of sons without fear, which causes her abasement by other women as a dirty, ugly old woman.

In this sense, the regime's despotic doctrine becomes influential in shaping and arranging social relations to maintain the cult of absolute authority and of obedience, which is one of the common denominators of a dystopian social order. Young women despise old women who defy the system. In a similar vein, women are not deemed valuable enough to be loved and cherished. The fact that Hitler is not born of a woman indicates that Hitler is not tainted by the physical influence of a woman, which projects overt misogynism. The masculine ethos is what determines the female physicality and the mental makeup. Discriminatory discourse is endemic to almost all the male characters, which is especially exemplified by the book von Wied in that it presents a distorted account of women's history. His book illustrates women not as part of human race but of ape. Moreover, his teaching does not allow a woman to reject a man or to form a family. Her existence or physical beauty is deemed an insult to manhood. Women's presence is highly devalued and disrespected. In this regard, the standardization of women through the same appearance instructs women to have absolute submission to any men, which is *voluntarily* realized by women as the Knight explains (emphasis added).

This discursive manipulation is efficient in shaping and re-shaping the identity of women. It does not welcome women in the social sphere rendering women as "nothing, except an incarnate desire to please men" (*SN* 82). These aspects of the system enforce a suppressed image of women, but the protagonist's gradual awakening arouses his interest more in the case of women and causes his transformational rebellion. Both Alfred and the Knight are catechized into deciphering the long-repressed reality of women by coming to the conclusion that women are more than animals and a reflection of men's wishes. This critical conversation leads them to conclude that there are no "feminine values because there are no women" due to "sexual invulnerability . . . [and] pride in their sex" (*SN* 108). In this sense, the mainstream male discourse rejects women's self-esteem and does not allow the cultivation of their selfhood and self-respect in order to maintain the order. The imposed masculine pattern, as the Knight states, erases the collective memory related to women's past and blocks the formation of the feminine identity.

Priority to one group over the other may bestow or deny certain prerogatives to the designated group in literary dystopias. The commanding discourse on women's identity accordingly deteriorates their social status based on their difference in terms of mental make-up and physique. It does not leave room for an alternative vision as to women's capabilities. The male perspective devalues the importance of women in that they are isolated from mainstream society. The critical conversation regarding women engenders suspicion about the reliability of the rhetoric recounted. Their total isolation from the family and the mainstream society continues by means of the Women's Quarters. Alfred highlights the functioning of the quarter when he visits his wife, Ethel, who lives with his sister, Margaret. Women cannot go out of this cage without permission. There exists a hospital within the cage and a house of correction for those who fail to live up to male expectations. Some male instructors indoctrinate women and young girls in the male ethos burdening them with the sole responsibility of nursing their children, cooking rations, and quarrelling.

A strict code of standardization may be imposed in a dystopian order to create a society of citizens with political quiescence. In this regard, women are denied the right to choose their clothes as they are expected to abide by the imposed dress code. They are allowed to be out of their enclosure once a month on their way to the church and to walk on the streets. This ritual includes crying and sobbing. They are encaged in separate houses in little groups of two or three women with daughters and little sons. In this way, the social organization does not grant women consciousness but they experience "loss of children," "physical pain," "humiliation," "imprisonment," "mass grief," and "shame of bearing girls" (*SN* 158).

Taking the white armlet off her jacket, which indicates she belongs to one man, and giving birth to a daughter become a means of denigrating women thereof. This is one of the main characteristics of the dystopian narrative that one group may be confined, metaphorically speaking, to a certain mission or the restrictive limits for that group may be strictly drawn without any expected exceptions of transgression. In the novel, once the armlet is taken off, other men have the right to have sexual intercourse with her. What is more, she might be sent to the big house where the Nazis go with the implication of physical brutal violence unless she gives birth to a child every year until

she stops being productive physically. It is also one of the expectations from women that they drown the daughters and/or kill them before the males see them.

A woman is thus excluded totally from the presence of a man except for sexual needs. In this regard, absolute silence is what is expected from a woman. She despises and relegates her own existence under the pressure of the inferiority complex. Thus, the dominant ideology limits the personal space of women through their reduction and isolation. It also imposes a certain masculinity pattern on men by stripping them of emotionality, and burdens them with militarist values and physical strength instead of intellectual cultivation. The existence of such a binary opposition based on gender becomes significant in Alfred's uprising against the Nazi regime in the aftermath of his gradual realization and transformation from his state of ignorance and innocence to a new altered state of experience and knowledge in an epistemological warfare.

Resistance as one of the crucial characteristics of dystopian narrative projects the problematic imposition of oppressive power by the authoritative ruling body. Resistance emerges where power is used and abused in a Foucauldian sense: "There are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised" (Foucault, *Power* 142). Alfred's resistance thus plays a crucial role in challenging and subverting the regime by exposing the repressed nature of the mainstream ideology and canvassing its means of social engineering in order to maintain a society of surveillance and absolute authority.

Alfred's transition to a state of awareness about the reliability of socio-political truth opens up the possibility of revisionary epistemology as an oppositional reaction to the political crackdown on doctrinal dissent by the autocratic regime. His opposition to the manipulative nature of Hitlerism is juxtaposed with the suppressive strictures imposed by the hierarchical system. In this sense, his utopian impulse in the face of the dystopian reality is a significant impetus in Burdekin's engagement with utopian hope, social change, and the nature of the cult of masculinity by "exposing the partiality of current reality . . . [and] possible extrapolations of the present" because the indoctrinated reality is twisted (Bauman, *Socialism* 13-14).

The protagonist's first-hand experience may contribute enormously to his or her comprehension of the system in a literary dystopia. Alfred's confrontation with the structure itself becomes important in his comprehension of how the Nazi regime functions to falsify factual truth. He struggles to cultivate his intellect gradually through this first-hand experience, which engenders a drastic transformation of his stance on the Hitlerian doctrine. His direct experience with the system has paramount significance in bringing about the possibility of an altered social order, as his consciousness is awakened because of his individual involvement.

In this sense, Vincent Potter's theoretical insight into the notion of understanding and consciousness helps explain the significance of Alfred's intellectual cultivation and unarmed resistance against the system:

> There is no understanding unless something is presented to consciousness to be understood. There is no intelligent inquiry unless there are questions for intelligence to answer, that is, questions about what kind of thing we are presented with, and there are no such questions unless something is presented to intelligence. Likewise, there is no reasonable affirmation unless intelligence has proposed answers to those questions raised by what has been presented to consciousness. (39)

Alfred's conversations with the old Knight and Hermann raise his social awareness and enable him to understand the operation of the system. His gradual experience of the structure poses questions for his intelligence to answer and illustrates the loopholes in the regulatory intrinsic mechanism of the extant order. His keen analysis and grasp of the order lead to his revolt against "the centralizing power-effects that are bound up with the institutionalization" and to affirmation of this insurgency (Foucault, *Society* 9). This is because his intelligence continues to propose alternative ideological viewpoints under the influence of what is presented to his critical consciousness in the hopes of a more ideal, alternative social order.

Coercive governance and falsification as common features of the ruling power in dystopian fiction become means of engineering the dominant epistemological discourse, which leads to Alfred's rebellion in his search for unfalsified knowledge and truth. Rigotti points out that falsification twists the reality in a manipulative manner and causes disinformation when the manipulator controls the whole communication system,

and this lessens the possibility of resistance and of critical awareness (70). A false vision is an obstacle to a healthy attitude to decision due to "the ontology-to-ethics connection," and concealing the truth leads to disinformation and falsity (Rigotti 71). Hence, the social order deliberately implements a repressive policy in order to maintain its absolute power and to avoid any possible discords and dissents. This system does not allow social mobility or freedom of expression due to its dogmatic nature, but creates strict social categorization. Its despotic fabric establishes a standardized ideology and demands a society of blind obedience by obfuscating the social and historical truth.

The aforementioned social and political means of social engineering and ideological indoctrination are influential in maintaining the regulatory order in the dystopian narrative, as also exemplified in Burdekin's vision. Ignorance plays a crucial role in implanting certain political and social ideologies, establishing a society of absolute conformism, citizens of conditioned happiness, and thwarting possible resistant attempts and citizens as well. The Hitlerian politics, on the other hand, sparks a storm of controversy in the face of these implementations. It is under the influence of this critical controversy that Alfred places his critique against the system, which raises the probability of unfalsified truth and of utopian hope through his transformative intellectual transition.

Alfred's critical approach to extremist power, hierarchical structure, militarist order, factual truth, and gender inequality gradually grows and subverts the system after he observes and experiences the despotic practices of the regime. Although Alfred is not completely ignorant about the operation of the regime in the beginning, his analytical consciousness increases with his first-hand experience of the social order. His geographical and symbolic journeys throughout his pilgrimage in Germany and England take him to a new state of intellectuality and criticality. In addition, he acts as a significant figure of drastic social change since he causes a radical shift in the mindset of some Nazis like Hermann, which can gradually lead the dogmatic doctrine to crumble.

The dystopian protagonist may be ostracized and may become a misfit due to his or her defiant nature in a dystopian narrative. Alfred's fight against the system, in this regard,

turns him into an outcast eventually, as the regime denies him a space for individual freedom and intellectual cultivation. Nonetheless, his increasing social isolation from mainstream society and the system does not bar him from his desire to reveal the despotic politics of the order. His constant engagement with the disclosure of the falsified representation of reality juxtaposes him with the regime's ongoing concerted attempt to falsify factual truth.

Accordingly, Alfred focuses on challenging the prophetic, god-like image of Hitler, the superiority claim of the Germans in terms of race and history, and the misogynistic social arrangement with reference to gender inequality. Although Alfred does not make use of violence in his rebellion, he clearly states his goal from the very beginning of the novel in his conversation with Hermann: "Hermann, I am going to destroy your Empire" (*SN* 23). This intensifies his yearning for the reality and gradually transforms his intellectual mindset. His dissent disturbs Hermann whose upbringing deters him from critical comprehension and interpretation. Hermann's state of ignorance as ". . . a spur or challenge or prompt . . . a kind of vacuum or hollow space into which knowledge is pulled" also intensifies Alfred's resistance (Proctor 4-5).

Idiosyncratic features are what differentiates the main character in a literary dystopia from other characters. Alfred's avid interest to voice his disbelief in Hitler as God juxtaposed with dogmatic indoctrination sets him apart from the other characters as a figure of oppositional ideology thereof. His search for alternative historical accounts as to their origins stems from his skepticism about the reliability of the Hitlerian metanarrative. The mainstream discourse denies the historical background to other races other than the Germans and labels other races as savage. Yet, Alfred's belief in the existence of another empire other than the German or the Japanese one reflects his dubious disposition. It also leads him to doubt the Nazi doctrine and its ideological rhetoric.

His pertinacity to challenge the grand-narrative demonstrates his aspiration to break away from the arbitrary rule and repressive authority of Hitlerism through the rebellion of disbelief in his own words. In this sense, he seeks to unearth the repressed side of the reality by sowing doubt and confusion into the minds of people as to the fabricated

image of Hitler. Skepticism, Alfred believes, can cause the absolute power of the militarist body to crumble. Disbelief becomes a significant means of undermining the status quo and the dominant Nazi convictions for Alfred, which also projects Burdekin's belief in pacifism to dislodge the Hitlerian paradigm.

Questioning certain ingrained aspects of the order emerges for the protagonist under the influence of the newly forming dubious mindset. Alfred subsequently launches his metaphorical attack on Hitlerism and the cult of masculinity by bringing the notion of constructed manhood into question. In this sense, he challenges the Hitlerian code of ethics, which promotes courage, pride, brutality, violence and ruthlessness. His notion of a man demonstrates a stark contrast than that of Hermann in that Hermann's perspective is molded by the militarist order, whereas Alfred does not favor mere physical power. The social order presents death for an ideology as sacred and manly, to which Alfred strictly opposes. He poses his critique against the system to bring about an alternative stance on manhood and expresses his belief in the human potential, the intellectual power and freedom of a man rather than the concept of a violent man. He comments on it as follows: "A man is a mentally independent creature who thinks for himself and believes in himself, and who knows that no other creature that walks on the earth is superior to himself in anything *he can't alter*" (*SN* 28).

His perspective is centered on the revelation of the mainstream discourse, which puts an obstacle to any other alternative ways of thinking. It substantiates his belief in individual progress and subversive transformation. In a similar vein, it also criticizes the essentialist discourse on blood, which the regime uses as an excuse to promote superiority or inferiority. Thus, he draws attention to the importance of the soul, which is an indispensable attribute of a man instead of solely focusing on the body similar to the Cartesian dualism. His view juxtaposes the militarist values of the order about manhood such as violence, brutality and physical courage with more non-militarist values such as softness, mercy and love.

Implication of the utopian impulse in a dystopian narrative intensifies with the gradual intellectual and individual progress of the protagonist. Through his outspokenness, Alfred explicitly defies the Hitlerian creed and the mainstream notion of God's favor of

Germans, which he states as follows: “I reject the Creed entirely as I reject Hitler and the Hitler Book and Germany and the Empire” (*SN* 29). The image of Hitler comes under attack through Alfred’s overt criticism, as he relegates Hitler to the level of other people though he admits to his great skills as a soldier. His dissidence is in direct opposition to the ingrained doctrine of the dystopian totality. It casts doubt upon the reliability of the Hitler Book, which he interprets without any prejudices and preconceptions, and opens the recounted epistemology to question by saying: “It’s an unsatisfactory book. Something wrong somewhere. It leaves you empty . . . There’s so much darkness. So much mistiness.” (*SN* 29-30).

The dystopian protagonist’s quest for reality leads him to an experiential journey involving curiosity, suspicion, disbelief, and rebellion. Alfred’s rebellion of disbelief attempts to project unfalsified episteme via quest for an alternative historical narrative, which can reshape the social order in the light of the new epistemology. In addition, he denounces the discourse on despising Christians and justifying rape. He also criticizes the materialistic wealth of a knight, who owns land, factories, private aeroplanes, ships, and expensive clothes. His resistance increases in his mind gradually, and gives him the opportunity to observe more of the tyrannical regime and its repressive nature, attesting to the Foucauldian notion that wherever power exists, resistance is highly probable in multiple forms as either support or target (Foucault, *History of Sexuality* 95). The old knight’s help through his privileged social status exposes the misrepresented nature of the political epistemology by providing the reality, which he expresses as follows: “But truth is an intolerable burden even for a grown man” (*SN* 54). Alfred’s search for harmony in confusion and light in darkness in his own terms expounds on his struggle to bring forward utopian hope out of the dystopian structure through his unarmed rebellion.

Alfred as an Englishman does not fit into the image of an inferior race since he can read and fly the plane, which may imply a nationalistic undertone, whereas Hermann as a German cannot. His existence as a unique character challenges Hermann’s claim of superiority and the mainstream Nazi doctrine. In this regard, he rejects the grand-narrative, which bestows knowledge and wisdom only on Germans; instead, his goal is to justify the equality of all the races. To this end, a photograph and a book provided by

the old knight become instrumental in his epistemological warfare against the regime. The photograph, in which Hitler is depicted like an ordinary man next to an ordinary German girl, especially undermines the omnipotent position of Hitler. This concrete proof shakes Hermann's ideological prejudices and reinforces Alfred's feelings of rebellion against the system. Their awareness related to the fabrication of truth is raised in the wake of realizing how the regime excludes women socially and constructs an imaginary account of Hitler's supernatural birth.

In addition to the photograph, the book, written by Friedrich von Hess becomes a significant agent in intensifying Alfred's battle for truth as "the smallest fragment of the truth of history" (*SN* 74). In this sense, Alfred's remark that he wants to know the truth is important in his search for historical reality and untainted memory, as he acquires information about the social exclusion of women, the destruction of historical and social epistemology as well as of Christian theology so as not to remind people of the old times. Alfred's realization of the fact that the knight von Wied has shaped the manipulative episteme on manhood, women, and played a role in the destruction of all the historical records leads him to label a German as a "man-who-is-afraid-of-the-truth," and to comprehend the rotting power of the existing order, which maintains his unarmed spiritual rebellion (*SN* 100). His critical conversation with the knight also provides him with new insight into various issues like gender roles in which his knowledge increases. He then breaks away from the social limitations of the dominant ideological discourse, which objectifies women as mere animals to please men and to bear sons, and seeks to uncover the reality behind the implanted doctrine.

The level of epistemological warfare escalates with the main character's perseverance and determination. Hence, Alfred's rebellion against the regime becomes more and more oppositional to the masculinist formation of gender roles and the social degradation of women. It attempts to reinstate pride in their sex and self-respect, which can bring forward the possibility of creating a new concept of womanhood in place of the imposed pattern. Alfred's transition from ignorance to a state of knowledge is especially accentuated with his confession as to the significance of women, which he admits by saying: "I never knew they were important" (*SN* 111). His new insight into the condition of women is probably triggered by his new state of heightened critical

awareness. His articulation highlights his new approach to gender as social formation, and his ensuing enthusiasm to restore women's self-esteem in the face of the despotic cult of masculinity. This becomes an important part of his epistemological warfare, as he reacts against violence, bloodshed, cruelty and the male supremacist Nazi order.

Alfred's talk with the old knight also leads the knight to confess how the existing order destroys other cultures, historical records, the truth itself, and brings itself to a state of a complete stasis, which he explains as follows: "[W]e have nothing but the Hitler Bible and the legends, and what *we* call the history of Germany. We are stagnant . . . We can create nothing, we can invent nothing . . . we have no use for creation, we do not need to invent. We are Germans. We are holy. We are perfect, and we are dead" (*SN* 121). The old knight's further insight into the torpidity of the regime is highly self-critical of the system, which cannot produce art or creative artifacts but just dull replicas of Hitler's or other heroes' pictures in an identical sense. He also elaborates on the manipulation of common men, the subject races and the Nazis in terms of not having family names in order to prevent their pride in family.

His explanation of how the German Empire rules, which is to give the inferior races the sense of inferiority by not allowing them to speak the German language but their own vernacular language, exemplifies the discriminatory double standard in the social organization through their motto: "Exclusion is an excellent way of making men feel inferior" (*SN* 134-35). His further elaboration on religion in the Nazi order illustrates its focus on warlike religion rather than spiritual religion. His detailed explanation of alternative historical accounts deepens Alfred's interest in his search for unfalsified epistemology. In this sense, the knight's hope for another utopian society is maintained through Alfred, that is with England, which indicates Burdekin's belief in England's potential to transform the extant order.

The old knight advises Alfred to avoid the use of extreme force and militarist values; not to re-commit crime against truth; and to come up with a new set of spiritual virtues such as honesty and courage in the new possible social order. The knight consigns the historical book of truth to Alfred as the bearer by wrapping it, sealing it, and addressing it to the Knight of Gloucester to avoid the official check. Undistorted knowledge

provided by the old knight enriches Alfred's vision into the extant order and motivates him even more. Thus, he hides the book in a dug-out in the Stonehenge, and gets informed about factual truth. Burdekin's choice of the Stonehenge to hide the book is functional in illustrating the existence of England's historical background, which is denied by the German Empire, and the human potential in the ancient world.

Discovering the new shape of the presented reality can contribute to the protagonist's resistance in a dystopian narrative. To this end, Alfred's rebellion of disbelief is maintained in England through the revelation of the reality in von Hess's book. Through contextual knowledge in the book, Alfred gets informed about a correlation between truth and authoritarian government, in that, the revival of truth can lead to the collapse of the autocratic government. His whole time is now engaged with exploring lost civilizations and the factual historical narratives until darkness falls in the dug-out. He cultivates his analytical perspective through a new revisionary epistemology into power dynamics, gender relations, and social organization in the wake of his raised consciousness.

He assumes a new point of view on women, and resists against the militarist definition of women and her social duties through his daughter, Edith. He does not adopt the male supremacist etiquette and discourse on women's personality, but struggles to bring forward a new woman and feminine identity, which he expresses as follows: "I can love Edith-love Edith-love a little girl? How strange that is! . . . I couldn't love Ethel. No. It's impossible to love women as they are. But *this* thing isn't anything yet. It's just Edit, my child" (*SN* 162). This demonstrates the stark change in the protagonist toward the arbitrary rule and manipulated politics on gender in Burdekin's vision.

Alfred acts in a way contrary to the normative behavior of the militarist order, which objectifies women in that he builds up an emotional connection with Edith and tells Ethel not to have another child until Edith is three years old. Although revisionary episteme on women is important to him now, the struggle against the militarist epistemology has its paramount significance, which he explicates as follows: "Truth, first guarding it and then spreading it, must come before everything" (*SN* 165). His increasing experiential knowledge translates his pre-conditioned ideological mindset

into a new phase of intellectual and social sophistication. He interacts more with the other groups, like Joseph Black, the head Christian of the Amesbury community, and is involved in the Brotherhood of British Heathens, the anti-Hitler society, which has branches in Wales, Ireland, Scotland, and all over England. Joseph Black's views on religion, the healing power of faith in Christianity, and treatment of women have a huge impact on Alfred and his rebellion.

All these internal and external factors change Alfred, and put him under the risk of being caught by the regime, which is the case when five Nazis in charge of a corporal become aware of Alfred's, Hermann's and Fred's existence in the dug-out. Alfred does not surrender, but this leads to Hermann's death. When one of the Nazis kicks Hermann's dead body, it ends in Alfred's fury and loss of control for the first time since his childhood, which causes the collapse of the dug-out. His resolution to struggle for factual truth results in his deteriorating health and physical pain. Fred, Alfred's son, hands the book over to Joseph Black as the Knights and the Christians are exempt from search, which may also imply that Burdekin "presented both Christianity and democracy as essential components of social renewal" (Horan 95). Fred vows to spread unfalsified knowledge in the book when the right time comes, which he expresses as follows: "It's the very place for the Truth. *They* can't understand it, and yet no one else would dream of looking for it among them. And I shall train the men who are to spread it when the time comes. It'll be difficult, but I shall be able to do it" (*SN* 195). In addition to the book, Alfred's concern about Edith illustrates Burdekin's utopian hope for a better future in terms of the redefinition of gender roles and revisionary historical and social epistemology, which is stated in the text as follows: "Nothing-to be-done. Must be left. In time" (*SN* 195-96).

In conclusion, Alfred's subversive resistance in Burdekin's envisioned society problematizes the mechanism of the existing Nazi order by challenging the indoctrinated epistemological discourse on power practice, social stratification, and gender politics. It also subverts the dominant practice of fabrication of truth, falsification of historical reality, and manipulative social engineering by revealing the constructed nature of knowledge. In this sense, as he comes to the conclusion that "modern consciousness is the suspicion or awareness of the inconclusiveness of extant

order," his transformational journey from a state of ignorance to a state of knowledge enhances the possibility of experiential revisionary epistemology (Bauman, *Modernity* 9). Although Alfred physically passes away ultimately, his legacy is maintained through Fred's resolution to spread undistorted truth. Alfred's pacifist approach to struggle against the despotic Hitlerian creed demonstrates Burdekin's individual stance on violence and violent solutions to the socio-political issues. She does not resort to brutal solutions in dealing with the autocratic regime, but promotes intellectual cultivation and sophistication through an ideological warfare. Alfred undergoes social difficulties and is denied a space to speak his mind as much as he desires.

This restriction does not prevent the protagonist from revealing the constructed nature of the social and political epistemology. The fact that the regime cannot destroy Alfred and the book implies the partial failure of the extant tyrannical regime. The book is passed to a Christian, and Edith's future is ambivalent, but there is a strong implication that the future will be different, as the ending of Burdekin's critical dystopia is open. This open-ended structure hints at the hope of a revisionary knowledge with the strong implications of utopian hope in an envisioned despotic social order. Alfred's unarmed resistance through his transformational transition plays an instrumental role in highlighting the internal mechanics of the system in the nightmarish dystopian society. It is this constant struggle of the protagonist, who goes through numerous experiential journeys, and the ensuing failure of the system that promises a utopian enclave and the prospective formation of a more just society in twentieth century dystopian fiction. This potential conclusion forms the argument of this dissertation and will be further discussed and reinforced in the following chapters with specific references to other primary and secondary sources.

CHAPTER II

"WE'RE TOLD THAT THERE'S A WAR ON": ENGINEERING TRUTH IN ANTHONY BURGESS'S *THE WANTING SEED*

Twentieth-century literature witnesses the decline of literary utopias and predominance of literary dystopias as a result of the historical and political events of the century, as has been accentuated in the introduction. Brief insight into the contextual background of Burgess's critical dystopia with references to utopianism and the socio-political situation both in Britain and Europe will be at this moment useful in contributing to the critical analysis of the primary source of this chapter. The dystopian visions in the first half of the century illustrate different representations of the two world wars, their repercussions, and the obsession of the extremist regimes with power, which leads to destructive calamities. These texts highlight the devastating impacts of the wars, mechanization, and advanced technology over citizens' lives. In these literary visions of the period, how humanity destroys itself becomes a focus-point, which demonstrates the growing disillusionment with progress and the future of humanity.

However, in the second half of the century, different historical, social, cultural and political developments such as the Cold War (1947-91) and the highly polarized state of the world divided between the Western Bloc and the Eastern Bloc play a significant role in the subject matter and narrative structure of literary dystopias. Accordingly, Andrew Hammond stresses the effect of the Cold War on the dystopian genre. Hammond renders various reactions to the war as follows: "While acknowledging that late twentieth-century manifestations of the genre were in part shaped by 'the tradition established by Zamiatin, Huxley, and Orwell', one should not underestimate the influence on its styles, concerns, and narrative structures of international history between 1945 and 1989" (680).

Other political and historical events of the 1950s and 1960s such as the clash between (free market) capitalism and communism, the promotion of consumerism by capitalism, the Space Race, which was the rivalry between the Soviet Union and the United States over the power of spaceflight, the launch of Sputnik 1 (1957) by the Soviet Union,

construction of the Berlin Wall (1961), and the Vietnam War (1955 - 1975) played a significant role as sources of inspiration for utopian and dystopian fiction. Furthermore, the rapid development of technology is also crucial in that literary dystopias indicate the fears and concerns of people towards technology and gradual mechanization, on which Gorman Beauchamp comments as follows: "[T]he dystopian novel, in projecting an admonitory image of the future, fuses two fears: the fear of utopia and the fear of technology" (53). In addition, the social and cultural developments of the 1960s, which included changing attitudes toward sexuality, fashion, and drugs, as well as an emphasis on individualism as opposed to collectivism, were influential in the production of utopian and dystopian texts.

The socio-political conditions in Europe and Britain are significant for the discussion of Burgess's text from a broader perspective in this chapter. Although Britain and its allies did not lose the Second World War, Britain experienced difficult times financially and socially in the post-war period as of 1945 with a plethora of austere policies like rationing. This was also a time of decolonization as it was difficult for the Empires to maintain their existence in the post-war era. India gained its independence in 1947; Pakistan in 1947; Myanmar (Burma) in 1948; and Sri Lanka in 1948. The Marshall Plan helped Britain financially, which gradually helped it to flourish. After the political power of the Labor Party in 1945 until 1951, the Conservative Party came into power in 1951 (until 1964 when the Labor Party won the elections), and continued the welfare state policy initiated already by the Labor Party previously.

Britain was highly influenced by the war on a large scale, and exercised rationing and control of apparel, and food in the aftermath of the Second World War, which was a period of austerity. Clothing rationing lasted until 1949; rationing on food lasted until 1954, and coal rationing continued until 1958. This period of austerity had a huge impact on the organization of life, as moral and religious concerns gained more and more importance. In 1955, media was controlled by the state, and censorship was exercised in theater and cinema. A strong religiosity permeated the social aura in the 1950s. This soon led to radical changes in social life. Under the strong influence of the Church, religion became a symbol of respect in the public field, but there was also a

strong rift between "those still strong in church connection and those, a sizeable proportion, who were deeply alienated from the churches" (Brown 187).

Despite the fact that this schism demonstrated differing notions of religion and the Church, Britain experienced an increase in the number of church-goers. This changed drastically in the 1960s, as there was a swift decline in the number of church-goers in this decade. Women experienced the impact of such a moral and religious austerity, as they were expected to remain in the domestic field and to be engaged with prayers, cooking, child rearing and motherhood. Thus, they carried "the burden for the religious respectability of their husbands and children" as "the primary preservers of religion between the generations, passing religious tradition from mother to daughter" (Brown 203).

Under the pressure and burden of such domestic and communal roles and responsibilities, the 1960s witnessed the dominance of second-wave feminism and women's liberation movement. Along with this, the understanding of sexuality changed accordingly with the gradual emphasis on sexual freedom of the young people, which was a remarkable difference from the older generation. These new perspectives induced dissent between the Church and some citizens because the Church regarded sex outside marriage as fornication. The notion of sexuality and of sexual freedom then underwent a radical shift from a conservative view of sexuality to a more emancipated view of sexuality together with the gradual radical social transformation in society.

The period between 1950 and 1973 in Britain is regarded as the Golden Age of the international economy due to "low unemployment," "low inflation," and "high growth rates" (Howlett 320). Britain also went through a gradual social transformation with the revolutionary changes in society. These novel approaches to social relations and issues gave rise to questioning religious dogmas, institutionalized religious teachings, gender roles, and sexual relationships. There seemed to exist a more tolerating mindset in the Roman Catholic Church between 1959 and 1965. Yet, there were still controversial discussions regarding the condemnation of artificial methods of contraception by Pope Paul VI in his encyclical *Humanae Vitae* (*Of Human Life*, 1968) and the need for a new theological language on the image of God, argued by John Robinson, the Anglican

Bishop of Woolwich in his book, *Honest to God* (1963). *Honest to God* brought about much criticism, both positive and negative since Robinson placed the concept of heaven as "'the greatest obstacle to an intelligent faith,' and emphasized God in our loving and ethical actions rather than in the next world and its promises" (Brown 232).

The arguments over these books were influential as they sparked a "widespread secular climate of change in sexual mores, in which relationships outside marriage lost much of their social stigma, and abortion and homosexual relations between consenting adults were legalized" (Wolffe 432). In this regard, the 1960s is considered to be "the quintessential decade for the arrival of the 'new age' . . . new religious movements, quasi-religions or personal-development techniques that promoted the enhancement of well-being as well as transcendental experience" (Brown 258-59). These developments have their repercussions over utopianism of the decade demonstrating certain controversial issues in their alternative visions.

The focal point in this chapter demonstrates how these events and developments affect the dystopian narrative in terms of content and argumentation. Many literary dystopias were written in the post-war decades because of the growing frustration. These cautionary texts reveal the concerns, fears, and anxieties of these writers regarding the future of humanity, and their society through their unreal settings, and narrative structures. These socio-political events influenced dystopian fiction, which went through a change in the 1960s and 1970s. Frustration caused by the wars permeates the former literary dystopias, but there is a turn from dystopian writing to utopian writing in these two decades, which is due to certain emancipatory movements in terms of notions about sexuality, music, social life, and politics. This differs from the speculative texts of the 1950s in that, writers in this decade deal with "an interrogation of the economic and cultural sphere shaped by the postwar partnership of a revived capitalism" and "the new imperial power of the United States" (Moylan, *Scraps* xiv). However, writers in the following two decades shift to the utopian longing in their narratives, though temporarily. Moylan explains the reason for this drastic change and how it shifts back to the dystopian mode later on as follows:

> The 1960s and 1970s, however, was a time of such overt opposition, such serious challenges to the ruling order in the United States, Europe, and around the globe in a myriad of liberation movements that dystopian expression took a back seat to a revival of utopian writing . . . Then, as the capitalist system reached the end of its postwar profit curve and began the process of reconfiguring itself and commodifying everything in sight, the possibilities for a complex, equitable, just, and ecologically balanced world receded. (*Scraps* xiv)

This chapter discusses Anthony Burgess's critical dystopia, *The Wanting Seed*, a work produced in such a temporary revival period, from a broad perspective. By presenting the contextual background of the text, it aims to picture the connection between the dystopian narrative and the reality pointing out to what extent the literary text is inspired or impressed by the historical, social and political circumstances. Moreover, it projects manipulative epistemology and discourse, which is divulged through the protagonist's transformative and experiential journeys. These journeys are functional in illustrating the authoritarian nature of the omnipotent structure, and the rebellion of the protagonist, and the ensuing epistemological warfare. In this regard, the transition from ignorance and innocence to experience and knowledge becomes one of the main focus-points thereof. Ultimately, the concept of utopian hope in dystopian fiction will be discussed through Burgess's critical dystopia questioning the possibility of a revisionary epistemology that might lead to a more just society.

Burgess stands out as a significant writer in this decade. He is the writer of many novels, but is known for his significant novel, *A Clockwork Orange*. This dissertation deals with his other dystopian text, published in the same year, *The Wanting Seed* (1962), which has been overlooked, and on which little in-depth critical research has been conducted. It is an equally significant text, and presents readers with a number of challenging issues. In this section, a critical insight into Burgess's biography, style, narration, subject matter, and dystopian vision is useful prior to the analytical discussion of *The Wanting Seed*.

Brief insight into Burgess's biography will be helpful since his writing has numerous traces from his own life. John Burgess Wilson was born in Manchester, England on 25 February in 1917. His parents, Joseph Wilson and Elizabeth Wilson were Catholics, which had an impact on Burgess's views on Catholicism and religion. Joseph Wilson

engaged in playing the piano, the silent cinema, and did his military service in the Royal Army Pay Corps. Elizabeth Wilson was a singer, a dancer in Glasgow and Manchester, and converted to Catholicism after marrying Joseph Wilson. In early 1919, Elizabeth, Burgess's mother, and Burgess's four-year-old sister died from the Spanish influenza epidemic when Burgess was two years old. This affected his life, as Stinson states: "That this event and its consequences may have played some part in fashioning Burgess into what he considers a 'creature of gloom,' is reasonable speculation" (1). In 1922, Joseph Wilson married Margaret Dwyer, and lived in Manchester above a pub, the Golden Eagle owned by her until 1928 when they moved to Moss Side area of Manchester, where they bought a tobacconist shop.

As of his childhood, Burgess was interested in art, and it is through drawing that he discovered his color-blindness. He attended a Catholic elementary school, and was granted a scholarship to Xaverian College, a Catholic preparatory school in Manchester. After a two-year period of helping his father, he started attending the English Department at the University of Manchester although he wanted to study music, which he could not get into due to his high school grade and lack of basic music knowledge. He received his B.A. degree in English Language and Literature in 1940, which was a tense period as the Nazis caused a lot of damage in Manchester during the war. Later on, Burgess was part of the Royal Army Medical Corps, and positioned in Northumberland in the ambulance unit. In 1942, he was transferred to the Army Educational Corps and was given the responsibility of teaching. The same year, he married the Welsh girl, Llewela Isherwood Jones, who was a student of economics at the University of Manchester. Llewela, or Lynne, as Burgess called her, indulged in sexual intercourse with different men during her marriage with Burgess, which is explained by Stinson as follows: "The faithless wives that appear in Burgess's fiction seem to have Lynne as their model even more than Molly Bloom" (8).

Burgess was dispatched to Gibraltar in 1943, where he spent three years until 1946. In 1944, he found out that his wife, Lynne was attacked when she was pregnant, and miscarried, which led her to alcoholism. In 1968, she died of cirrhosis. After being discharged from the army in 1946, Burgess shortly taught at an army training college, the Mid-West School of Education Brinsford Lodge, near Wolverhampton. In 1948, he

started teaching at the Bamber Bridge Emergency Teacher Training College near Preston, Lancashire, and then worked as a teacher in a school in Banbury, Oxfordshire in 1950. In 1954, he accepted a teaching position in Malaya when he was 37 years old. During his time in Malaya, he learned Malay, and published his novel, *Time for a Tiger* in 1956 under the pen name Anthony Burgess as colonial servants were not allowed to publish fiction.

This was the beginning of the following prolific years as he published *The Enemy in the Blanket* in 1958, *Beds in the East* in 1959, *The Malayan Trilogy* in 1964, *A Clockwork Orange* in 1962, *The Wanting Seed* in 1962, and *The Long Day James* in 1965. In Brunei, he was diagnosed as having a deadly tumor, and was given a year to live upon collapsing in a classroom while teaching. He did not die despite the diagnosis. Upon Lynne's death in 1968, he married Liliana Macellari, and lived in different locations like the United Stated, Italy, Malta, Monaco and Switzerland along with her and their son, Andrea. In 1987, Burgess's autobiography, *Little Wilson and Big God* was published. Burgess died from lung cancer in London on 22 November 1993.

Vision into Burgess's fiction, style, narrative, subject matter, different philosophical and theological sources he used, and brief reference to his work, *A Clockwork Orange* is useful in comprehending and discussing his critical dystopia, The Wanting Seed. Burgess as a prolific writer developed a style unique to himself despite starting his career as a writer late in life. His travels, experiences, and his familial relations as well as the social, historical, and political events of his lifetime had great impact on his fiction and on his narration. He wrote in the "tradition of the exotic novel, the epic narrative, the mechanical stage farce, the spy thriller, the bourgeois novel, the science fiction fantasy, the structuralist novel, and the fictional biography" (Moran 208). His fiction includes "grotesque distortions of spatial and temporal settings, of plot incidents, and of minor characters . . . linguistic inventiveness . . . fragmentation of values" (Moran 209-201). Stinson suggests possible reasons for his unique ability to catch the readers' attention such as "an exuberant exploration of language and a display of sheer linguistic power . . . generally sprinkled with multilingual puns, neologisms, and various kinds of linguistic games (anagrams and acrostics, for example)" (16).

Burgess associates himself with modernism, and depicts modernist themes such as alienation, decay, futility, frustration, and fragmentation. Loss of man's belief in progress, reason, order, and civilization are also influential concepts in his fiction. He points out that modernism "expressed itself as a rejection of the doctrine of Liberal Man . . . progressing, mastering his environment, finding salvation in science and the rational organization of society" (Burgess, *Ernest Hemingway* 56-57). Apart from drawing on such themes, he uses history and myth (from a broad perspective) in such a way that he draws an analogy between the problematic present and the allegedly peaceful past in a "mythic framework, with its suggestions of repetitious patterns, newer cycles, and continuous" (Coale, *Anthony Burgess* 104).

Language also becomes a very useful and crucial tool in illustrating the aforementioned themes, issues and narration. Burgess attaches such great importance to the use of language that he interprets a writer's achievement as "the fundamental skill of putting words together in new and surprising patterns, which miraculously reflect some previously unguessed truth about life" (qtd. in Coale, *Anthony Burgess* 135). He believes that language, subject matter, and content co-exist, and influence each other. In his view, language can be used to reflect the Manichaean dualistic doctrine, and consciousness or perspective of a fictional character. At the same time, language for him is also an indicator of social class in England, which he dislikes, and fights against (Coale, *Anthony Burgess* 137).

The novelty of his language is outstanding, especially in *A Clockwork Orange* as he comes up with a new artificial language, which highlights his appreciation of words, and love of wordplay. In his book, *Language Made Plain* (1965), Burgess states that "to play with the raw material of literature is a natural pleasure linking us with a remote era that had speech but no language, but was perhaps finding language through delight in speech" (14). Thus, his unique ability to process the raw material of language enables the literary work to be shaped in such a way that his readers are given the possibility to interpret these novel and processed words in many alternative ways. In this sense, his fiction, through its own style, offers "the joy to be found in new words and expressions, savoring their alien sounds while discovering their meanings—meanings beyond mere definitions, including overtones, connotations, double-entendres, and puns" (Sisk 89).

Similar to the role of language in Burgess's fiction, Pelagianism and Augustinianism play an important role from a philosophical standpoint in his novel, which Burgess explains as:

> What I really wanted to do was to present the English mind as tending to waver between Pelagianism and Augustinianism. The British mind being primarily Pelagian, accepting the notion that people are all right, really, you know, you needn't worry too much about things like grace, divine grace. Things all work out pretty well. This gives you socialism, then you get some disappointments. (qtd. in Churchill 13)

Pelagianism, to which Burgess attaches importance, is named after the monk, Pelagius (c. 355-c. 425), who was excommunicated from the Church and denounced as a heretic by the Council of Carthage due to his philosophical and theological stance on the concept of original sin, free will, and destiny. Pelagius is opposed to predestination, a doctrine that life and course of the future are all preordained. This is emphasized in the New Testament in the Epistle to the Romans 8: 28-30: "For those whom he foreknew he also predestined to be conformed to the image of his Son . . . And those whom he predestined he also called" (qtd. in Levering 25). He believes in man's power to engineer his life and destiny urging people to use their free will, which is bestowed upon men by God to engender positive changes. His strong belief in free will eventually leads him to deny the original sin, and the Christian understanding of redemption, on which he philosophized as follows: "It was because God wished to bestow on the rational creature the gift of doing good of his own free will and the capacity to exercise free choice" (qtd. in Rees 38). In this regard, his doctrine is counter-argument to Augustinianism, and Augustine of Hippo's doctrine on grace, free will, and predestination.

Augustinianism is named after St. Augustine or Augustine of Hippo (354-430), who believes in original sin, predestination, the necessity of divine grace, and divine intervention. His doctrine stresses that man's will is not free, and consequently, man is liable to commit sin. He expresses that man can use his will not to commit evil acts to some extent as sin does not bring in positive consequences for his will, whereas divine grace can elevate the human soul. As can be seen, they have differing approaches to freedom in that Augustinian characters desire to attain it through the "continuity of

tradition, organic change, ritual, free choice, spiritual resourcefulness, self-control, tolerance for the non-rational in the form of paradoxes . . . cathartization of pain" (Moran 16). Pelagian characters, on the other hand, accentuate stability since they "found their hopes for stability on iconoclasm, mechanical progress, functionalism, limited choice, material affluence, environmental control, insistence on the power to reason to find answers . . . the elimination of pain, and the comforts of technology" (Moran 16). Influenced by these doctrines, Burgess depicts their traces on different levels. He associates Pelagianism with liberalism in the twentieth century in that "the liberal or Pelagian is optimistic about the possibilities and efficacy of change," which implies that "broad and deep reforms in the totality of the education process could, especially over time, effectuate profound and beneficent societal changes" (Stinson 21).

Burgess initially seems to support Augustinianism more than Pelagianism although the latter has also great influence over his fiction leading some critics to argue that he is in favor of Pelagianism. Thus, it is still controversial on which side one should locate Burgess. Regarding his strong belief in original sin, he puts the emphasis on external factors instead of man's surrounding. He says: "Once you start viewing man as a creature sinful only because of his environment and [sic] if you put the environment right, man will suddenly become good—when this sort of doctrine appears, I want to vomit" (qtd. in Lewis 63). Burgess changes his approach to these doctrines, as he concludes that humans have attributes from both Pelagianism and Augustinianism: "We are both Pelagian and Augustinian, either in cyclical phases or, through a kind of doublethink, at one and the same time" (*1985* 53). This reflects his belief in the impossibility of avoiding committing evil acts, as Biswell also points out: "The Burgessian picture of humankind assumes that we are all predisposed towards committing acts of wickedness" (106).

In addition to these doctrines, Manichaeism or Manichaeanism has a profound effect on Burgess's fiction. It refers to the religion, which was founded by the Persian Mani or Manichaeus (c. 216 – 276 AD) and mainly questions the existence of evil in the world. His doctrine interprets the world from a dualistic perspective meaning that the universe consists of opposing forces such as Light / Darkness, and Good / Evil. These forces are in a constant struggle with each other. It regards materiality and the body as power of

darkness, and the source of evil in the world, whereas the spirit coming from divine power, God is regarded as the source of Good and Light. His theology holds that these two opposing, antagonistic forces coexist in the world in a symbiotic relationship, which Coyle explains as follows: "The First Moment of the Manichaean cosmogonical drama posits the existence of two eternally co-existing principles, one good, of Light, the other evil, of Darkness" (51). Concerning such a coexistence, Coyle states that "[t]he present, or Middle, Moment, resulting from a primordial war between the two principles, is marked by the mixture of the good with the evil" (51).

The reciprocal relationship between good and evil in the Manichaean doctrine as a significant inspiration for Burgess finds its representation in his fiction:

> Burgess's world in his novels is one in which good and evil, spirit and flesh, interpenetrate one another . . . There are moments when good seems to conquer evil, but these are only moments in an endless flux of time and space, in which resolution is as uncertain as life itself. The interpretation of mind and matter, good and evil, creates a universe of universal conflict and uncertainty, where no synthesis or resolution seems possible. (Coale, *Anthony Burgess* 55-56)

Besides these doctrines, Burgess focuses on other issues, more of moral concern in his fiction. He is not in favor of neutrality since he regards neutral morality as dangerous arguing that the world is "in a state of moral stagnation and cultural degeneration" (Stinson 23). Accordingly, his belief in the Manichaean view of dualist forces in interpreting the universe becomes significant in his dislike of moral neutrality. In this regard, man's choice for the good or the evil matters substantially, as Burgess believes in free will when it comes to moral choices, on which he comments as follows: "But as far as moral choices are concerned, I think we are free; we must be free. I have to desperately hold on that belief that we are free to make moral choices" (qtd. in Hartill).

Likewise, the quest motif reflects the gradual transformation of the fictional characters in Burgess's literary world. As characters of twentieth-century, his protagonists tend to be alienated, isolated from themselves and their socio-cultural environments. Stinson points out that his protagonists are "exiles," who do not feel at home in their surroundings, alienated from their "geographical and cultural roots" or who do not feel at home with themselves due to certain sanctions by the governing body or other

external factors (24). Subsequently, the quest motif also pictures his protagonists' desire for knowledge, awareness, and individuality as opposed to ignorance, indifference, and collective ideology. These fictional characters are located in a world of confusion, turmoil, and manipulative discourse. Thus, both the protagonist and the society are juxtaposed to indicate the possible reasons for the protagonist's rebellion, and the ensuing quest for revisionary knowledge.

Burgess's engagement with utopianism is mirrored through alternative societal visions in some of his novels such as *A Clockwork Orange*, *The Wanting Seed*, and *1985* (1978). In these novels, he deals with man's desire for an ideal state, and the failure from the utopian impulse to the dystopian nightmarish-visions. He represents imperfection with a special attention to the dualistic universe, co-existence of the good and the evil and stresses the importance of free will and choice by saying: "Accept that man is imperfect, that good and evil exist, and you will not . . . expect too much from him" (Burgess, *The Novel Now* 39). In this sense, he believes in the reality of evil, and espouses the necessity of committing evil acts in a way as part of human nature. He harshly criticizes neutrality thereof.

Furthermore, he emphasizes his staunch belief in the original sin through his fiction to depict the infeasibility of faultless utopian premises and blueprints with a stress on human potentiality and on awareness of imperfection. In these visions, man's yearning for a utopian blueprint is transformed into a dystopian reality because of individual or governmental social-political choices, which bring about a cataclysmic failure, detrimental consequences, and disorientation. He pictures dislocations, frustration, and failures in different fields of life such as family life, marriage, and administration, which presents a blend of "utopian-Pelagian aspirations and Augustinian checks and balances" (Moran 25).

Burgess's futuristic dystopia or serious entertainment, *The Wanting Seed* has not received the critical evaluation it deserves, probably due to the worldwide success of his other novel, *A Clockwork Orange*. Although both novels were published roughly around the same time, *A Clockwork Orange* gained more national and international prominence as compared to *The Wanting Seed*. Both novels were influenced by his trip to

Leningrad. *A Clockwork Orange* is widely appreciated for its use of language, subculture, transformation of the protagonist Alex, and the representation of the dark social order. The novel is set in a future city governed by a totalitarian state, which is indifferent to the problems of the young. It is narrated in a slang called *nadsat*, a mixture of Russian and English expressions, by Alex, a fifteen-year-old boy, who is involved in violence, rape, and robbery with his small gang (emphasis added). Burgess describes Alex as a "hero or anti-hero . . . an exemplar of humanity: he is aggressive, he loves beauty, he is a language-user . . . he is to the state, a mere object, something 'out there' like the Moon, though not so passive" ("The Violence" 46).

Upon his imprisonment, Alex experiences Ludovico's Technique, a fictional technique aiming to rehabilitate criminals by forcing them to associate violence with nausea, and is released from prison after two years under the assumption that he has been cured. Throughout the novel, Burgess depicts and criticizes various issues such as power of choice, dualistic forces in the universe, the repressive nature of government, and conformity. Moreover, he harshly criticizes behavioral interference while emphasizing the importance of free will. He argues that a human being without free will becomes a clockwork orange, which means that "(s)he has the appearance of . . . an organism lovely with colour and juice but is in fact only a clockwork toy to be wound up by God or the Devil or (since this is increasingly replacing both) the Almighty State" (qtd. in Newman 63).

The Wanting Seed, on the other hand, deals with a dystopian world with a different focus-point recounted in the third-person narration. Burgess himself refers to the novel as "a Malthusian strip cartoon" in the short explanation part of the 1962 version of the text and as "a Malthusian comedy" in the short explanation part of the 1963 version of the text. It presents comic elements, alternate chapters, cyclical structure, imagination as well as utopian and dystopian themes with its unusual use of language and engagement with the problem of overpopulation. It is strongly influenced by Burgess's travels and Malthus's views in terms of subject matter, which he explains as:

> No date is fixed for *The Wanting Seed* – whose title, by the way, comes from an old folksong which cannot make up its mind whether seed is wanting or wanton . . . I had just come back from the Far East and, returning by way of India, had been

> appalled by the population explosions of Calcutta and Bombay. One did not dare give a rupee to a starving child: he would immediately have been torn to pieces. I thought of Thomas Malthus and his prophecy that, unless various natural checks operated, the growth of population would always be in excess of available nutriment. (Burgess, *Future Imperfect* vi)

In this part, a brief plot summary of the text, which raises ambiguity and critical questions regarding population and social engineering, helps illustrate the main framework of the novel prior to the analytical interpretation. Pessimism in the novel is influenced by the contextual developments in Britain, as Burgess talks about "an imminent danger, that is, the State is taking on more and more control, a tentative try on the part of the State in Britain to intrude into all regions of the individual life" (qtd. in Bunting 82). He further elaborates on state control as "the reorganization of education in terms of total democratization; the lack of an elitist system; the assumption that the State had a right to control your entire life. This was already emerging in England at the time" (qtd. in Bunting 82).

The world in *The Wanting Seed* is set in the future and divided into three parts, Enspun (English-Speaking Union), Ruspun (Russian-Speaking Union), and Chinspun (Chinese-Speaking Union). The action takes place mostly in Enspun. It depicts the lands of English-speaking people suffering from the problem of population excess. The novel does not limit itself to the depiction of a certain group, but is enriched in its portrayal of characters from many different strata of society, which is due to Burgess's personal belief in the novels' content, as he explicitly states: "I like societies where there's a dynamism of conflict. In other words, I think novels should be about the whole of a society---by implication if nothing else---and not just a little pocket inside" (qtd in Cullinan 65).

In this world, the State goes through a cycle, Pelphase, Interphase, and Gusphase, which reveals different themes, issues, and governmental attitudes in handling various social problems. The governing Pelagian regime promotes homosexuality and several other measures to cope with overpopulation and famine such as rationing food and space, staples, which are synthetic, paying citizens for infanticide and abortion (though later on cannibalism, eating clubs). When the regime is disappointed at man's inability to live up to expectations, the Interphase replaces the Pelagian regime, which brings repressive

strictures. The Augustinian regime follows the Interphase. It eases the despotic practices and ends in more chaos. When such a regime fails, a Pelagian regime is to be reinstated. Such a tyrannical rule is met with strong rejection by some characters, especially the protagonist. Burgess's novel, in this sense portrays the struggle of the protagonist, Tristram Foxe against such an anti-utopian system, and projects how he is taken from one place to another ascertaining the operation of the regime in an epistemological warfare.

The novel is influenced by the contextual background with its emphasis on sexuality, population, and episteme on both governmental and individual levels. The early periods of the 1960s heralded a radical and gradual social transformation in society in Europe and Britain. In relation to this gradual change, Burgess explains his concerns as follows: "Also I was interested in what was already apparently happening in England. Homosexuals were rising to the top. Indeed, we had a homosexual prime minister, Edward Heath . . . there is a homosexual mafia, not only in England, but also in California" (qtd. in Coale, "Guilt's" 131-32). This quotation demonstrates how the social background functions as inspirational for Burgess in engagement with the issue.

Apart from the historical events, the novel delineates the significance of free will, and the struggle between dualism, Pelagianism and Augustinianism from a philosophical standpoint. Conflict is placed as a focal point due to Burgess's belief in the significance of conflicts in novels, which he explains as follows: "Novels are about conflicts. The novelist's world is one of essential oppositions of character, aspiration, and so on. I'm entitled to an eclectic theology as a novelist, if not as a human being" (qtd. in Cullinan 64). Moreover, Catholicism and Malthusian outlook on population are also influential in comprehending the text as Burgess states: "[I]t's a very Catholic book. It's a total vindication of the encyclical. You know, of course, what the encyclical leaves out of account is the acceptance of natural checks, you know, is in fact Malthusianism" (qtd. in Churchill 13). Additionally, it has other elements such as "elemental poetry, broad jokes, science fiction and political philosophy consort[ing] together, couched throughout in a highly pedantic and jawbreaking vocabulary" (Pritchard 22).

The title depicts the dystopian setting and themes, as it reflects the controversial, ambiguous mutual co-existence of the good and the evil in the nature of man. It is inspired by an old English folk song, "The Wanton Seed," which is collected in James Reeves's *The Everlasting Circle* (1960):

> As I walked out one morning fair
> To view the fields and take the air
> There I heard a pretty maid making her complain
> And all she wanted was the chiefest grain
> Chiefest grain,
> And all she wanted was the chiefest grain.
>
> I said, My pretty maid, what do you stand in need.
> Oh yes, kind sir, you're the man who can do my deed,
> For to sow my meadow with the wanting seed
> Wanting seed,
> For to sow my meadow with the wanting seed.
>
> Then I sowed high and I sowed low
> And under her apron the seed did grow,
> Sprung up so accidentally without e'er a weed,
> And she always remembered the wanting seed
> Wanting seed
> And she always remembered the wanting seed. (Lines 1-17 276)

Ambiguity between "wanton" and "wanting" is functional in the thematic discussion of the speculative text, as it is based on a duality, conundrum, and a dichotomy. Torn between Pelagianism and Augustinianism, the novel seeks to find an answer as to the nature of the seed. This is the seed of knowledge, of duality, of doubt, of dissension, of the good, and of the evil.

Various seeds are sown within the normative and constitutive structure of the society by the fictional government and some individual characters. These seeds give way to some questions: What does the seed stand for? What is the source of the seed? Is the seed programmatical at the hands of the government? Does the seed of a monolithic government lead to another seed of radical transformation in society or does it lead to the seed of more violence and destructive politics? How is ignorance produced culturally? How do various journeys in the novel express the inherent nature of the system? What is it that makes the seed wanton or wanting? How is the dystopian seed transformed into the utopian impulse seed? How does the proleptic nightmarish vision

arise? How is the eschatological[7] mode represented in relation to the protagonist's gradual, challenging journey?

These are leading questions in rendering the transition from ignorance to experience in epistemological warfare. They exemplify how the actual facet of truth is twisted by the regime, which desires to form a culture of absolute conformity so that possible resistance can be circumvented. Burgess thus draws specific attention to vital significance of having knowledge: "They must have knowledge. And they haven't got enough knowledge. They disdain knowledge. All knowledge comes from a segment of society that they now reject" (qtd. in Riemer 31). Thus, the feasibility of such a utopian and/or dystopian scheme or blueprint is open to question through Burgess's skeptical stance.

The main character may awaken to the reality gradually, and start his or her rebellion against the dominant suppressive ruling power, which is one of the common denominators of dystopian narrative. This awakening is generally realized through an external agent such as a lover, a beloved, or an unexpected incident. The protagonist is one of the most significant characters because it is the protagonist's "desires and hopes for a better present or future that distinguish him/her from the rest of the population and additionally bring him/her into conflict with the dystopian establishment" (Varsam 205). This new state of awareness can be also taken as the harbinger of "the Not-Yet-Become," which may engender substantial social change and utopian hope (Bloch 127).

Tristram Foxe, the protagonist is a history teacher at the South London (Channel) Unitary School (Boys) Division Four. His name is interpreted in various ways such as Tristan in the medieval love-romance, *Tristan and Isolde* (*Tristram* or *Tristrem, Iseult*, *Isolt* or *Yseult*) or Tristram in Lawrence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759). Burgess's choice for such a name is no coincidence considering the old history of the name, Tristram, which has underwent changes in its

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[7] John H. Dorenkamp calls *The Wanting Seed* the novel of eschatological mode, inspired by Walker Percy's term (107). Eschatology is a branch of theology, which engages itself with the final events, man's final end, and the future of man. Percy points out that an eschatological writer is "a writer who has explicity and ultimate concern with the nature of man and the nature of reality where man finds himself" (qtd. in Dorenkamp 107).

version. Tristram as a name has Celtic and Welsh origins, which Thomas Green explains as follows:

> First, that names of both Drystan (Tristan) and his father in Welsh tradition, *Tallwch*, are probably of Pictish origin. Certainly Drosten / Drostan, the Pictish name cognate with the Welsh *Drystan*, is a common name in Pictland. It appears, for example, on a 9th-century inscription at St Vigeans, Angus and in the Pictish regnal lists (which also include the shorter form *Drust* or *Drest*). However, the name is clearly derived from Celtic **Drustagnos*. As such Welsh Drystan is a perfectly good Brittonic name and, in fact, the earliest occurrence of this name is on a 6th-century inscribed stone from Cornwall. (229)

As can be seen, Burgess drew on various literary, cultural and historical sources in his choice. Tristram in the novel highlights that that he is a lover, exemplified with his strong desire to reunite with his wife, Beatrice, which reminds the reader of Tristan in the medieval love romance, who, after drinking the love potion, falls in love with Isolde, who is supposed to marry the King Mark of Cornwall, Tristan's uncle. The triangle relationship between Tristram, Derek, and Beatrice also has a correlation with the complicated relationship between Tristan, Isolde and King Mark in the medieval romance.

Furthermore, an unpublished preface by Anthony Burgess for the French edition, which exists in typescript, implies that his surname refers to John Foxe (1522 - 1584), the English Protestant historian and the writer of *Foxe's Book of Martyrs; or the Acts and Monuments of the Christian Church* (1563), (Burgess, "Preface" 3). Foxe, a significant historical figure, evocative of the conflict between the Church of England and the Catholic Church and "a prominent member of the underground Protestantism of the 1550s," gave "form, content, and history to the English Reformation, and situated its events within the larger international Protestant movement" (Huhtinen 1). His surname may signify that he is the harbinger of social change, similar to the historical figure, Foxe. Thus, it is not wrong to argue that *Tristram Foxe* as a name has an onomastic blend with the implications of love, passion, affection and riot, rebellion and desire for social change, which has a significant function for the plot development and the quest for utopian hope in Burgess's critical dystopia (emphasis added).

The protagonist, Tristram in the novel is a more developed character as compared to the other major characters like Beatrice or Derek. He is thirty-five years old and has been a schoolmaster for almost fourteen years. He has two brothers and one sister. His sister, Emma, lives in China (on the Global Demographic Survey) and one brother, George, lives in Springfield, Ohio. His other brother, Derek Foxe lives in Enspun. He earns over two hundred guineas a month, and hopes to be promoted to the headship of the Social Studies Department upon his colleague, Newick's death, which means an increase in salary. He is rejected because he is not homosexual and his family is fertile and reproductive. He is depicted as having a mild face and gleaming eyes. His hair has "a negroid kink," and his cuticles are "half-hid blue half-moons" (*WS*[8] 10). Word choice here is very important, as Burgess attaches special significance to the use of language. The word, mild is crucial because Tristram's mild face changes radically and substantially in the course of the novel because of what he experiences. Thus, it foreshadows the gradual radical transformation in the protagonist.

Imprisonment is what he experiences after he finds himself in the middle of a worker riot by coincidence. Later on, he joins the British Army in return for a little money and food he gets without realization. Moreover, he has an eloquent command of language as compared to many other characters. Tristram, cuckolded by his wife, Beatrice, whom Derek has impregnated, is transformed from a submissive (in the sense that he is not aware of the manipulative policies of the government) and ignorant character to a rebellious one, whose stance on the politics of episteme provided by the regime changes considerably. Ignorant or innocent is used here in the sense that he does not rebel against the system initially as he does not have direct contact with the system; therefore, he maintains his life. However, his peaceful life is disrupted with his imprisonment and after finding out about his wife's cuckoldry, the result of which leads him to unravel the distorted truth of the system. Thus, Tristram as the main agent exposes the operation of the system and pursues his quest for utopian hope in the aftermath of his epistemological warfare against the ruling regime.

[8] The novel's title will be abbreviated as *WS* in parenthetical references.

An external male or female character plays a crucial role in the dystopian protagonist's rise to a new state of knowledge from a state of ignorance. In this novel, the female character, Beatrice-Joanna Foxe, Tristram Foxe's wife, contributes to Tristram's gradual awakening. She is twenty-nine years old. She is claimed to represent Beatrice of Dante Aligheri's *Vita Nuova* (1295) and *Divine Comedy* (1320) by some critics. The same unpublished preface by Burgess demonstrates that it is derived from a character, Beatrice from the Jacobean tragedy, *The Changeling* (1622) by Thomas Middleton and William Rowley (Burgess, "Preface" 3). As "changeling" stands for "a child or thing substituted by stealth, especially an elf child left by fairies", this offers an insight into Beatrice's relationship with Derek, in that Derek "the Machiavellian pseudo-fairy, unintentionally impregnates his sister-in-law and thereby substitutes his own offspring for Tristram's child, whom she has recently lost" (Aggeler 113).

Beatrice is depicted as physically attractive, fecund, symbol of womanliness, but longing to be a mother again upon her son Roger's death despite the strict regulations of the government on fecundity and fertility. She is a character of affection, motherhood, and of femininity. Her conversations with Derek, her secret lover, demonstrate that she does not engage herself with sophisticated, complex issues although she sometimes articulates certain complicated sentences regarding the system. Thus, she seems like a naive woman with a strong desire to have children and to be loved by both Tristram and Derek.

Her relationship with Derek, Tristram's brother, complicates the plot as the story progresses. Although she is married to Tristram, she has sexual intercourse with Derek, as she is more sexually attracted to him as compared to Tristram, expressed in the novel as follows: "[T]hat of his elder brother was fire and ice, paradisaical fruit, inexpressibly delicious and exciting" (*WS* 25). Her affair with Derek is what makes Tristram exasperated. Through this covert relationship, the way that the system operates is exposed, as Tristram's desire to take revenge and to re-unite with Beatrice becomes the reason for his resilience and strength to move on. Her experiences with her sister, Mavis, and Shonny also illustrate the notions of religion and different power structures in the text.

Derek Foxe, Tristram's elder brother has political power with an important position in the Ministry of Infertility in the Pelagian regime. He pretends to be homosexual in the public sphere, but indeed, he has a covert relationship with Beatrice. He becomes the Metropolitan Commissioner of the Population Police during the repressive times and the Co-ordinating Secretary of the Ministry of Fertility when heterosexuality becomes the norm again in the Augustinian regime. Thus, he uncovers his pretentious identity when the Interphase is over. Derek as a temporizer and opportunist sparks and intensifies Tristram's first-hand experience with the regime. He also exposes the subjugated nature of the mainstream discourse in the course of his endeavors to justify the acts of the state.

Tristram, Beatrice and Derek are the leading characters, but other characters unveil the traces and ramifications of social issues like religion, politics, population control, sexuality, and family as well. Mavis, Beatrice's sister is thirty-five years old and lives in the Northern Province with her husband, Shonny, and two children, Dymphna and Llewelyn. She keeps questioning Beatrice's visit and situation although she is not totally opposed to her staying with them. As a mother, she is reluctant and worried about her own children and her family. She is in deep grief upon losing her two children because of cannibalism.

Shonny is a Pancelt, one of the survivors of the Celtic Union, and is depicted as having values of the English farmer. He is interested in land and cares for his pig, Bessie. As a religious person, he believes in the need to pray for forgiveness for sins, which is an implication of the Augustinian notion of original sin. He attends masses and drinks plum wine, which are all illegal. On the other hand, he has a naive optimism for the future. He goes through a drastic change when his two children are murdered. He becomes critical of the priest's indoctrination and cannot recover again. He ultimately finds himself in a cell in Winwick Hospital, near Warrington, Lancashire.

There are other minor functional characters in plot development in terms of reflecting multi-culturalism, racism, and the aura in Enspun. Abdul Wahab, referred to as "catamite," is the Prime Minister Robert Starling's companion, possibly Muslim (based on his people's praying to *Allah*) (emphasis added). He is part of a group praying to the rain and trees, which is considered superstitious by Starling (*WS* 109). The Prime

Minister, Starling strongly rejects his recommendation to have belief in superstition. His conversation with Starling reveals how the regime distorts the image of God into a comic cartoon character for children.

Dr. Acheson and his secretary, Miss Acheson, referred to as “a Teutonico-Chinese”, work for the State Health Service, and act as a mouthpiece for the state discourse on population policy hinted in their conversation with Beatrice-Joanna (*WS* 4). Their conversation, which is based on famine, overpopulation, and stability, discloses the policy that the lower classes are charged with fecundity and sexual promiscuity. Father Ambrose Bayley, a former unfrocked priest, is beaten by the homosexual police officers for his pejorative remarks on homosexuality and homosexuals. Tristram meets him twice, one time in a pub in the beginning, and the second time in prison due to preaching in public as masses are forbidden in public, and in private as well.

Father Shackel, Shonny’s and Mavis’s old friend does service to Catholics and is put into prison. He is released after gradual shift towards religion. Lieutenant Dollimore, a platoon commander in the army, is responsible for Tristram’s platoon, and almost kills Tristram due to his disobedience, but is killed during the contrived war. Corporate Haskell is a military figure who informs Tristram about their current location, which is Western Ireland and explains to him how he can make it back to England acting as a guide in his transformative journey to knowledge. Sergeant Image, one of the officers of the Population Police along with Captain Loosley and Young Oxenford goes to apprehend Beatrice, but Sergeant Image is abducted by local villagers and is eaten up.

Captain Loosley from the Population Police goes to Shonny’s and Mavis’s house to capture Beatrice. He struggles to “confront the Metropolitan Commissioner with the fruits of his crime” and to expose his real personality, but he fails each time (*WS* 157). He reveals his belief in the power of the State, military rank, and hierarchical structure in the army in a conversation with Young Oxenford, (who wants to quit his position in the Population Police and join the British Army). He also exposes his belief in the necessity of an organization to reduce population by saying: “We’re all servants of the State,” which depicts his unquestioned adherence to the system (*WS* 157). Sergeant Lightbody as Tristram’s confidant in the British Army does not believe in the so-called

sacred cause of the war. Major Berkeley as a soldier at the War Office in London obeys orders as he is instructed, and believes in the necessity of doing so.

Some seemingly minor characters may function as guiding figures for the protagonist in the sense that they may save the protagonist from a troublesome situation. Charlie Linklater, Tristram's last cellmate in prison helps Tristram escape. Sinclair meets Tristram at a dining club, and helps him with food and accommodation. Emma, Tristram's sister, lives in China, and mentions repressive measures by the Central Government in China and failure of the rice crops in the Fukien Province in her letters to Tristram, though she is not physically present in the text. Joscelyne, the principal of Tristram's school acts in line with the current conjuncture of the political and social discourse. Geoffrey Wiltshire, the new Head of the Social Studies Department is promoted to the position instead of Tristram, who is denied the position due to his heterosexuality and fertile family record. Wiltshire is another exemplary figure of obedience and unquestioned conformity in the novel.

Robert Starling is the Prime Minister before Ockham. He attempts to prevent people from reproducing, but fails and is dismissed from his position because of the emergence of cannibalism and other pagan rites. George Ockham becomes the new Prime Minister after Robert Starling's government is overturned. His government brings about new regulations, return to heterosexuality, fertility, and voluntary cannibalism. In this sense, his name is a reference to *Occam's Razor*, *Ockham's Razor* or the law of parsimony, the principle (attributed to the English Franciscan friar and philosopher, William of Ockham (c. 1287-1347)) which strives to solve problems through the simplest means. This brief insight into the characters helps better understand how social engineering and regulatory system function in Burgess's critical dystopia.

The critical interpretation of this text aims to disclose the functional texture of the system in an attempt to observe how social engineering is applied and how such socio-political application engenders resentment and frustration in the personal vision of the protagonist. It also pictures how such an engineering leads to encroachment on individuality, freedom, and an epistemic systematization as a result of coercive

practices, which, to a great extent, produce a culture of ignorance within the society in order to circumvent probable uprising and insurgency.

Its consequence may be that either some citizens are silenced and enforced to be ignorant, or an ignorance culture is produced and implanted so that citizens arrogate ignorance. Unveiling this dystopian operation of the system initiates and expedites the process of a possible radical transformation in society through the ensuing uprising of the protagonist whose viewpoints on government are shattered upon first-hand observation and experience. One may question the reliability of the protagonist’s narrative and his critical judgment of the system, as the reader is guided through his perspective although a certain degree of the other stance is presented. His narration generates a kind of sympathy as a result of the state practices that constrain individual progress and self-improvement without the consent of the regime.

The political body claims to implement these sanctions for the benefit of the society and its citizens. Such a priori assumption eventually results in the desire for herd mentality and unquestioned, absolute conformity. Some characters, and especially the protagonist, accordingly experience disillusionment and realization in the wake of the repressive regime, which exploits knowledge and truth by diffusing its power, socially and politically. This situation creates deceit, disinformation, and misrepresentation. This residual awareness gives rise to a clash or an epistemological warfare between the protagonist and the ontological regime, which enables the possibility of a change.

The gradual transition from ignorance to experiential knowledge brings the nature of the mainstream truth into question. This facilitates probable social transformation and the maintenance of a utopian impulse as dystopias “seek to alter the social order on a fundamental, systematic level . . . [and] address root causes and offer revolutionary solutions” (Gordin et al. 2). Thus, the protagonist’s struggle through his transformative journeys against the regime leads to the exposition of the fabricated nature of truth as a discursive practice in the face of the arbitrary rule and the cultural production of ignorance considering the protagonist’s possibility to transcend these oppressive boundaries. This exposition reinforces a new epistemic idea of transformation and renewal of collective values as opposed to the normative dystopian politics, which

indoctrinates its citizens with its manipulative ideology. A major tenet of a revisionary epistemology, which "engenders something new in the world," is that it can give the prospect of utopian hope and of a sanguine view about the future, which can promise the formation of a meritocratic society (Wegner xix).

The suppressive means of manipulative social engineering reveal how the state shapes such an ideological and manipulated mind-set to maintain its order. Social life, organized accordingly, exemplifies the absolute, omnipotent power of the totalitarian state and its despotic nature. Totalitarianism, which limits individual freedom, is "according to Talmon, Popper and Hayek . . . a direct result of rational, utopian social engineering" (Goodwin and Taylor 240). The protagonist's experiential journeys and his transition to maturity, self-awareness, and introspection expose how this engineering becomes efficacious and prevalent on a large scale within the society. A taxonomy of social engineering from the general to the specific thus illustrates its crucial role in manipulation and gubernation through a governor.

To start with, the control of individualism as a means of social engineering impinges on individual freedom and individual space. The collective power can "annihilate the subjectivity of the individual . . . [and] obliterated individuality expresses the feat that the 'grand narrative' of utopia may overpower the 'local narrative' of the individual subject" (Dhuill 39). The relationship between the individual and the state demonstrates subordination of individuality to the interests of society for the sake of collectivism, collective interests, and socio-political stability in Enspun. This eventually ends in frustration and rebellion in some citizens, especially Tristram Foxe, Beatrice Foxe, Mavis (Beatrice's sister), and Shonny (Mavis's husband), though on differing levels. The cyclical nature of the novel, the Pelphase, the Interphase, and the Gusphase inspired by Pelagius and Augustine mirrors the interaction between individuals and state.

As Enspun faces the problem of overpopulation, the state believes in the necessity of oppressive practices to achieve stability and welfare. Thus, individual choices and decisions are not respected as government applies brutal inhuman treatment. The State sees itself as protective of the whole society and collective life, which is stressed by Derek in his conversation with Beatrice as follows: "You'd have no life at all to live if it

weren't for people like me . . . We leave it to education and propaganda and free contraceptives, abortion clinics and condolences. We encourage non-productive forms of sexual activity" (*WS* 43). Along with these strictures and practices, the State as the omnipotent power implants its own doctrine and ideology over citizens through efficient social engineering politics.

The protagonist's cyclical perspective on government in Enspun details the socio-political practices of the political authority. Tristram accordingly lectures about the nature of the cycle in the English-speaking Union. To start with, a government functioning in the Pelagian phase does not believe in the need for repressive sanctions, as man desires to be good and perfect, which can be achieved through his own efforts. The citizens co-operate with rules, and laws function as guides to social betterment. There is a natural expectation that laws will be obeyed, as the regime relies on inherent goodness of man without resorting to violence. Those who violate the laws are warned. There are no punitive measures. Hence, original sin does not play a role in human failure as a mere flaw. Through rationality, beastly desires are kept under control. There is no place for the private capitalist. The State controls production, which functions in line with the wishes of the citizen. In this allegedly utopian projection of the society, disappointment emerges. Tristram's recount of a government in the Pelagian phase seems like a residual utopian depiction, but the end of the Pelphase leads to another phase, the Interphase.

The state in a dystopian narrative generally defines freedom as "obedience to what is rational, or obedience to the will of the state, or conformity to a predetermined pattern of thought or life" (Olssen 106). When this obedience cannot be accomplished or retained, the political body introduces precautionary measures to maintain its repressive power. The new phase in the novel requires enforcement of new laws to direct people towards goodness. Frustration follows chaos, irrationality, panic, brutality, and secret police. As the Interphase cannot last forever, a new phase, Gusphase or Augustinianism starts to flourish. Rulers come to the realization that they focus on sinfulness of man instead of inherent goodness. The need for God and religion is accentuated. Coercive sanctions are relaxed, which ends in even more chaos. Belief in the original sin is expressed, and divine grace is what is needed to reach salvation.

Ultimately, the belief that man's behavior can be good is emphasized, which means reinstating the Pelphase. In this regard, a vicious circle is recounted in Tristram's account, as the novel ends where it starts. The formation of a more promising, ideal society is more possible because the society has witnessed the political and social strictures and encroachment on freedom. The following means of social engineering are closely related with individual freedom, its suppression and power practice; therefore, it is important to take a closer look at their connection to individuality.

The representation of religion similarly plays an important role in disciplining citizens as one of the common denominators of the dystopian narrative and Burgess's fiction. Burgess initially calls himself an English Catholic, though his views change in time, especially towards the Church as an institution, about which he says: "I go mad at the various changes of the Church . . . I hate this ecumenical business . . . I've no real stake in the Church at all now" (qtd. in Churchill 13). He does not totally detach himself from Catholicism, as he believes in the logicality and use of certain Catholic practices. He expresses this as follows: "The idea of original sin is a reasonable proposition . . . even some of the sacramental aspects of Catholic Christianity have a great symbolic value . . . You can't get too far away too long from things like bread and wine and oil and good and evil and original sin" (qtd. in Bunting 91). He explains the gradual change in his religious views as: "It was kind of Anglo-Saxon Catholicism . . . I accepted what the priests said. And this fear of hell still persists . . . I'm probably right in being a little scared of organized religion now" (qtd. in Isaacs 175). *The Wanting Seed* reflects Burgess's controversial, changing views on Catholicism and religion in general in this regard.

Practice of religion may vary, as religion and divine entity may be distorted at the hands of the ruling power in a dystopian narrative. Religious manipulation becomes a means of yet another domination, which "impoverishes one's self-confidence and destroys one's capacity to grow, change, and evolve" (Kiros ix). Robert Starling's Pelagian government, which is disappointed in the aftermath of man's inability to be good, introduces dystopian strictures on religious practices in order to sustain its existing power and domination. The Bible is eviscerated and is deprived of its divine status. God is displaced and substituted by ideological policies on education, population and

sexuality through manipulative propaganda, posters by the Ministry of Infertility, and slogans and signs like *It's Sapiens to be Homo*, *Love your Fellow-men*, *Glowgold Sunsyrup*, and *National Stereotelly Syntheglot* (emphasis added).

God is referred to as Mr Livedog, and is excluded from social life since people are expected to believe in free will and their power of choice, which Robert Starling explains: "God is the enemy. We have conquered God and tamed him into a comic cartoon character for children to laugh at Mr Livedog. God was a dangerous idea in people's minds. We have rid the civilized world of that idea" (*WS* 113). Such an expectation results in frustration. Mr Livedog is a mere fictional construct and a comic cartoon character: "They all loved *The Adventures of Mr Livedog* in the *Cosmicomic*. Mr Livedog was a big funny fubsy demiurge who, *sufflaminandus* like Shakespeare, spawned unwanted life all over the earth" (*WS* 12). Mr Livedog is depicted as the scapegoat for the social problems like overpopulation, and a loser against mankind. Mr Homo is referred to as his human boss bringing Mr Livedog to heel. This outlook on religion demonstrates the Pelagian government's staunch belief in man's perfectibility and denial of a religious figure, but its failure is ultimately proleptic. The state subsequently forbids public masses and regards them as heretical and blasphemous.

The ruling political body may regard "[h]istory, its knowledge, [religion], and memory" as "dangerous elements that can give the dystopian citizen a potential instrument of resistance" (Baccolini, "A Useful Knowledge" 115). Accordingly, Derek explains to Beatrice that the Pelagian regime identifies God with weakness and frailty. They decide to "throw God out and install Mr Livedog in his place" as God is "a tragic conception" (*WS* 42), which is similar to Burdekin's *Swastika Night* in that Hitler is elevated to the status of God in the Hitlerian social order, highlighting the authority's desire to maintain absolute power. Derek's government in this regard believes in propaganda, education, abortion clinics, condolences, free contraceptives, and non-productive forms of sexuality. Citizens are considered inherently good and wise enough to be conscious of their responsibilities. Dependency on God and religion is not given credibility, as it is associated with backwardness and conservatism. Derek's narration of the account of a couple in the Western Province having six children indicates the government's strong dislike and criticism of God, the Bible and fertility since Derek acknowledges God's

will as nonsense. His account shows that there are not many copies of the Bible, which is accepted as a book full of bawdiness and filth. He explains this as follows: "[I]t's an old religious book full of smut. The big sin is to waste your seed, and if God loves you He fills your house with kids" (*WS* 43).

Derek points to God as an outmoded concept, which indicates how the dominant power eviscerates the commonly accepted assumption about religion or divine entity. The artificial nature of this comic cartoon becomes a powerful ideological construct for the government, but it is unable to prevent the members of the society with an oppositional stance from getting involved in masses. This testifies to the manipulative discourse practiced in the formation of a specific type of knowledge. Vincent G. Potter considers knowing as "a conscious act of a subject in which the immanent intelligibility of some object presented to it for understanding is intelligently understood and reasonably affirmed" (40). The repressive power denies the right to conscious knowledge, which then leads to ignorance culture.

This serves the interests of the state, which desires to attain conformity and allegiance. Engineering creed and faith thus exposes the artificiality of the political doctrine. Overpopulation results in the extermination of the Holy Book, God, and other religious associations, but such a contrived genesis does not generate hope and a stable society; on the contrary, it ends in distrust in man's power to choose, and ensuing failure, which engenders a dystopian, proleptic nightmarish society. The artificially created image of God causes Tristram to deny the existence of God when Beatrice supports the supremacy of God over the State. He is still skeptical about the creator of the universe, as he believes in the existence of a pattern-making demiurge. This skepticism is very significant in his journey from ignorance to knowledge.

Contrarily, Shonny is a stark contrast and opposition to the spiritual doctrinal dogma of the State, though he grows critical towards the end of the novel. He articulates religious sentences praising God and Christ. In this sense, he is initially an Augustinian character justifying the need to pray for forgiveness and "to cherish the Christian flame" (*WS* 100). His accounts of the events indicate that the State has changed its policy on faithful, devout people. The infernal police captures citizens engaged in masses and

wine drinking and spying also prevails. The manipulative approach to the practice of religion does not prevent Shonny from his willingness to help Beatrice and to support her due to his pious belief, which he expresses as follows: "It's the will of God, cried Shonny. Go forth and multiply. So that little man of yours has still got some life in him, eh?" (*WS* 101). The doctrine that fertility brings happiness and joy is a discourse rejected by the Pelagian state.

Furthermore, the unfrocked priest is put in prison due to delivering mass. His remarks on religion and the need to pray for redemption and salvation attest to the need for the undistorted version of religion at one point, on which he comments: "You mark my words, everybody is coming back to God. You will see, we shall all see" (*WS* 119). Shonny and the unfrocked priest are dissident characters against the manipulative mainstream discourse. Shonny's children Llewelyn and Dymphna are exemplary figures of how the state contrives its own ideological discourse on religion with a view to attaining conformity and submission. Shonny and Mavis's eagerness to celebrate Christmas with plum wine, alc and hens is juxtaposed with the ignorance of their children, who are referred to as the children of the State.

Their conversation on Christmas and Jesus Christ represents a manifestation of governmental distortion and the subjugation of reality. Shonny's dialogical and catechismal mood reveals the masking of a distorted epistemology. This increases the credibility of the narration, as it is the first-hand account of the two children, whose mind as a *tabula rasa* is filled with the political discourse of the current conjuncture (emphasis added). The cannibalistic discourse finds its dominant place on different planes of social life as well as religion. Llewelyn talks about Christ as follows: "[T]his chap was born, you see. Then he was killed by being hung up on a tree, and then he was eaten" (*WS* 122). Although Shonny tries to explain the Eucharist, Llewelyn does not seem to take in the religious message behind Jesus Christ's self-sacrifice. Llewelyn's account of a boy, Jim Whittle, who was killed by his parents and was eaten up, shocks Shonny, and leads him to question the source of such a cannibalistic act.

In this sense, the two children confuse parental religious education with the state's dogmatic discourse. Nevertheless, the children do not participate in cannibalism and eating their friend's flesh, unlike Frank Bamber, who takes a piece of Whittle's flesh and runs away. Llewelyn cannot comprehend the difference between eating God and eating Jim as to why it should not be acceptable, which evokes the state's urge to cannibalism and cannibalistic rites. Unlike Llewelyn, Dymphna projects the traces of parental religious upbringing: "[I]f you eat God there's always plenty left. You can't eat God up because God just goes on and on and on and God can't ever be finished" (*WS* 124-25).

Shonny grows more skeptical about the projected representation of religion and religious practices like Easter after going through a radical transformation because of their children's death, which shows how unexpected incidents such as death, accident or a natural catastrophe may lead the characters to experience metamorphosis and ensuing awakening. This shocks Tristram when he finally arrives in Preston. When a priest is preaching about Easter, resurrection, Jesus Christ, and his omnipotent position, Shonny strongly opposes the belief that Jesus will rise from the tomb by saying: "You can't bring the dead back, blast you, for all your fine talk! . . . Whoring after false gods" (*WS* 201). He expresses his lack of trust in God, as people believe in an artificially created God in his opinion: "It was the wrong God I was trusting, all these years" (*WS* 203). His depiction of God as greedy, filthy, and false leads him to another journey to find a new God he can believe in and to question the image of God he has trusted for a long time. Although Shonny does not stick to the state-implanted image of a divine power, which is deprived of its sacred position as a comic cartoon character, he comes to question his own belief in God.

Shonny becomes a mouthpiece for Burgess, as he strongly rejects neutrality and emphasizes the importance of decision-making in life as follows: "But it's better to have it in that way than to have no God at all" (*WS* 205). In this regard, Burgess does not support a state of indecision, which explains Shonny's quest for a new God other than only giving up. Thus, Shonny's gradual transformation in his religious, pious views and the unfrocked priest depict the dissident religious doctrine in stark opposition to the mainstream discourse, whereas children display the contrived, artificial nature of the

religious doctrine inculcated by the manipulative regime. The practice of religion as a powerful means of social engineering by the manipulative Pelagian, Interphase, and Augustinian regimes instills an ideological mindset upon the citizens that is contingent upon the existing paradigm.

The manipulation of education similar to religion as one of the common denominators may serve the interests of the State, which plays a significant role in the desire to cultivate the minds of the younger generation. Subjugating truth destitute of its real implication is realized through regulatory educational state policies, propaganda, and slogans. Emphasis placed upon manipulative education is inspired by the education system in Britain. Burgess explains this in his interview with G. Riemer as follows: “The Labor government was very cold-blooded and mechanistic and materialistic . . . It wanted to get rid of a lot of Latin, Roman, and Greek literature and get down to political economy and sociology, the ‘important’ subjects . . . This policy kills the richness of life” (qtd. in Riemer 38). Ideological education on individual and collective levels brings about the emergence of state-controlled mindsets. Yet, it does not apply to all the citizens in society whose awareness of the system results in their rebellion against the political and social ascendancy.

The monolithic ideology manipulates education in order to form a society of consent and obedience, which are conducive to the interests of the political body. Citizens are educated to adopt homosexuality; to avoid reproductive sexuality; to adhere to their responsibility; and to have unquestioned docility. Children educated in school are conditioned to keep quiet in certain aspects such as about the heresies of their parents, about God, and about their relatives’ pregnancy. However, once they start expressing their ideas, their statements elucidate the impact of the regime’s incumbency. Shonny’s insistence on learning the source of his children’s unaccustomed views on Christmas and Jesus Christ mirrors the state’s efficient involvement in social and cultural engineering, which is revealed through these words: “Tell me about this, come on now. Who’s been telling this horrible tale to you?” (*WS* 123). The children’s incorrect knowledge, implanted by the state education, illustrates how the dominant power destroys “enquiry, curiosity, interest, investigation, explanation-seeking,” which are “hugely important components of human happiness” (Benson and Stangroom 179).

As Mijs puts forward, a meritocratic social order involves “the call to open up positions to those who display competence, rather than award positions through nepotism,” which is true for the one in *The Wanting Seed* since nepotism or other factors rather than merit matter in this social order (16). Regardless of an ideal order, family background rather than educational background is what counts as qualification in Burgess’s antimeritocratic society. Tristram’s talk with Joscelyne, the Principal shows the structure of educational policy and lack of merit-based system. Ability is ignored and disregarded, which is explicitly stressed in the novel as follows: “What gets a man a job these days is not pry-merrily qualifications. No. It isn’t how many degrees he’s got or how good he is at whatever it is he does. It’s . . . his family background” (*WS* 29). Hence, Tristram does not stand a good chance to be promoted and is finally denied the position.

The principal points out that the *best* people do not think of having a child, and blame the proletariat for violating the rule of one birth per family, which echoes the Malthusian doctrine (emphasis added). A cleaner family record counts in who is to be promoted to the position, which is exemplified in the novel as follows: “Cowell’s married with one kid, so he’s out. Crum-Ewing’s gone the whole hog, he’s a *castrato*, a pretty strong candidate” (*WS* 31). Education is closely related with the problem of overpopulation and its possible suggested solutions and precautions. The principal as the mouthpiece for the Malthusian approach to population easily attributes irresponsibility to the proletariat, and depicts them outside the instructive realm of educational policy in a way. In this sense, the educational agenda is under the strict pressure of the state.

In addition to formal education in school, military education plays an important role. When Tristram finds himself in the army, he starts teaching a class for illiterates, elementary arithmetic, report-writing, military geography, use of the telephone, and current affairs, which is a direct implication to Burgess himself as a biographical element, explained by him as follows: “I taught map reading and military things. I taught a kind of minimal language, minimal German . . . I taught educational courses to regular soldiers who had to take exams to get promotions. I taught current affairs a great deal” (qtd. in Riemer 27). This indicates the significant contribution of his life

experiences to the creative process of writing the novel. Tristram struggles to make soldiers think about the enemy and the cause of the war, as he believes in their natural right to learn why they are in the army and for what reason they are fighting for, but Lieutenant-Colonel Williams strongly repudiates it.

His class embeds the so-called undesired knowledge and curiosity into the minds of the soldiers since military education is centered upon unquestioned conformity and submission to the orders, which poses discrepancy between them. Williams as a mouthpiece for the regime makes it clear that a soldier does not have any right to an opinion. His logic is simple in that he makes a correlation between fighting and war arguing that if there is fighting, there must be a war. His education does not allow inquisition, and knowledge is constructed, which can be observed in his expression as follows: "The enemy is the people we're fighting. We must leave it to our rulers to decide which particular body of people that shall be" (*WS* 226).

Colonel Williams's disposition and his approach to a soldier's position, which is to fight wherever they are sent, demonstrate the repercussion of educational manipulation and blind adherence, one of the other common denominators of the dystopian narrative. Hence, he harshly criticizes Tristram, as he disturbs the soldiers "by starting them thinking and making them ask questions" (*WS* 226). Consequently, he is transferred from HQ Company to one of the rifle companies, B Company, "Annexe Island B6 . . . an artifact of limited area anchored in the East Atlantic, intended originally to accommodate population overflow, now compactly holding a brigade" (*WS* 227). Considering the functional role of manipulative education, social, cultural, political, sexual, and military education regulates and subjugates the real facet of truth outstripping the reality, and presents a biased outlook on social order. Tristram's transformative journey (along with some other characters) reveals the repressive educational policies and opens up the possibility of novel viewpoints, unlike the contrived mindset.

The control of sexuality is another influential means of engineering society in addition to religion and education. Burgess attaches great importance to the theme of sexuality, as it is closely related with the changing structure of the society, on which he comments

as follows: "[S]ex is totally separated from generation . . . Homosexuality is coming out in the open, both kinds. We'll end up with societies for castration . . . Sex is a little game we play . . . And it's going to get tied up with our sense of the population explosion" (qtd. in Murray 111-112). It plays a key role in setting the plot around such a theme and handling the overpopulation problem in both the Pelagian and Augustinian regimes although it differs in terms of promoting homosexuality or heterosexuality.

Reproductive sexual activity is strictly controlled and banned by the Pelagian regime, as the law allows citizens to have only one child, which is regulated under the rule of one birth per family. Heterosexual activity is highly discouraged since heterosexuality is presented as an obstacle to professional promotion and social status. Heterosexual couples with more children are looked down upon. They are considered irresponsible citizens who do not care about the welfare and stability of society. On the contrary, homosexuality has connotations of esteem and high status, which is endorsed through propaganda and slogans. Normative homosexuality is advocated and popularized. A civilized and modern citizen is expected to behave rationally as in the case of Beatrice who is told to stop yearning for motherhood after the death of her son Roger, which Dr. Acheson expresses as follows: "No more motherhood for you. Try to stop feeling like a mother" (*WS* 5).

The Ministry of Infertility puts a new discourse on sexuality forward by outstripping the reproductive aspect of sexuality. Detaching sex from its fertile nature is attempted through posters such as a couple of same sex embracing each other, slogans like "*It's Sapiens to be Homo*" (*WS* 6), "Department of Contraceptive Research," "the Propaganda Department," "The Homosex Institute" offering night-classes, and "The Daily Newsdisc with its sexless, artificial voice" (*WS* 26). Moreover, feminine appearance is not respected, as a young man disdains Beatrice due to her appearance. One poster on the vestibule hall displays male friends embracing each other, and publicizes the motto of "*Love your Fellow-Men*" (*WS* 8). Another poster encourages infertility: "*Don't have any More"* (*WS* 21). Similarly, a lesbian couple cuddling in public despise Beatrice because of her hostile attitudes towards homosexuals. The narrative is organized in such a way that it projects sexuality as a powerful means of constructing a manipulated discourse.

In the beginning when the status of homosexuality is boosted, the Ministry of Infertility is decorated with “the inevitable circle with its chastely kissing tangent, also a large bas-relief of a naked sexless figure breaking eggs” (*WS* 16). The naked sexless figure breaking eggs denotes the significant role of infertility and non-procreative sexuality spurred by the Pelagian regime initially. This is in stark contrast to the subsequent formation of the Ministry of Fertility. In this sense, Derek is an example of exploiting sexuality with a view to being promoted. He pretends to be homosexual in public through his “superb mime of orthodox homosexual behavior” (secondary or social aspects); however, the narrator states that nobody knows, except Beatrice “what a satyr [lies] couched behind the epicene exterior” (*WS* 21).

Derek’s concealing his real identity enables him to have high esteem and social status both in the political and in the social sphere, which is an example of how misleading appearance rather than meritorious personality may contribute to the promotion of certain characters in dystopian narrative in order to intensify the nightmarish atmopshere of the text. His hypocritical identity causes skepticism among certain government officers who secretly follow Derek when he visits Beatrice. Derek’s inverted sexual nature is communicated to Tristram by the captain who has more sound proof. This is due to Beatrice’s letter to Derek, in which she explains her sexual libidinal desires for him as follows: “Pretending to be homosexual must, for a normally sexed man, be a very great strain, rather like trying to smile all the time” (*WS* 79).

These officers struggle to reveal his real identity, but are unable to disclose his hypocrisy. Hence, Derek manages to be elevated to the position of the Co-ordinating Secretary of the Ministry of Fertility when heterosexuality is re-normalized. Sexual background is influential in the lives of other characters like Joscelyne, the Principal who has a “life of blameless sexlessness” (*WS* 27). As a mouthpiece for the discourse of the regime, he emphasizes the importance of homosexuals in society giving the examples of his uncle, the High Commissioner, as they run the country, and the whole of the English-Speaking Union.

The educated class is believed to obey the rules, especially the rule of one birth per family, unlike the proletariat notorious for breaking the rule in the Malthusian sense. Tristram is told that his parents have broken that law, as they have four children, which is the reason for his disqualification. He says: "My father's philoprogenitiveness disqualifies me. And my own heterosexuality" (*WS* 50). This aura of fertility surrounding Tristram turns out to be a hindrance to his possible promotion since a candidate with a "cleaner family wreckerd" is most likely to be appointed to the position (*WS* 31).

In this sense, normative homosexuality is an obstruction since infertility is highly supported, exemplified in the quatrain by the bearded homosexuals as follows: "My dead tree. Give me back my dead dead tree. / Rain, rain, go away. Let the earth be still / Dry. Kick the gods back into the cakey earth, / Making a hole, for that purpose, with a drill" (*WS* 38). These lines indicate how infecundity is encouraged, as rain can be taken as a symbol of fertility. The homosexual person wants rain to go away, and the earth to be still, implying an urge to halt overpopulation. The unfrocked priest who experiences physical violence due to his pejorative remarks about homosexuals meets this blasphemous quatrain (in the priest's opinion) with harsh criticism.

Both homosexual civilians and homosexual policemen ridicule the priest, especially after his use of the word, God, who is replaced by Mr Livedog. His exposure to violence by the trio of gay police officers engaged with dancing with homosexual civilians manifests the positive public image of homosexuals, which is artificially constructed by the regime, liable to change as a result of the observation of Pelagian failure. An aura of deceit and hypocrisy permeates, and is exemplified with the pretentious attitudes of certain characters who choose to hide their sexual identity for practical reasons. To this end, the religious significance of fertility is substituted by the primary responsibility of citizens towards the State, which is based on infertility and sympathy for homosexuality. These exemplary accounts signal the manipulative discourse in the construction of a type of discourse by the regime, which applies its ideological social engineering to achieve its goals. Nevertheless, it ends in more chaos and dystopian practices at the hands of the frustrated regime.

The dystopian state may have a direct influence over the concepts of family and marriage in line with its interest. Initially, the traditional heterosexual family becomes subordinate to homosexual couples. Tristram and Beatrice, Derek and Beatrice, and Shonny and Mavis are heterosexual couples. Tristram and Beatrice represent the traditional heterosexual nuclear family although their marriage is shaken because of Beatrice's disloyalty. They are aloof from the restrictions and manipulation of the politicized notion of family, namely pairs of people from the same sex. Their son, Roger's death has an impact on their marriage, as Beatrice's psychology is strongly disturbed by it.

In their marriage, Tristram goes through many physical and mental difficulties. Beatrice's sexual and emotional affair with Derek fills Tristram with exasperation, and leads him to question their marriage, but Tristram's desire to take revenge goes away gradually. He is left with one single purpose ultimately: to meet Beatrice, which happens at the end of the novel. This comes as a shock for a protagonist who experiences many troubles, which mostly take place because of his brother and the constructed reality of the regime. Still, he badly yearns to re-unite with his wife, Beatrice, which makes him a traditional, romantic character who accepts his beloved no matter what.

Although Tristram is a transformed protagonist in the end, he does not seem to change in his approach to their marriage. Derek and Beatrice's relationship, on the other hand, guides the reader in the course of the gradual political and social transformation in both government and society. Derek hides his sexual affair when homosexuality is the pattern. He does not hesitate to present an image of a loyal husband with twins and talk about their proper marriage during the heyday of heterosexuality: "He kissed her on the mouth with a relish that smacked nothing of valediction . . . He did not forget the twins, kissing each on its flossy pate and blowing final phatic vocables at them" (*WS* 219). Beatrice seems to be in love with both Tristram and Derek. She has an affair with both of them, though she is officially Tristram's wife. Her life is organized in a cyclical structure affected by the governmental practices.

As a female character, who is self-aware of her sexual and emotional feelings, Beatrice writes an elaborate letter for Derek, in which she expresses her feelings as: "I refuse to believe that those times are over. I miss you so much. I miss your arms around me and your lips on mine . . . Your eternally adoring Beatrice-Joanna" (*WS* 63-4). Her cyclical nature changes when heterosexuality is re-normalized. She composes a letter to Tristram during the time she is with Derek, in which she explains her love and need for him as follows: "Looking out to sea I now pray daily that the sea will send you back to me. This is my hope. I love you and if I ever hurt you I am sorry. Come back to your always loving Beattie" (*WS* 223). Beatrice becomes the main agent through whom the hypocritical nature of Derek and the contrived status of the dominant epistemology are revealed in line with the socio-political conjuncture and the existing sexual and familial norm as part of social engineering.

War is similarly represented as a means of social engineering and is projected in different ways. It is used to reduce population and to increase the food supply. This projects Burgess's personal view on the population problem and how to handle it. He comments on it as follows: "I think man will find a means, a way out of the population problem. One way will be through artificial wars; I think men have now artificial wars, and I think we're going to have an ingestion of human flesh" (qtd. in Murray 112). In this critical dystopia, the regime creates an artificial war to exterminate as many citizens as possible. Citizens are filled with feelings of chauvinism, nationalism, courage and unquestioned adherence to military orders, which make the soldiers believe that they die for a sacred cause. It is like a stage where soldiers act their roles and leave the stage with their destiny, which is to die in the artificially created war.

Shonny's refusal to help Tristram with money is what introduces the war scene into the text. Walking through the sunny Easter Preston streets, Tristram, hungry, joins a group of men and women "queueing outside a double-fronted shop whose windows had been rendered opaque with whitewash whorls . . . [with a] metal plaque above the door saying *WD North-West District Communal Feeding Centre*" (*WS* 208). These are all starving people, male and female. They are offered food and a loan of roughly two guineas in return for their military service, a condition of which they are not aware. The

paper they sign provided by Corporal Newlands requires them to serve in the army for twelve months, a contract that cannot be broken.

Burgess's protagonist is given a number in order to impose a sense of belonging, to erase his identity, and to efface his individual memory. This manipulative strategy of depersonalization contributes to the construction of the ideological discourse, but also intensifies the epistemological warfare since the protagonist's first-hand observation of the imposed reality reinforces his resistance against the political power. Tristram, with the number 7388026 as Sergeant Foxe T. starts his military service as a sergeant instructor. Due to his critical and questioning personality, as well as his efforts to implant skepticism into the minds of the soldiers through questions like: Who is the enemy? What's all the fighting about?, he is transferred to one of the rifle companies, B Company, where Lieutenant Dollimore is his platoon commander. He is then shipped to Ireland.

In this section, ignorance of many soldiers and of high rank officers is juxtaposed with the experience and awareness of the protagonist, and some characters like Sergeant Lightbody. The manipulated character, Dollimore prepares his brigade to fight, a draft of six hundred officers and men, two hundred being from each battalion. He evokes the first line of Rupert Brooke's famous war poem, "The Soldier": "If I should die, think only this of me" (*WS* 230). The soldiers and officers do not question the reason for the war; they simply obey the orders. However, Lightbody is dubious about the war, as he does not believe in the existence of the enemy. His conversation with Tristram testifies to the strategy of the regime to do away with the population excess, as he unveils his belief in the constructed nature of honor, glory, patriotism and freedom. These remarks show their lack of trust in the cause of the war, as it is artificially created for them to die in a make-believe sense.

The protagonist's skeptical approach to war finds its repercussion in his introspection. It leads him to interpret war in various forms such as ignorance, unquestioned conformity, hope, awareness, or active resistance:

> Was war then, the big solution after all? . . . War the great aphrodisiac, the great source of world adrenalin, the solvent of ennui. *Angst*, melancholia, accidia, spleen? War itself a massive sexual act, culminating in a detumescence which was not mere metaphorical dying? War, finally, the controller, the trimmer and excisor, the justifier of fertility? (*WS* 235)

The narrative does not seem to make it clear whether artificial war is a useful means of handling the population problem, but Tristram gradually becomes more conscious of the operating system, which, like a film, or a story, puts the soldiers in an illusory state of the reality. Both Lightbody and Tristram comprehend the real purpose behind the contrived war, which is to create the illusion of free will in Lightbody's terms.

Moreover, patriotic expressions, like the one by Dollimore, "This old country we love so well. We'll do our best for her, won't we, chaps?" fill the soldiers with more anger for the enemy and love for their country (*WS* 245). The moment of epiphany takes place when Tristram and Lightbody find out that the crumping noise comes from "a cracked gramophone record" via "loud amplifiers," "magnesium flashers" (*WS* 248). Both fighting sides are exposed to these crumping noises in an illusionary state in this "gramophony war," "electronic war" in Lightbody's terms (*WS* 248). The enemy is given several names like "Boche," "Fritz," or "Jerry" in propaganda films (*WS* 249).

Patriotism is instilled through war poetry on saturday mornings, reading poets like W. H. Auden or Christopher Isherwood, which is a reference to their travel book, *Journey to a War* (1939) published by Auden and Isherwood. This artificially created setting illustrates how the state manipulates, misconstrues, and twists the reality, and shapes a new version of the reality in order to bolster its status. On the other hand, the revelation of the constructed nature of the war also engenders controversy and epistemological warfare. The protagonist's gradual transformative journey into the internal dynamics of the system through this experience motivates him and uncloaks the potential for the eventual utopian impulse.

Transition to critical awareness as a remarkable attribute of dystopian writing can become a turning point for the course of events in in a dystopian narrative. In this regard, the protagonist gradually becomes more and more conscious of the system and voices his thoughts and ideas in a more clear and assertive way. Subsequently, Tristram

explains and summarizes the artificiality of war and their schemed end. This almost causes his death, as Dollimore takes his words as signs of disloyalty and disobedience, which Tristram explains as follows: “There’s no enemy over there. The whole thing’s a fake. Very shortly this trench will blow up and the blowing-up will be done by remote control . . . This is the new way, the modern way, of dealing with excess population” (*WS* 253).

Aware of the nature of the war, Tristram concocts a plan to run away, and finds out that they are in the west coast of Ireland, probably Galway, Clare or Kerry, which is explained by Corporal Haskell. His critical perspective causes him to be labeled as traitor. He expounds the brutality and the real cause of the war with which they are engaged. The battlefield depicted echoes the trenches of the First World War or the Second World War such as bloody curses, screams, looting, “parapet,” “phonographic bombardment,” “sham cacophony of bombardment,” and “mutual massacre” (*WS* 258-60). All the soldiers except Tristram are killed in the artificial war, which functions as a means of handling the problem.

Tristram manages to stay alive, and gets a pile of money from the dead, “septs” (three septs), “guineas” (thirty-nine guineas), “crowns,” “tosheroons,” “quids,” “tanners” (one tanner), and “florins” (*WS* 261). The sentry tells Tristram that he has not seen anybody coming through the exit gate, which manifests the success of the state in exterminating the population excess until Tristram’s survival. His visit to the War Office in Fulham on March 27 by rail to London as the “sole survivor of one of those pleasantly contrived miniature massacres on the West Coast of Ireland” reveals how the artificial war functions in collaboration with the regime (*WS* 274). The military atmosphere is set up for soldiers to believe in the existence of an enemy and to take part in Extermination Session. Soldiers, Major Berkeley tells, are trained, armed, and die with a strong belief in the great cause. In this sense, Tristram’s survival is met with belittlement and understatement, as he does not believe in what the state is fighting for. Major Berkeley gives him a gratuity of twenty guineas for each month of service.

The War Department’s conscription system does not tolerate suspicious people like Tristram as a possible threat since suspicion is not a characteristic, which a dystopian

state favors because it undermines the omnipotent power of the state and leads to the questioning of the dogmatic values of the system. The orders of the War Department come from The Global Population Limitation Authority (GPLA), which reports on population in connection with food supply with concerns about the future. The War Department is not a branch of the government in reality, but a corporation with a charter in major's terms. The charter is renewed every three years in order to balance the population and the food supply. Regarding the dead soldiers, the soldier's paybook is gathered and a letter of condolence is sent to his relatives when the soldier is dead. The War Department does not claim further responsibility after the letter of condolence. Then, civilian contractors pay the War Department and take over the process to use the dead bodies as food supply (probably as phosphorus pentoxide).

Birth and death ratio is taken into consideration by the state and Berkeley explains the situation for the good of the society as well as the reason for the existence of the War Department as follows:

> The soldier's death is the best death. Facing fearful odds[9] . . . The War Department is a bit like prostitution: it cleanses the community . . . We're the mother-of-pearl, you see. The ruffians, the perverts, the death-wishers: you don't want those in the civil community . . . Now we have a free state – order without organization, which means order without violence. A safe and spacious community. A clean house full of happy people. But every house, of course, has to have a drainage system. We're that. (*WS* 279)

The regime makes use of an institution, which deals with the problem of overpopulation. A manipulative discursive formation is constructed in order to enlist citizens in the army, and persuade citizens to live with the contrived reality. Such a way of handling the problem is met without criticism, on which Morris comments as: "Burgess lashes out with savage indignation at stupidity and blind error and lacerates our disastrous pretensions at solving human problems at the expense of human beings" (64). The following part of the chapter focuses on Tristram's change through experience to pursue the possibility of utopian hope and revisionary discourse in an epistemic warfare, which may engender the establishment of a more ideal social order.

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[9] This line (Line 299) is a reference to the poem, "Horatius at the Bridge" by Thomas Babington, Lord Macaulay (1800-1859) in his collection of poems, called Lays of Ancient Rome

There emerges a gradual challenging conflict between the regime and Tristram in the aftermath of his experiential journeys. These journeys transform him from a citizen who is ignorant to a citizen who gains knowledge. It is this transformation, which makes a positive change possible through the revelation of subjugated nature of knowledge and truth. In addition, such a transformation adds to the utopian dimension of the novel in line with loosening the coercive practices, which engenders more chaos. Revisionary knowledge is made possible by means of the protagonist's quest for undistorted reality and utopian hope, as he is "restless . . . existing in a state of constant longing" (Dorenkamp 109). This can be also reinforced through Burgess's personal opinion on literature's place and mission in line with the search for truth. Burgess comments on this as follows: "I don't, true, think that the job of literature is to teach us how to behave, but I think it can make clearer the whole business of moral choice by showing what the nature of life's problems is. It's after truth, which is not goodness" (qtd. in Cullinan 64-65).

Due to his professional position, Tristram is aware of the cyclical nature of history with reference to the Pelphase, Interphase, and Gusphase. His perspective is, at this point, dependent on theoretical knowledge instead of the experiential reality, which is disguised. The question, "what kind of reality do citizens rely on?" becomes significant in picturing the manipulative politics. When he preaches on the vicious circle in history and society, his perspective is very mechanic. Although he is not involved in politics on a great scale in the beginning, he is opposed to certain constraints and norms such as homosexuality and infertility, which is evident in his words: "There'd be no human race left if some of us didn't have children . . . What do you mean by 'the best people?' . . . People like my brother Derek? That power-struck little nancy, crawling, yes, literally crawling up the---" (*WS* 30). He opposes the definitive expressions and phrases, as the regime's anti-meritocratic order does not depend on ability or skill but on family record, which is referred to as "wreckerd," heredity, and sexual choice with homosexuality as the norm (*WS* 31). This meticulous engagement with language also demonstrates Burgess's special attention to the use of language and words by modifying or inventing new words. He combines record and wreck (to destroy) in one word, *wreckerd*, which is functional (emphasis added).

The protagonist has a unique disposition differentiating him from others in that Tristram has a keen eye for details and gradual societal change despite his indirect involvement. The sight of a company of men in the grey uniform of the police, three platoons with carbine heralds the end of the Pelphase, which results in forcing people to be good in his opinion. The narrator emphasizes the stark difference between Tristram and the unshaven man next to him in this part in that the man is the epitome of the manipulated citizen who does not question anything as a one-dimensional character believing in the purported utopian aspect of the system, whereas Tristram is more cautious and skeptical. Tristram is also aware of the lack of priests for hundreds of years, which he states in his conversation with the unfrocked priest. Tristram, in this sense bears characteristics from the paradigm of the existing politics and ideology due to his incredulity towards religion and God.

Tristram builds up a gradual contact with the government, especially due to Derek's involvement in his familial relationship, which distances him more from the regime as the dominant power. This demonstrates how the main character may be given the privileged or non-preferential opportunity to witness the operation of the governing body through kinship, promotion to a governmental position, an external figure, or an unanticipated incident in a dystopian narrative. Tristram's brother, Derek affects Tristram's transformation largely since Derek becomes the agent in his imprisonment and his wish for revenge. His dislike of Derek is juxtaposed, parallel with his dislike of the State. Tristram even associates Derek's visit to their house, purportedly to offer his condolences, with the new regime, the start of the Interphase, which does not reflect the reality since Derek visits Beatrice to have sexual affair with her.

The opening of the Interphase becomes a turning point for Tristram in his desire to be more cautious owing to his distrust of people like Derek who run the country. He starts questioning interventionist policies of the regime and existence of the police force, which he expresses as follows: "Who are they to tell us how to run our lives? . . . I don't like what's happening at all. There are a lot of police about. Armed . . . They've turned normal decent sex into a crime" (*WS* 51-52). His resistance grows, though verbally in the beginning, as he is directly exposed to the despotic nature of the regime. This verbal opposition is especially significant because, as Baccolini and Moylan assert, the

protagonist's resistance frequently starts with "a verbal confrontation and the reappropriation of language" (*Dark Horizons* 5-6).

Moreover, the official announcement of the Interphase by the Prime Minister, Robert Starling, reveals the repressive precautions such as the formation of a corps called the Population Police, of which Derek is the Metropolitan Commissioner. This also involves using violence to settle the strike at the National Synthelac Works by the police called greyboys who use carbine and truncheons to deal with irresponsibility, overpopulation, and food supply. Thus, the regime launches a war against irresponsibility, which will end in severe punishments. This change of approach to the educated people echoes Malthus's viewpoint. He believes in the possibility of convincing the educated class as opposed to the proletariat and its subsequent failure, which he explains as follows: "Two or three steps of descent in society . . . where education ends and ignorance begins, will not be considered by the generality of people as a fancied and chimerical, but a real and essential evil" (Malthus 20).

In addition, Tristram's dissatisfaction with the system grows because of rationing and synthetic food such as "a sort of paper cereal moistened with synthelac" or fish "converted into manure or mashed into the all-purpose nutrition-block" (*WS* 57). The dystopian atmosphere is escalated and deepened with Emma's letter. Her letter alludes to the restrictive measures in Chinspun such as a mass execution of offenders against the increase in family laws in Chungking. In addition, Geoffrey Witlshire, the new head of the Social Studies Department warns Tristram for teaching undesired material irrelevant of the syllabus. Wiltshire as the mouthpiece for the new regime tells Tristram not to teach about fertility, sexuality, and art connection, as it is against the state policy.

The new regime starts its impact on various planes of social and individual life as in the exemplary situation of Wiltshire's warning by restraining the pedagogical and academic liberty of Tristram under the pretense of digression from the syllabus. Wiltshire's warning also represents Burgess's real experiences, on which he comments as follows: "The important subjects, one finds, are not included in the curriculum . . . I used to teach my students a little Chinese. This was totally heretical . . . I met great opposition

all the time" (Burgess qtd. in Riemer 38). Tristram's life thus gets under the strong influence and pressure of the new repressive regime.

Critical awareness plays a crucial role in dystopian fiction because it is the protagonist's gradual rise to the state of such awareness that awakens him or her to the reality of the system. Certain figures or experiences raise the protagonist's consciousness. Tristram's awareness is increased on both levels, politically and personally as a result of his experiences. His keen eye for observation enables him to evaluate the events more critically as compared to Beatrice and other characters. He touches on the drastic change in government rule by referring to espionage and the power of the Population Police as follows: "Things have changed . . . The State doesn't ask any more. The State orders, the State compels . . . It's going to be the same everywhere . . . we're living in dangerous times" (*WS* 72-73). As opposed to the former Tristram, he transforms into a cautious citizen who does not trust anyone including Beatrice due to the despotism of the regime. His need to lie to buy "quinine" and "castor oil" by talking about malaria and educational trip to the Amazon demonstrates how the State inculcates fear and anxiety into the individual mindset through interventionist policies, as Tristram starts making up excuses (*WS* 73).

Tristram's reluctance to disclose information about himself or his family incites suspicion in the Population Police officer, as he is cognizant of the political strictures. He says: "Circumstances are making all of us suspicious" (*WS* 77). He also does not concur with the socio-political view on homosexuality, which leads to his failure to be promoted. His keen intellect exposes itself in his talk with the officer, Captain Loosley who extols Tristram for his great delicacy when he mentions Derek's visits to their house. Tristram betrayed by his wife and his brother desires to take his revenge, but the officer reminds him of Derek's betrayal of the State, who says: "He's betrayed the State and his high position in the State. He's committed the foulest crimes and the most stupid of crimes . . . Your wife has been merely a woman, and women haven't much sense of responsibility" (*WS* 82).

The collective interest rather than the individual one may become more significant for the dominant power in a dystopian narrative. Subsequently, priority of the state over the

individual is accentuated by the officer, which fills Tristram with antagonism towards his wife and the regime due to his lack of trust in the officers. He wants to interpret the officer's words as a sign of power struggle within the party, typical of the Interphase in his viewpoint. The letter disturbs his mind and mood. His skepticism towards the officer's words indicates his lack of trust in the reality provided by the regime, as he is aware of the distorted, subjugated nature of governmental truth.

Tristram becomes more conscious in the aftermath of his situation with his wife, Beatrice, who pays a visit to the State Provisions Store, close to Spurgin Building since the protagonist's awareness is sometimes "triggered by his love for a female," or his close interaction with a female character (Mohr 34). Beatrice is unwilling to accept Tristram's accusation when he blames her. This leads to his coincidental existence in the middle of the NSW of the National Synthefabrik Works strike, Joe Blacklock as the leader of the workers. Although Tristram does not have any association with the workers, he cannot help being part of the strike, which involves the use of violence by the greyboys.

This vital moment of Tristram's arrest leads to his exposure to various physical, mental and psychological experiences, which are crucial in his gradual individual change. He dissociates himself from the workers as a teacher. Joe Blacklock who comments on the relationship between the intellectuals and the workers meets such a rejection with humiliation, which he expresses as follows: "The intellectuals have never been on the side of the workers" (*WS* 91). This is the first moment Tristram comes into direct contact with the working class, which is, for him, not a pleasant experience considering the physical and spatial circumstances. His capture stands for his journeys to different destinations. These journeys give rise to radical shifts in his understanding of the reality and lead him to distinguish subjugated knowledge from undistorted truth.

The protagonist's confrontation with the workers projects the stark verbal, intellectual and behavioral difference between the workers and him. His spatial existence with the workers places him on the same level with them in the eyes of the officers. Although he does not sympathize with them, one of the workers appreciates Tristram for his solidarity. His distinct personality initially distinguishes him from the rest, but he

changes in time both physically and mentally, which makes him resemble the workers whom Tristram initially despises. His letter to Derek to set him free complicates the plot even further, as it means divulging the illicit love affair to the authorities. Derek's position makes it easier to label the letter as slander just like other unsupported slanders and libels. This letter becomes another external factor for Tristram's further imprisonment so as not to pose an obstacle for Derek.

Tristram's longer imprisonment is on the other hand functional in giving him the opportunity to observe different locations, spaces, and the imposition of martial law during the Interphase. His psychological change is juxtaposed with his physical change, as he gets thinner and grows a beard upon being transferred from the Franklyn Road Temporary Detention Centre to the Metropolitan Institute of Correction (Male) at Pentonville. Burgess's word choice aptly depicts the tremendous shift in his behavior, appearance and personality, as Tristram is described as "daily more truculent, frequently gorilla-shaking the bars of his cage, sullenly scratching scabrous graffiti on the walls, snarling at the warders, a changed man" (*WS* 115).

The protagonist is filled with a desire for revenge due to his unpleasant experiences. His aggression is aggravated by his desire for revenge, as he imagines different ways of taking revenge such as castration with a bread knife and a delirium of gouged-out eyeballs. His first cellmate, a veteran criminal named Peterman adds to his aggression inducing a loss of self-control. His behavioral change such as shouting at the warder and his offensive swear words indicates the gradual disappearance of the residual individual and social respect. His second cellmate happens to be the unfrocked priest who is beaten up by the police in the beginning. Tristram's distinct personality separates him from the priest who preaches on religion and masses since he interprets the prayer by the Ministry of Propaganda in a more critical and analytical way. The prayer read out in the schools, offices, hospitals and factories in Enspun at the same time asks for forgiveness and vows not to sin again, which is construed by Tristram as: "It means the Interphase is coming to an end . . . The State's reached the limit of despair. Sin, they're talking about sin. We'll be out soon, any day now" (*WS* 120). His words insinuate enduring hope in the face of the despotic regime.

Discursive rhetoric and articulation of the protagonist change in time, which causes Tristram's label as "Mister Foulmouth" (*WS* 125). The captain's revelation of Beatrice's whereabouts at State Farm NW 313 near Preston increases Tristram's alienation, as he is isolated from the outside world without any letters or visitors. He does not hesitate to attack the captain violently upon the captain's words about Beatrice as he believes the children to be his own, which is ambiguous, but it is highly implied that Derek is the father. This point is interesting in that Tristram gains more knowledge as to the reality of the system, but he is unable to resist Beatrice and the idea of being a father again. In this regard, his urge for revenge is quenched in the face of love and familial relationship, which probably implies Burgess's message to forgive.

The dystopian Interphase gradually comes to an end with news of anthropophagy, cannibalism, and eating clubs, expressed in the novel as follows:

> Thomas Wharton . . . was set upon youths. They knifed him . . . carved him, served him . . . In Thirsk, North Riding, three lads . . . were struck dead with a hammer . . . The street was gay for two nights with the smoke of barbecues . . . In Gillingham, Kent, Greater London, a shady back-street eating-shop opened . . . In Glasgow, on Hogmanay, a bearded sect . . . offered a multiple human sacrifice . . . journalist was boiled in an old copper . . . a teacher was fired in segments . . . on the Isle of Arran a vast communal nocturnal gorge of man-flesh had been followed by a heterosexual orgy. (*WS* 130-31)

These examples indicate the nightmarish reverberations of the dystopian state, which struggles to regulate the society in an inhumane way. Accordingly, more societal chaos is juxtaposed with the main character's imprisonment. The protagonist's experiential journey motivates him to engage himself with alternative solutions to his wretched situation. Tristram's desperate condition turns him into a more aggressive person, as he attacks the warder causing the breaking of his dentures, which attaches him different labels such as "Mister Dirty," "Mister Swearer," "Mister Nasty," "Mister Bloody-minded," or "Mister Treacherous" (*WS* 136-150).

His new cellmate, Charlie Linklater, the Nigerian key figure in his escape from prison, devises a plan of building up enmity towards Tristram when the warder looks at them for three consecutive days. On the fourth day, the warder is made inactive, and Tristram wears the warder's dress as well as taking his truncheon, boots, and keys. He shaves his beard, and looks like one of the warders as he starts "inhaling freedom, gazing up, astonished at the height of the sky" (*WS* 149). His mood and attitudes reflect his anxiety and unfamiliarity with the situation. His escape shows the significant individual change of personality, awareness, knowledge and behavior.

His new journey to his wife after his escape from prison fills him with feelings of her comfort, affection, and physical care fluctuating between repentance and reconciliation. Chaos still ensues at the end of the Interphase. Tristram comes across and takes part in a dining club in Claremont Square, and is informed about lack of trains and public transportation. The generous courtesy he experiences in this dining club increases his maturity and tolerance as opposed to the tyranny of the regime: "When the State withers, humanity flowers" (*WS* 167). The more he travels, the better he observes the substantial change of "factories with smashed windows," "skyscraper dwelling-blocks," "dining clubs," "bones," "corpses," "stopped-up drains," "no police on the street," "mass near Tufnell Park with a priest," which also exemplifies the significance of the journey motif for the protagonist in dystopian narrative (*WS* 169).

The repressive semblance of dystopian order intensifies through Tristram's journey to Aylesbury with a motor-van, which highlights discharge of the prisoners due to the lack of food supply, the lack of a central government, and the existence of tinned pork. Although there is a gradual shift in staple, cannibalism is still maintained, as a group attack and kill a corporal to consume him. The driver, who is a soldier in reality, remarks regarding civilized citizens, which adds to the comic aspect of Burgess's vision as follows: "Yes, but, damn it all, we in Aylesbury are at least civilized cannibals. It makes all the difference if you get it out of a tin" (*WS* 172). Despondency degrades the civilized individual into the level whether human meat is consumed out of a tin or not.

The protagonist's journeys expand his or her critical vision and lead to alternative analytical interpretations as to the nature of events around the main character. Tristram

travels through different destinations from Aylesbury as far as Blackthorn in an army truck, from Bicester to Ardley, and then to Banbury, from Warwick to Leamington, where he joins the Engineers' Sergeants' Mess and is offered tins of meat on his way to Nuneaton through Bedworth. His next journey takes him to a place of country dancing outside the inn at Atherstone, which reflects his hope for better times even though he is exposed to brutality of the regime, described as follows: "A recapitulation of whole aeons of free love, and then the Christian values will be reasserted. Nothing to worry about at all" (*WS* 176).

The new Tristram is different from the old Tristram. His preaching over the historical cycle illustrates his belief in liberalism, Pelagianism and sexual inversion despite the gradual shift he goes through. His next destination, Lichfield welcomes him with carnival-like atmosphere, and the ladies of Shenstone offer their affection to him. He witnesses a procession of "*Lichfield Fecundity Guild and South Staffs Love Group*," "two clowns buffeting," "little boys and girls in green, sweet and pretty, soaring multicoloured sausage balloons," "buffoons, men in antique billowing female skirts," "members of the clergy, bearing, in embroidered silk-surrogate, the motto *God Is Love*," "the high white wooden phallus gleaming ahead," "young lusty boys," "the revelers," (*WS* 178 - 181). Lichfield followed by his journey to Rugeley in this sense exemplifies how it is isolated from the repressive practices of the regime through the appreciation of heterosexuality, religiosity, and nourishment. This experiential introduction to the alternative worlds opens his eyes, and consequently, the possibility of yet another more ideal social order is instilled into his mind.

Following journeys demonstrate the gradual societal change and hope for re-organization of the order. Tristram observes Dionysian revels at Sandon, Meaford and selling food in return for money at Nantwich. Enspun starts changing after stories of good people with no children, bad people having children, love of homosexuals, heroes castrating themselves for global stability. Tristram experiences the change and de-subjugation of knowledge through the comedy called, *The Unfortunate Father: A Comedy*, which is similar to Tristram's case about cuckoldry and fertility. In addition, there occurs a change in the government, as private enterprise is encouraged, the example of which is the establishment of a newspaper called *NNTWTSH EKO*.

Tristram's hope grows with the news of the attempt to form a government by George Ockham, the establishment of central control of regional armed forces, emergency national martial law, resuming of the regular information and communication services within forty-eight hours, and returning to work in twenty-four hours.

These radical changes herald the start of Augustinianism. His next destination, Chester depicts the development of Augustinianism through the organization of an army, re-functioning of the *Daily Newsdisc*, the employment of jobless men in factories, a man opening "a general store" at Tarporley (*WS* 193). Although Augustinianism starts flourishing, Tristram still hears about cannibalism, love, sacrifice and riots: "meat-eating and the salting-down of meat in Chile," "love-feasts and human sacrifice from Chihuahua, Moctezuma, Chilpanzingo," "free love in Utah," "canning in Uruguay," "[r]iots in the Panama Canal Zone," "molding of rice babies in the East India," and "grain crops in Queensland" (*WS* 195). This news discloses the constructed nature of the political episteme, and its drastic transformation into a new discursive politics of knowledge, which engenders hope and maintains the utopian impulse with the possibility or revisionary knowledge.

Each journey brings forth awareness and recognition to the protagonist, and adds a new perspective to his epistemological warfare. Each destination acquaints and equips him with new experiences. Upon his arrival in Preston through Wigan, Standish, and Leyland, Tristram finds himself in the middle of a church congregation with many priests preaching about Easter Day, resurrection, sacrifice and holiness of Jesus Christ, and God. His destination, Preston seems to decrease his hope, as Beatrice is not there anymore, which he expresses as follows: "All for nothing . . . All that journey is wasted" (*WS* 203). What he has experienced physically, mentally, psychologically, and emotionally has turned him into a changed man, who is concerned with his family. Hopeless as he is, his physical misery is outstanding as opposed to his former self, who is "groomed, neat, eloquent, home to eat synthelac pudding prepared by a personable wife" (*WS* 208). His hunger leads him to be enlisted in the army in return for food and little money to serve for twelve months.

Tristram's coincidental involvement in the army epitomizes his transition from a state of ignorance and innocence to a state of experience and knowledge in terms of raising his awareness of the dogmatic reality. His ignorance becomes subordinate to experiential knowledge, which Burgess explains as: "They think the state of primal innocence is enough. In a technological society, this is ridiculous. You just can't do it at all" (qtd. in Riemer 31). Tristram becomes a suspicious and dissident social misfit and critical intellect, as he questions the arbitrary nature of the war, contrived to deal with overpopulation and food supply. As a social misfit, he struggles to divulge the factual facet of the reality behind the dystopian war. His struggle is instrumental in engendering utopian hope since he unveils the artificiality of the war, and does not give up his individual journey in the face of each regime, which comes up with its own way of handling the problem of overpopulation creating a different illusory normative paradigmatic reality.

As a discerning and insightful citizen, he does not conform to the ideological policy of the regime. He does not limit himself to fulfill his instructional duties such as teaching elementary arithmetic, military geography, report writing, and how to use the telephone, but he exceeds the limits by holding discussions with the soldiers about the enemy and the reason for the war. He finds himself in stark opposition to Lieutenant-Colonel Williams, who conforms to the orders without critical judgment and does not believe in a soldier's right to opinions, as their duty is to protect their country, the whole of English-Speaking Union.

Tristram struggles to arouse the soldiers' curiosity and to develop their analytical reasoning with his staunch belief in their right to truth and knowledge behind the war, which is part of his clash with the dystopian regime. His confrontation with Lieutenant-Colonel Williams projects his dissident viewpoints towards the commanding discourse, which results in his transfer from HQ Company to the battle field, B Company, Willoughby instead of his instructional duties. The regime applies this ideological rhetoric to handle the problem of overpopulation and food supply as a solution, yet, the majority of the population are devoid of criticism and assertive mentality, as they have been instilled passivism and docility.

In dystopian narrative, the state may outcast the protagonist as a possible threat to socio-political stability when s/he fails to conform to the coveted grand narrative, which is "canonized by party and state" (Klein 281). Tristram does not stop his dissenting voice in his new location, where Mr. Dollimore is the platoon commander. His inquisitive mind prompts him to question the rationality of the war with support from Sergeant Lightbody. Sergeant Lightbody increases Tristram's awareness, as he discerns the reality of the war by questioning who wages war on the population. As opposed to Lightbody who does not mind dying, Tristram emphasizes his willingness to live as follows: "I intend to live . . . I have so much to live for" (*WS* 234). He does not agree to the valedictory speech over the loudspeakers, which aims to give the soldiers the feelings of patriotism, nobility, and self-sacrifice. Instead, he realizes the artificiality and fictionality of the war as follows: "We've got to get out of here . . . There's something wrong, something evil . . . It's evil because it's unnecessary . . . They want us to through an illusion" (*WS* 241-242).

Tristram's comprehension increases because of his realization of the illusory reality and of illusion of free will. He finds out that the ship does not move, and is basically set up to give them an illusion. This crucial moment causes his frustration and despair; however, a love letter from Beatrice, from the Ship's Orderly Room dropped by helicopter, sustains his struggle to remain alive. Battlefield in Base Camp 222, with "perpetual electric light," "beating of the engines," "explosive flashes," causes Tristram and Sergeant Lightbody to question the disturbing noises (*WS* 243-245). They conclude that the battlefield is artificially set up to give the same disturbing affect to both sides creating an illusion.

Although the distorted reality becomes clear to Tristram and Lightbody, there is no means of escape from Base Camp 222 just like the ship. His heightened state of awareness stimulates him to expostulate with Mr. Dollimore about the military orders and the war, as he asks: "What are we? Where are our orders coming from? What order have we got?" (*WS* 253). Dollimore as the mouthpiece of the regime advises Tristram not to worry about these questions, as the system takes the necessary precautions. Dollimore's state of ignorance and indifference increases his dubious state of mind. He defies the military order and the hierarchical structure in the army encouraging

Dollimore to ask questions about the war. His determination not to give up in the face of other subordinate characters is remarkable in exposing his hope: “You’ll see that I’m right, you idiot” (*WS* 254).

The main character resorts to other means of liberation from the dystopian situation in a more rational sense. Tristram gradually channels his aggression into strategic moves, as he realizes the others’ indifference, and the limited possibility of a way back. He finds himself in the middle of a violent, fierce battle, which causes the death of all the soldiers including Mr Dollimore and Corporal Haskell. His sense of orientation makes his way-out possible with the useful guiding information of Corporal Haskell. As a soldier, who has first-hand experience of the battlefield, and tyranny, Tristram draws on the dominant discourse to escape from the gateway using his military rank as sergeant. His physical experience in the battlefield reveals how the British War Department sets up an artificial war as a trap to exterminate population excess. His desire to reach his destination maintains his energy, as he starts his journey from Dingle Bay and Tralee Bay, Ireland. Hope is not lost, as Tristram survives. The ultimate reinstatement of the Pelagian regime, with its initial possible problems exposed, uncovers misrepresentation and misuse of factual knowledge by the ideological policies of the autocratic regime.

His post-army journeys reflect the traumatic psychological impacts, and his relentless efforts to re-unite with Beatrice upon experiencing the tyrannical nature of both regimes. These experiences bring him to the conclusion that both the Pelagian and Augustinian regimes have their own faulty sides in their solution to the problem of overpopulation and the lack of food supply. His physical exhaustion postpones his final destination temporarily on his way from Tralee to Killarney, Killarney to Mallow, Mallow to Rosslare, and finally Southampton, where he spends five nights at an Army Hostel due to his health problem. His journeys are contemplative and introspective. He becomes more doubtful and distrustful due to his “dereliction of duty,” which leads to his fear of apprehension (*WS* 272).

The transformed protagonist’s new state of experience and knowledge projects his new critical viewpoint. This is shaped by different intellectual figures, poets, novelists, and their works such as “Stott’s *Twentieth-Century Ideological Struggles*,” “Zuckmayer and

Feldwebel's *Principien der Rassensgeschichte*," "Stebbing-Brown's *History of Nuclear War*," "Ang Siong-Joo's *Kung-Ch'an Chu I*," "Sparrow's *Religious Substitutes in the Prototechnic Age*," and "Rodzinowich's *The Doctrine of the Cycle*" (*WS* 273). His interest in ideology, racial history, war, and historical cycle as a teacher of history manifests his new urge to indoctrinate his students in a new epistemology of societal order and historical cycle. His visit to the War Office in Fulham by rail to London on 27 March, Monday as 7388026 Sergeant Foxe reveals his endeavor to talk about the undistorted reality. He does not hesitate to express his judgmental, critical remarks to Lieutenant Ralph and he says: "I'm reporting as the sole survivor of one of those pleasantly contrived miniature massacres on the West Coast of Ireland" (*WS* 274).

The new Tristram is outspoken in his criticism as the sole survivor, as seen in his comment: "To register protest . . . To warn you that I'm going to blow the bloody gaff" (*WS* 275). This demonstrates how the protagonist in a literary dystopia may become more outspoken, once transformed. As his engagement terminates on that day, he is not afraid to express his ideas in his conversation with Major Berkeley, in which he touches on the irregularity of the organization and murder involved as well as the Extermination Session. Major Berkeley explicitly clarifies how the War Department persuades the soldiers, who are well trained and well-armed to believe in the glorifying aspect of dying for their country and the great cause. There is no room for suspicious people in the room, as they pose a possible threat to their manipulation, which illustrates their selective way of conscription. Berkeley eventually looks down on Tristram's survival, which is considered inglorious since it is against their noble fight.

In this sense, the regime applies a type of eugenics through their selective method: "We're better off without the morons and the enthusiast. Which means also the corner-boys and the criminals. And, as far as the women are concerned, the cretinous over-producers. That's genetically very sound, you know" (*WS* 277). The hierarchical structure does not allow dissidence, as soldiers are expected to act under orders from the Global Population Limitation Authority in a submissive manner. A Malthusian perspective is represented through the G. P. L. A., which presents a report on population in relation to food supply. Tristram as an experienced and knowledgeable citizen becomes a figure of possible threat, which he himself expresses as: "I know too much

now, don't I? And I propose to write and talk and teach about your cynical murderous organization. This is no longer a police state. There are no spies, there's no censorship. I'll tell the bloody truth" (*WS* 278).

Tristram as a transformed citizen, who is initially hesitant to speak his mind, vows to disclose the systematic killings of citizens through extermination sessions by dint of his powerful discourse and knowledge. Major Berkeley meets Tristram's outspokenness with nonchalance, as he still strongly believes in such a solution despite accepting its erroneous sides. Berkeley's perspective depicts and justifies the application of eugenic policy as the discarding of a problematic portion of the population, namely "the perverts," "the [r]uffians," and "the death-wishers" in order to keep the population down, as he expresses his opinion by saying: "Everybody has a right to be born. But, similarly, everybody's got to die sooner or later" (*WS* 278-79). The regime change is pointed out through the transition from police force to the army, and the establishment of an order without organization and violence through the War Department, referred to as "a drainage system," which makes "a spacious community" possible in Berkeley's terms (*WS* 279).

The protagonist does not believe in such a solution to the existing problem, as the Pelagian regime is to be reinstated soon. Tristram's question, "Do you think people are fundamentally good?" is significant in Burgess's discussion of man's goodness with the conclusion that man is both Pelagian and Augustinian, as it is not possible to belong completely either to Pelagianism or Augustinianism. Berkeley's belief in the possibility to be good again granted with the Augustinian regime echoes the vicious historical circle. Although Tristram cannot wholly change the anti-humanitarian practices, his survival with his knowledge and experience becomes instrumental in bringing about a new mindset towards societal order and governmental policies. Through his position in the education sector, he plays a significant role in shaping the intellectual and social development of his students.

His last physical journey, which is to Brighton reveals the drastic change both he and the city have gone through. He is full of memories and expectations during his visit to the Education Department to apply for a position as a history teacher. He accepts the

position of lectureship at the Technical College to teach History of War. He then moves into an "apartment in Winthrop Mansions - two bedrooms, living-dining-room, fair-sized kitchen, fitted with refrigerator, stereotelly, and wall-spindle for the *Daily Newdisc*" (*WS* 282). He starts adapting back to social life in a re-transformed society with the Ministry of Infertility changed into the Ministry of Fertility, which has "an egg cracking open to display new-born wings – with a plaque saying: Incorporating Departments of Food, Agriculture, Fecundity Research, Religion, Ritual and Popular Culture. Motto: All Life Is One" (*WS* 283). Concerns about the organization of good life, choices and grace are thus important in highlighting such a societal shift to the point where it starts. This change with its optimism should be interpreted positively, bringing about the possibility of a more ideal societal order.

Experiences of the past are in this sense useful in representing the problems involved and give the possibility to be more cautious towards them, which Burgess expresses as follows: "But there's a vast body of knowledge that is the result of trial and error in the past. There is also a great deal of rubbish in the past, of error. We've got to sift through this for the value . . . [education] *is* concerned with sifting the past" (qtd. in Riemer 43). Some citizens, and particularly the protagonist, Tristram have experienced the despotic socio-political strictures and manipulation of the ideological discourse on order, war, family, education, and sexuality. The new Tristram has strong critical self-awareness in his prospective instructional approach to war and social order. Such a new state of analytical experience makes the de-subjugated, un-suppressed episteme possible.

This new epistemology increases the probability of re-organizing an alternative social order in a more utopian, ideal way as opposed to the authoritarian regime in handling the problem of overpopulation and the necessary food supply. Reinstatement of the Pelagian Regime should not be interpreted in a negative light, as politicians have witnessed the socio-political complications of their repressive destructive policies, which gives them the opportunity to set up a new social order. Burgess himself reinforces positive interpretation as well, on which he comments as follows: "At the end they're looking forward to a new Pelagianism. One doesn't know what it would be like. It may last a long time, there's no need to repress anymore (qtd. in Churchill 14).

In this sense, the new ameliorated shape of the regime can inaugurate a new era of social and political stability. Tristram's victory of re-uniting with Beatrice is justified and fulfilled in the last part, which is in stark contrast to the opening of the novel, which reads as follows: "This was the day before the night when the knives of official disappointment struck" (*WS* 3). The sea brings Tristram and Beatrice together in a state of wordless happiness and joy merging the sea, the sun and Tristram into one in Beatrice's fragile perspective. The narrator concludes the narrative with the epigrammatic message to keep living despite the individual and collective social problems referring to the flow and cycle of life: "The wind rises . . . we must try to live. The immense air opens and closes my book. The wave, pulverized, dares to gush and spatter from the rocks. Fly away, dazzled, blinded pages. Break, waves. Break with joyful waters" (*WS* 285).

The final romantic reunion of the couple, who are both mentally and psychologically transformed, opens up the possibility of a more harmonious social order. This also maintains the utopian impulse and hope in the novel. Jobling comments on this and says: "Love, family, the delirious and drunken sea . . . This, I suggest, is where Burgess lends us hope, and a path through the repetitive cyclicity of political life . . . States rise and die and are born again" (54-55). It is not enslaved by the manipulative discourse of the ideological regime and its encroachment on individual, social and cultural freedom. The ultimate turning point of the open-ended structure, which has a strong implication of the utopian impulse, offers itself "as a situation, allow[s] itself to be read in terms of effects and causes, or problems and solutions, questions and answers" (Jameson, *Archaeologies* 13-14). Burgess's open-ended critical dystopia therefore hints at the hope of a revisionary epistemology in the aftermath of the protagonist's experiential journeys to a utopian awakening and a utopian prospective future in stark contrast to the dystopian present in Burgess's envisioned world order. The possibility of utopian hope in dystopian fiction does not disappear in the following decades of the twentieth century since writers of literary dystopias do not present completely pessimistic visions, but maintain hope in critical dystopian projections, which will be discussed through the discussion of P. D. James's novel, *The Children of Men*.

CHAPTER III

"MAN IS DIMINISHED WITHOUT KNOWLEDGE OF HIS PAST": SEED(S) OF KNOWLEDGE IN P. D. JAMES'S *THE CHILDREN OF MEN*

Dystopian narrative underwent various changes in its portrayal of alternative scenarios throughout the twentieth century. As stated in the previous chapters, it is influenced by the socio-political events of the century, especially the two world wars. In the aftermath of these catastrophes, hope remained a controversial issue, open to debate in utopian literature as represented in literary utopias and dystopias. The discussion of transformative hope opens up the possibility of revisionary epistemology in the aftermath of the struggle between the existing order and certain characters, especially the protagonist who gradually grasps the true nature of the governing body. Illustrating the repressive ruling bodies ending in partial or complete failure increases the prospect of the utopian impulse in literary dystopian portrayals. It is this anticipation of utopian hope and logical reasoning, which leads to conclude that dystopian narrative in fact engenders the re-shaping of the manipulative discourse with a utopian enclave.

This prospective re-shaped discourse might engender the undistorted version of episteme and truth, which might facilitate yet another more ideal world. At this point, P. D. James's literary dystopia, *The Children of Men*, which gained substantial recognition after the release of Alfonso Cuaron's 2006-screen adaptation, stands out as a remarkable work of speculative fiction, which pictures the epistemological clash in dystopian fiction. This chapter introduces P. D. James as a writer of speculative fiction and discusses the utopian impulse, which emerges in the aftermath of the ensuing transformative journey (s) of the protagonist. In this chapter, the focal point will be on a thematic analysis of the interrelationship between power, resistance, discourse and knowledge, which may generate the seeds of new episteme and hope with reference to specific examples from the primary sources and to other relevant theoretical sources.

James's brief biographical information and insight into her literary career will be at this point conducive to understanding the socio-political context of the period and the textual discussion prior to engagement with James's critical dystopia. Phyllis Dorothy

James White, Baroness of James of Holland Park, was born in Oxford, Oxfordshire, England on August 3, 1920. She was born to Dorothy May Amelia (Hone) James and Sidney Victor and was the oldest of three children. Her father, Sidney Victor worked as a civil servant, namely a tax officer and inspector for the Inland Revenue Department. Her mother, Dorothy James suffered from severe mental illness and was ultimately institutionalized, leaving the responsibility of caring for the siblings to P. D. James. P. D. James attended Cambridge High School for girls after the family moved to Cambridgeshire.

Although James did not want to give up her formal education, she could not continue after the age of sixteen due to financial difficulties of the family and because her father did not believe in higher education for girls, which led her to self-education. She started working in a tax office as a filing clerk when she was sixteen in order to support her family financially for about three years. She also worked as an assistant stage manager for a theater group after leaving the tax office. Later on she moved to London, where she met her future husband, Ernest Connor Bantry White (1920-1964), a medical student and later an army doctor. She married him at the age of 21. They had two daughters, Clare, who was born in 1942, and Janes, who was born in 1944.

White was conscripted into the Royal Army Medical Corps to serve during the Second World War. He was unable to be re-socialized and rehabilitated because of traumatic war experiences after returning home. He was frequently hospitalized, which again placed both a financial and emotional burden on James's shoulders. This situation led James to study hospital administration and to work for the National Health Service. The first-hand observation of her husband in the hospital provided her with "a clinical environment on which she capitalized for many of her novels, realistic settings from which she derived unusual and even grotesque possibilities, transforming the most literal and ordinary materials into the amalgam of imaginative art" (Benstock 105). Upon her departure from professional service, she started working for the Criminal Section of the Department of Home Affairs as a senior employee, roughly from 1972 to 1979. James died at the age of 94 on November 27, 2014.

James's challenging life posed enormous difficulties to her. Nonetheless, her life experiences became the source of inspiration for her literary career. Her literary accomplishments granted her the title, "Queen of Crime" as a mystery and detective fiction novelist. She became interested especially in writing mysteries since she "placed a very high premium on construction in a novel. She was fascinated by the challenge of shaping a plot with all sorts of intriguing tensions among action, characters, and atmosphere" (Gidez 5). As Reese observes, her fiction is characterized by "introspective and complex characters" and ""meticulously described settings" (435). She delves into "character, the complexities of motive and thought and emotion; and always she wonders about the nature of humankind in general" (Wangerin par. 10).

There are television and film adaptations of her novels due to their high literary quality. She published her first novel, *Cover My Face* in 1962, which introduced the character of Adam Dalgliesh, initially a police inspector in Scotland Yard and a detective. Her work highlights Dalgliesh as "an intelligent, sensitive widower who is a published poet in addition to his profession as a homicide investigator" (Lindsay 122). Her novels include: *A Mind to Murder* (1963), *Unnatural Causes* (1967), *Shroud for a Nightingale* (1971), *An Unsuitable Job for a Woman* (1972), *The Black Tower* (1975), *Death of an Expert Witness* (1977), which was made into a film in 1983, *Innocent Blood* (1980), *The Skull Beneath the Skin* (1982), *A Taste for Death* (1986), *Devices and Desires* (1989), *The Children of Men* (1992), *Original Sin* (1994), *A Certain Justice* (1997), *Death in Holy Orders* (2001), *The Murder Room* (2003), *The Lighthouse* (2005), *The Private Patient* (2008), and *Death Comes to Pemberley* (2011).

James served as a Fellow of the Royal Society of Literature and of the Royal Society of Arts. She was a member of the Arts Council, served as the President of the Society of Authors, and worked for BBC. James was given numerous awards: Best Novel Award, Mystery Writers of America: *Shroud for a Nightingale* (1971); CWA Macallan Silver Dagger for Fiction: *The Black Tower* (1976); Deo Gloria Award: *The Children of Men* (1992); and British Book Awards Crime Thriller of the Year: *The Murder Room* (2005). She also holds several honorary doctorates: University of Buckingham (1992); University of London (1993); University of Glasgow (1995); and University of Durham (1998). In 1983, she was granted the Order of the British Empire.

As Haynes aptly describes, her novels have "a puzzle plot and genteel characters . . . her characters are more fully realized, and she delves into their emotions and motivations in a way that was uncommon for earlier crime novelists" (79). James is accepted as one of the most significant writers of the twentieth century. She is a distinguished writer due to her "deftness in creating plot, setting and character . . . [and] her demonstration of moral sensitivity and humanistic concerns." (Joyner 22). These properties pervade her novels, "manifesting themselves in her awareness of societal reform and her acceptance of physically and psychologically maimed human beings as being worthy subjects" (Joyner 122).

Numerous interviews have been conducted to deepen critical insight into her detective and crime fiction as James is often acknowledged as the successor to Agatha Christie, Margery Allingham and Dorothy L. Sayers. Furthermore, substantial critical secondary research has been conducted on James's detective fiction. Nevertheless, academic research into her only dystopian text, *The Children of Men* is still lacking. This chapter, in this regard sets out to contribute to utopian studies by partially filling the gap through the analytical engagement with James's alternative vision. The following part of the chapter presents James's critical dystopia, *The Children of Men* from an analytical point of view within the context of twentieth-century dystopian fiction in relation to the dissertation's argumentation.

It is important to touch upon the contextual background of the 1980s and the 1990s prior to the thematic analysis in this chapter[10], which sheds light on the utopian or dystopian tendencies since they were under the influence of the socio-political events of the period. Dystopian fiction is inspired and produced in a different light throughout these decades highlighting the dystopian reality. It has become clear that a pure utopia is not ideally plausible because of the lived experiences and due to mankind's inability and ineptitude to realize a utopian blueprint. Hence, dystopia becomes the mainstream narrative again in these decades to express the insidious impacts of totalitarian social

[10]A research article on James's critical dystopia, inspired by this chapter has been published: Atasoy, Emrah "Quest for Utopian Impulse in Twentieth-Century Dystopian Narrative: P. D. James's Critical Dystopia, *The Children of Men*." *Celal Bayar Üniversitesi Sosyal Bilimler Dergisi* 17.1 (2019): 243-264. Web. Some references to this article have been made in this chapter in order not to self-plagiarize.

engineering, manipulative distorted episteme, absolute power practice, suppressive politics, technology, and inequality (social, political, individual, and financial). Certain historical events played a significant role in this tendency towards dystopia both on the international and domestic levels.

Tom Moylan states that in the 1980s, on an international level, the United States' political intervention in Iraq, Somalia, Haiti, Bosnia, Kosovo and Sudan, and indifference to non-white peoples around the world were influential in this trend shift. However, Moylan writes that, "[o]n the domestic front, the privileging of corporate power, the redistribution of wealth, the degradation of labor, the dismissal of the poor, the violent abuse of those seen as different, and the destruction of the ecosystem escalated in spite of righteous claims to reverse such practices" (*Scraps* 185). In addition, in the 1990s, socially deteriorating conditions also played a role in the reappearance of the dystopian narrative:

> Less shared wealth and less democratic power continue to be the norm even with a growing economy; well-paid and secure jobs continue to be replaced by part-time employment at lower pay and no benefits; violence toward those not privileged continues even in the face of an assertive global discourse of human rights; and the exploitive destruction of the natural environment continues to be the practice of profit-hungry corporations even with the commonsensical embrace of a "green ethics." (Moylan, *Scraps* 186-86)

Although the dystopian narrative reappeared in the 1980s and 1990s, literary dystopias produced in these decades do not illustrate a classical dystopian projection, which delineates closure without flexibility. Rather, they implicitly maintain the utopian impulse through their open-ended structure and mind-provoking alternative possibilities to the existing order.

The rest of this chapter will deal with the analysis of James's critical dystopia with a special focus on the various means of social engineering and the protagonist, Theo's transformative journeys, as he experiences a transition from a state of ignorance to a state of experience and knowledge. Then, the concept of hope and utopian enclave will be discussed in relation to this transition to ascertain whether it might facilitate the possibility of yet another revisionary episteme and epistemology in twentieth-century

dystopian fiction in the light of *The Children of Men*[11]. A brief plot summary will help illustrate the main framework of the text prior to the critical interpretation of the novel, which leads "us on a walking tour through a dying world that's just enough like our own to be very disturbing" (Corrigan par. 5).

James's book is divided into two parts: Omega (January-March 2021) and Alpha (October 2021). The dystopian projection portrays a future England set in 2021. The world is stricken with impotence, sterility, and mass infertility, and faces the risk of depopulation, which puts the future of humanity in jeopardy. Males are unable to produce offsprings. The world is led to anguish, despair, and despondency after the death of the last human being to be born on earth, Joseph Ricardo in Buenos Aires. Countries come together to collaborate and to conduct scientific research in order to find a cure to this global disaster, but this collaboration leads each country on an individualistic quest to identify the cure and to secure world power.

England, which is governed by the Warden of England, Xan Lyppiatt, promises to halt the epidemic of infertility, but cannot live up to the expectation. Lyppiatt's regime comes up with alternative solutions in order to tackle this problem such as the semen-testing program, promoting voluntary self-killing, which is implementing Quietus, the routine examination of women and compulsory gynecological examinations, opening State porn shops, importing the Sojourners / the Omegas from other less prosperous countries to do unpleasant work once those individuals reach the age of sixty, and the establishment of the Man Penal Colony. These practices are met with disapprobation, disgruntlement, resistance, and the ensuing insurrection by the group called the Five Fishes. Theodore Faron, the protagonist, finds himself unexpectedly in the group's revolt in the face of government intransigence owing to his feelings for Julian, one of the group members, who is revealed to be pregnant. A violent struggle subsequently ensues between the government and the Five Fishes. Ultimately, the baby is born and Theodore kills the Warden. The christening of the baby brings the book to its end.

[11] The novel's title will be abbreviated as *CM* in parenthetical references.

The developments of her time became a source of inspiration for James for this thought experiment. Her choice of population as the main theme of the novel is not coincidental. She was influenced by the decline in population in Europe, especially in England, during the 1980s and the 1990s. The aging population and the statistical estimates of the future of population, estimates that indicated a gradual slump in the number of children to be born in Europe, boosted James's imaginative power. This is stated in the novel as follows: "As early as 1991 a European Community Report showed a slump in the number of children born in Europe---8.2 million in 1990, with particular drop in the Roman Catholic countries" (*CM* 8). James discusses how real events contributed to the novel:

> This novel, which is totally different from all my other work, didn't begin with a setting, but with a review I read in the *Sunday Times*. The book reviewed dealt with the dramatic and so far unexplained fall in the fertility rate of Western man . . . I began to imagine what the world would be like, and more specifically what England would be like, a quarter of a century after a catastrophic year in which the human race was struck by a universal infertility. (qtd. in Young 57)

This factual inspiration also played a role in James's preference for the title, which is closely linked with the theme. Her title choice needs to be further explained since it contributes to the argument.

James uses the word "men" rather than "humanity, humankind" specifically, in order to indicate to whom the children belong. Her title places an emphasis on the male and excludes women. Although the viewpoint of the female characters is communicated substantially, its implication of children as belonging to men signals the suppression of the female voice. The male characters chiefly dominate the narrative even though "the males, except for Luke, a priest and the unborn baby's father, are infertile" (Atasoy 255). The protagonist, whose name may stand for *a divine gift*, is a male character and the Warden of England, who is endowed with authority to rule the country, is male (emphasis added). Moreover, the title implies a patriarchal rule both glorifying men and inflicting an enormous burden on them. They are bestowed with the opportunity to engineer the social order, but they are also pictured with a sense of inferiority complex due to their infertility. James's use of the term, "the children" rather than solely

unspecific "children" attaches specificity to these children denying the role of the female characters.

In addition to these possible explanations as to the title of the book, a strong religious connotation can be seen since James draws on the Bible: "You turn man to destruction; and say, Return, you children of men" (*The Holy Bible*, "The Eternity of God, and Man's Frailty," Psalm 90). She quotes from the Bible directly, which Theo articulates during the Burial Service for Luke as follows:

> Lord, thou hast been our refuge: from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made: thou art God from everlasting, and world without end. Thou turnest man to destruction: again thou sayest, Come again, ye children of men. For a thousand years in thy sight are but as yesterday: seeing that is past as a watch in the night. (*CM* 194)

This quotation, a prayer of Moses, calls attention to the omnipotent power of God as both retributory and benevolent. According to Rick Schramm, the Hebrew word for *men* as *adam* refers to "those who believed the lies of the Serpent, who is Satan . . . So the verse 'Return, O children of men' means something like 'Return, O children of Adam' or 'Return, O fallen children of Satan who formerly dwelled as my children!'" (202, emphasis added). This interpretation reflects the dystopian atmosphere of the extant order, as it correlates humans with the tempter and the tempted, Satan and Adam respectively. It also hints at the potential for the ultimate utopian impulse, which can engender revisionary knowledge in the wake of Theo's metaphorical journey with its implied belief in divine power.

Theo continues the Burial Service with the lines from *The Book of Common Prayer* (1662) as follows: "Earth to earth, ashes to ashes, dust to dust; in sure and certain hope of the Resurrection to eternal life, through our Lord Jesus Christ" (*CM* 194). These lines refer to the resurrection of Jesus Christ, "as the corpse is lowered into the grave" (McGrath 224). Hope stands out as the main characteristic of the burial service considering hope, implied by resurrection. James's title choice is efficient since what it connotes projects the controversial nature of the existing political order. The extrapolated body not only creates an atmosphere of pessimism but it also induces "an

epistemological warfare between the political body and the protagonist, resulting in the ruler's eventual death, which in a way subverts the system" (Atasoy 256-57).

Explication of various means of social engineering in *The Children of Men* attests to the existence of influential socio-political interventionist policies, implemented by the governing body in James's vision. Explaining these means with specific exemplary references from the novel will contribute to better clarify and enlighten what kinds of dystopian political strategies are utilized. This detailed enumeration will in return elucidate the breakout of an epistemic warfare in the course of the protagonist's transformative journeys, which will ultimately engender the possible emergence of the utopian enclave. Manipulative means of immense control over the society in the novel can be enumerated as: practice and wielding of authoritative power, promotion of voluntary suicide, the distorted representation of historical episteme and truth, attempts at selective breeding of humans, also known as eugenics, committing acts of violence on differing levels, contriving elaborate strategical plans to exploit the migrants, the so-called Sojourners, handling of sexuality to serve the desired political conjuncture, and population control.

The fictional regime attempts to implement all of these means in order to maintain a stable government within the boundaries of a problematic time of intractable contradiction. Dystopian narrative projects the implementation of these means to create an atmosphere of nightmarish reality for the members of the society depicted under the guise of a utopian world of make-believe. The use of absolute power in James's illustration plays a crucial role in that its use relates to all the other social spheres. Power stands out as an umbrella term containing many different elements of the extrapolated social order. Therefore, it is useful to analyze the means of power practice through different ways of social engineering with references to the text.

The state in the novel exercises extreme power to serve the collective or individual desires of certain groups or figures. Power practice as a triggering force illustrates the political dynamics of Xan's order and the growing hankering for more clout. It shapes the enforced episteme and numerous aspects of the social sphere. Power is addressed to more in terms of power to reproduce at the beginning of the novel, which is narrated as

follows: “Overnight, it seemed, that the human race had lost its power to breed” (*CM* 8). This usage later on takes on a sense of political power. Xan’s political power in this regard leads to both submissive conformity and rebellious opposition by seditious individuals. It seems to facilitate an atmosphere of appeasement, allegiance, and resignation on the surface. The majority of the citizens are expected to “adopt the desperate preventative precautions in the aftermath of the actions of Xan’s powerful regime” in a world stricken with global infertility (Atasoy 257).

One group or individual over another is not prioritized in James’s depiction of power since she draws attention to desire for absolute power and the following fetishistic addiction to extreme power and authority practice, ending in manipulative discourse and corruption. Although the state’s power exercise is pictured as contributive to the *good* of the society, it is gradually revealed to serve most likely the interests of certain individuals (emphasis added). The lust for absolute power thus becomes remarkably influential in the course of events. Xan’s words about power after finding out about Julian’s pregnancy clarifies the paramount significance of power: “Good God, Theo, do you realize what power is in our hands? Come back on the Council, be my lieutenant. You can have anything you want” (*CM* 237).

Xan’s remarks on the potential function of power highlights his longing to mold truth and episteme communicated to the citizens to maintain thorough control over the society. The party, which enjoys political power thus “enjoys the power to engineer the social values . . . it does not welcome the plurality of voices and diversity of opinions; rather, it welcomes and embraces an aura of monomania, which offers indifference, lethargy, and apathy” (Atasoy 257). Xan’s approach towards the practice of power also reflects the relations of power in the text. This can be explained in a Foucauldian sense: “[T]here are manifold relations of power which permeate, characterise and constitute the social body, and these relations of power cannot themselves be established . . . nor implemented without the production, accumulation, circulation and functioning of a discourse” (Foucault, *Power/Knowledge* 93). The political discourse plays a vital role in establishing the normative attitudes, beliefs, and truth in Xan’s regime through power relations in this fictional society.

The desire for power becomes clear both on the level of the political figure, the Warden of England and the degree of some other individual characters. In this regard, taking a step to revolt against the government is a driving force for some characters like Rolf. Rolf, the alleged leader of the Five Fishes and Julian's husband, does not act on the mere grounds of bringing yet another more ideal social order. Rather, he acts intuitively to acquire power and to introduce his own political system. The way he emphasizes his position in the group illustrates his growing thirst for absolute power. This is quite visible in his words: "There's no need for you to know our surnames. We'll use forenames only. I' am Rolf and I'm the leader of the group" (*CM* 54-55). His physical appearance also differentiates him from the other members of the group, as he is depicted as having a dark masculinity. His own obsession with power is foreshadowed, with his curiosity about Xan's extreme power, from his words: "All that power, more than anyone has ever had before----in this country anyway----all in his hands. Does he enjoy it? . . . The Warden controls the system from top to bottom, you must know that" (*CM* 59).

Rolf's critique of Xan's power reflects his desire for such limitless power, on which he comments as: "The fact is that the Warden runs Britain as his private fieldom" (*CM* 65). Gradually, Theo becomes aware of Rolf's motive. Although Rolf labels Xan as a despot and tyrant, implications to his possible prospective rule signal the same probable would-be authoritarian regime. Theo, who speaks his own mind and verbalizes the disorganized structure of the Five Fishes, divulges Rolf's ultimate motive as follows: "Rolf hasn't even the justification of moral indignation. His motive is ambition; he resents the Warden's absolute power and would like it for himself" (*CM* 109). Theo's acute awareness of Rolf's real intention discloses how power stands out as an influential means of social engineering at the hands of certain individuals. Power pervades through different bodies of social life and attracts different members of the society from various strata.

Rolf's reference to compassion and love as mere words when it comes to governance also demonstrates his attraction to absolute power although he puts the blame on Xan: "What we're talking about is power. The Warden is a dictator masquerading as a democratic leader. He ought to be made to be responsible to the will of the people" (*CM*

60). Rolf projects his critique towards Xan's rule, but his future plans to govern the country if he is given do not differ substantially than that of Xan's current rule apart from his claim to "father the new race" (*CM* 167). The true nature of his character surfaces via the unexpected revelation of the fact that the deceased Luke, who was exempt from testing due to his epilepsy he had as a child, is to father the new race to come as the real biological father of the baby. This secret leads Rolf to lose control and to give up the leadership of the Five Fishes. He becomes blinded by his extreme longing for power and disappears suddenly to communicate Julian's pregnancy to the Warden in order to gain some benefits, which Julian explains as: "He's changed his allegiance. He's always been fascinated by power. Now he's joined forces with the source of power . . . He'll want to give it in person to the Warden alone" (*CM* 197).

Power practice has a substantial effect on different domains of social life in James's vision, especially in terms of implementation of manipulative social engineering, as has been accentuated. Similar to manipulation in power practice, eugenics or strict deliberate planning of the social order, as is the use of the term in this chapter, becomes another influential means of regulating the social order according to the authority figure's interests and wishes. Eugenics came to be perceived in two different ways, namely negative eugenics and positive eugenics. Ekland-Olson and Beicken point out that "[r]epression of undesirables, or what came to be called negative eugenics, would take deepest root and became most fully developed in the United States, Canada, Scandanavia, and Germany," whereas "[p]ositive eugenics, or what might be called in later parlance affirmative action for the advantaged, would become the policy of choice among eugenic advocates in Great Britain" (7).

British politics attached great significance to the Welfare State policy after the Second World War, closely linked with the eugenic movement. It had the goals of improving the welfare of the society until the focus shifted towards improving individual success: ". . . when a Conservative government was elected in 1979 led by Margaret Thatcher . . . government ceased to invoke collective ideals, promoting instead the virtues of individual effort, the entrepreneurial spirit, market forces and consumer choice" (Hanson 150). The state started to be perceived "as a facilitator, encouraging individuals to take responsibility for their own well-being through numerous health promotion

campaigns," and did not intervene in choices "made possible by advances in reproductive technology . . . by individuals rather than the state," which led to "eugenic implications" (Hanson 150).

As can be seen, the eugenics movement played a significant role in the twentieth century in terms of social and political policies, changes and reforms, which was met with suspicion, quandary, strife, and controversy. It is unthinkable that the literature of the century was not influenced by this contextual development. The representation of eugenics became one of the characteristic features of literary utopias and dystopias of the century, though on differing levels as a source of inspiration and criticism. Its practice in literary texts may project how the ruling body regulates the social order manipulatively through certain binaries of exclusion / inclusion, superiority / inferiority, male / female, white / non-white, and powerful / weak. The list can be expanded since it is possible to come across its practice in many literary utopias and dystopias of the century. In this context, eugenics practice is observed in the socio-political orders of the three primary texts chosen and analyzed in this dissertation, which demonstrates the significant contextual influence.

In James's text, the extrapolated political order draws on eugenics as a means of securing a certain standard of its members, which leads to inhuman interventionist policies. To this end, citizens, the males in this case, who have epilepsy, deformation or other sicknesses are denied even the right to go through semen testing until it is revealed that Luke has impregnated Julian. The political body strives to enhance the racial and social characteristics of the members of the society. It excludes certain groups from semen testing, and attempts to establish a society of absolute conformity and submission consisting of citizens who have the expected and/or implanted physical and individual characteristics. This interventionist approach exemplifies how the system shapes the notion of normality and abnormality, which results in rigid categorization and stratification.

This eventually leads to the formation of a new episteme and a collective identity directing citizens to live with a manipulated perspective under the influence of the new knowledge constructed. Citizens are accordingly led to a certain mindset and new

normative behavior regarding the nature of certain concepts such as normality and abnormality because in O'Leary and Chia's words, episteme is "an implicit system of collectively sanctioned rules for punctuating experiences in a way that renders such selected experiences amenable to conceptual identification, social transmission, and manipulation" (394). In Xan's social order, it is not only the deformed or citizens with epilepsy that are deprived of the right to reproduce, but also citizens with a criminal record or tendency towards violence. The conversation between Xan and Theo, in which Theo asks Xan to do away with the compulsory semen testing, testifies to the active and pragmatic eugenic policy of the state.

Since manipulation on different levels can spur the rebellious spirit of the protagonist, and contribute to a possible rebellion of disbelief in a dystopian narrative, this plays a crucial role in Theo's epistemological warfare against the system and his metaphorical journey from ignorance to experience, as can be seen in the following passage:

> Theo: It's degrading . . . Anyway, you only test healthy, selected males. What about the others?
>
> Xan: If they can breed, good luck to them, but while there are limited facilities for the testing, let's keep it for the physically and morally fit . . .
>
> Xan: No one with a criminal record or a family record of offending ought to be allowed to breed, if we have a choice . . . why breed from the stupid, the feckless, the violent?". (*CM* 102)

In order not to taint the social order and race attempting to be constructed, Xan's order prevents subordinate groups from having a chance to reproduce. Their role in eugenics policy becomes efficient and instrumental in manipulating the mainstream discourse within the society among citizens.

This manipulative rhetoric is not limited to the ruling team, but circulates through different realms of social life. This can be observed, especially in Rolf, who says: "There'll be tremendous competition for fertile sperm . . . we have got to select very carefully for superb physical health and high intelligence" (*CM* 167). The ultimate revelation that Luke, who has mild epilepsy, is the impregnator with the fertile sperm shatters and undermines the extant discourse on selective breeding. It leads to the re-contemplation of the current eugenics policy and the revision of the relevant epistemic

approach and rhetoric, which is explicit in Xan’s statement: “We’ll redouble the testing programme . . . We’ll test everyone, the epileptic, the deformed---every male in the country” (*CM* 237). This brief detailed insight into the influential role of eugenics in Xan’s tyrannical regime depicts how such a historical development found its repercussions and reverberations in the formation of the dystopian narrative in the twentieth century.

In addition to the practices of power and eugenics as means of social engineering, the representation of religion may play a pivotal role in the dystopian narratives of the twentieth century. Religion is presented in different forms in the sense that citizens can be made to believe in a divine abstract entity, monotheistic or polytheistic religion, nature, an animal, creed, and/or an ideology. Implanting the normative values of an ideology or episteme into the minds of the citizens may have the potential to transform that ideology into a system of dogmatic belief. That is to say, the alleged utopian ideal of the projected dystopian order is significant because as Sargent asserts, if a utopia is “attractive and powerful, it can transform hope and desire into belief and action to bring the utopia into being through a political or social movement” (*Utopianism* 124). Subsequently, this can become the mainstream Weltanschauung of the members of the society. Its ramification probably engenders resignation, acquiescence, servility, and intransigence among citizens, as the ultimate aim of the regime is to build a collective identity in many literary dystopias serving the same common interests, which are actually designated by the ruling body itself.

Religion may provide tranquility, serenity, ataraxia, spiritual relaxation, and inner peace to some citizens, whereas it may have a different negative impact on some other citizens. It has a significant impact on the formation of a general mindset in a given society as a binding factor among citizens, as it takes its “sustenance from that which is most valued,” and its sources are “humanity’s most priceless” (Geoghegan 264). The dogmatic practice of religion in a dystopian narrative has the likelihood of transforming some citizens into dissident, nonconformist rebellious citizens, which brings about conflict, controversy, and friction. These characters, generally the protagonists, with dissenting voices may feel themselves encaged within the suppressive boundaries of such a state-given or provided belief system.

When they are awakened to the reality of the system through their transition from a state of ignorance into a state of experience, the same system of belief, which provides other citizens with serenity and peace of mind, may become a source of social and political convulsion, discord, tumult, and dissonance for them. Considering the paramount role of religion and how it is practiced in different forms, it is significant to briefly explain James's engagement with religion to better clarify Theo's transformative journey and his ensuing epistemological warfare. This will also reinforce the argument regarding the possibility of the utopian impulse in twentieth-century dystopian fiction through the analysis of James's critical dystopia.

James's novel is heavily influenced by religious and intertextual references, which may lead the text to be perceived as a parable story. The religious connotation is insinuated through the author's choice for the title. Xan's order does not attach significance to the religion of Christianity or does not seem to respect it. Xan comments on it as follows: "The Christians believe that the Last Coming has arrived except that their God is gathering them one by one instead of descending more dramatically in the promised clouds of glory . . . I like to think of God concerning Himself with logistics" (*CM* 101). Xan's skeptical personal view regarding the existence of God also distances him from the Christian belief, evident in his utterance: "Whoever he is, whatever He is, I hope He burns in His own Hell" (*CM* 91).

Instead, it introduces its own ideological ethos ignoring Christian values. Its code of normative conduct does not welcome tolerance, plurality of ideas, diversity of beliefs, or clemency. The state's ideology becomes the new religion. It imposes a set of collective shared values lacking in individuality since this system does not tolerate a critical, inquisitive mind. Christianity or faith in Christianity, on the other hand, becomes a symbol of hope for some characters, especially for Luke and Julian, who pray every day. This gives them power and spiritual strength from their perspective to hold on to life. Luke is an old priest, Julian is a devout Christian, and Miriam is a midwife.

Rolf remains as an exception in many aspects including religion. He loses his belief in Christianity when he is twelve years old and does not seem to have a new belief. He does not believe in an abstract entity anymore; instead, he replaces God with the Warden of England. He maintains his life in order to topple the Warden, as he says: "I believe in the Warden of England. He exists. He's Devil enough for me to be going on with" (*CM* 174). Theo does not describe himself as Christian in the beginning; instead, he attaches more importance to the present moment and to how to lead a life. He expresses this by saying: "That once I was not and that now I am. That one day I shall no longer be" (*CM* 173). Under the influence of Julian, he is gradually transformed through active participation in some Christian rituals such as Luke's burial service conducted via Luke's prayer book in his pocket, and his participation in the baby's christening.

Adherence to individual beliefs, especially Christianity, plays a significant role in holding the members of the Five Fishes together. The novel ends on a Christian tone of hope and optimism with the christening of the baby, which Julian asks Theo to do: "Christen the baby for me. Please do it now, while we're alone. It's what Luke would have wanted. It's what I want" (*CM* 241). Theo makes the sign of the cross on the forehead of the baby with his wet thumb and brings the narrative to an end. James hereby indicates that the ultimate solution lies in strong faith in the Christian creed. James depicts religion in two different lights, and each belief system results in various outcomes for the citizens on differing levels. The representation of religion becomes influential in the ascendant ideology of the governing power and the defiant, rebellious spirit of the group, leading to epistemological warfare.

The control of sexuality, another means of social engineering, also plays a crucial role in regulating the society in order to maintain the existing order, which may have a utopian or dystopian tendency, as observed in *Swastika Night* and *The Wanting Seed*. Manipulation of sexual activity can be deemed as "a mechanism of social control" (Sargent and Sargisson, "Sex in Utopia" 304). James's narrative does not provide a detailed depiction of sexual activity, yet, the leading political power attempts to regulate sexual activity in such a way that it serves its own interests without paying attention to individuality or individual needs. The attempt is not successful. The state provides porn-

shops in order to arouse the sexual desires of the male. Sex, due to the inability to reproduce, becomes gradually and increasingly meaningless due to global infertility, as expressed in the novel: "Sex can still be a mutual comfort; it's seldom a mutual ecstasy. The government-sponsored porn shops, the increasingly explicit literature, all the devices to stimulate desire---none has worked" (*CM* 116). There are many references to sexual activity on the individual level, especially in Theo's thoughts about his previous wife, Helena and/or her relationship with her current partner, Rupert. Theo's nostalgic feelings about his sexual life with Helena highlights the stark contrast as to the nature of sexual activity, as sex becomes "the least important of man's sensory pleasures" (*CM* 116).

The political system struggles enormously to find fertile sperm, and consequently turns to every remedy, including state-sponsored pornography centers. Due to this infertility epidemic, citizens might lose the desire for sexual activity. Xan deems such a possibility the end of humanity. The state encourages these porn shops, which strip sexual activity of its meaning. This cannot be explained merely with the hopes of procreation. These shops also contribute to the passivity of citizens by keeping them busy, about which Xan says: "There's nothing like keeping the body occupied and the mind quiescent" (*CM* 103). Xan's word choice, *quiescent* connotes dormancy and inactivity (emphasis added). His regime does not tolerate critical and questioning minds; on the contrary, it desires obedient, unquestioning, and manageable minds, who would not pose a threat to the maintenance and stability of the system. Hence, the ostensible freedom of sexual activity deprived of its real meaning becomes a mechanism of social repression and control, and does not take the real wishes and desires of the citizens into account.

A dystopian regime may use numerous punitive measures in order to punish the rebellious characters and to maintain absolute power, as has been explained in the introduction. It can create an isolated settlement such as an island for criminals, thieves, rapists, and violent characters, which may sound practical and pragmatic or *utopian* from the perspective of the authority (emphasis added). Such an island with a flock of delinquent citizens cannot be interpreted as utopian, especially when the island is left to its own destiny without any precautionary measures, which causes dystopian implications and despotic allegations. This is the case in James's critical dystopia, *The*

Children of Men, which introduces such a settlement for criminals, namely the Penal Colony on the Isle of Man. James's choice to employ the Isle of Man as the setting for such a place reinforces the contextual references and associations, especially with England. This island is a self-governing dependency belonging to the British Crown and is located in the Irish Sea between Ireland and Great Britain. Although it is not officially part of the United Kingdom, it belongs to the Crown, and Queen Elizabeth II is the official head of the state.

It would not be wrong to assert that James probably got her source of inspiration for the notion of a penal colony on an island from the historical penal deportations and exiles by the British Empire to different locations. The British Empire has a long history of convict transportation, displacements, and exiles; the point was to transfer criminals from their country to a different location by force. Hamish Maxwell-Stewart gives a detailed list of the exile destinations as:

> Some prisoners were despatched from the Caribbean, Canada, the Cape Colony, Mauritius, India, Hong Kong, Australia and New Zealand to the penal settlements in Bermuda, New South Wales, Van Diemen's Land and Western Australia. While these inter-colonial transportees included some African, African American, South Asian, Aboriginal and Maori prisoners, there were also attempts to segregate British penal settlements racially. The establishments at Bencoolen (1787–1825), Penang (1790–1860), Mauritius (1815–1853) Singapore (1825– 1860) Burma (1828–1862) and the Andaman Islands (1858–1945) were reserved for convicts of Asian descent ... Thus, while European soldiers court martialled in India were forwarded to Australia, their sepoy counterparts were sent to Indian Ocean settlements. (1225-26)

This informative description of systematic convict transportation and its role in the colonial history testifies to the deep historical roots of James's choice of a penal colony.

In James's novel, the Penal Colony on the Isle of Man becomes an influential means of getting rid of the criminals: citizens who are charged with criminal culpability, theft, burglary and violent misdeeds are banished to the island. The story of Miriam's black brother, Henry, who is charged with violent robbery and is consequently banished to the Penal Colony, provides information as to the nature of the island. A judge and two magistrates who have the utmost power to exile people to the island send him there, which leads to the death of Miriam's mother because of her extreme grief. Citizens are

sent there forever without the possibility of remission, which means lifelong incarceration. Henry manages to escape from the island on a boat he has repaired. James allocates enough textual space to display the society of dystopian surveillance in a Foucauldian sense, as the security forces, who become immediately aware of his disappearance, choose to follow him from Cumbria to Oxford to capture other potential future threats.

The dominant power struggles in an instant to impede even the seed of possibility of escape. To this end, Six Grenadiers and six men from the State Security Police capture him the next day in Miriam's house, which ultimately ends in his death at the hands of the regime. His ashes are sent to Miriam a week after with a typed note: "Killed while attempting to escape" (*CM* 64). His execution rather than his re-deportation becomes necessary in the eye of the regime. Theo's view on Henry's execution reflects Theo's initial, more ignorant state of mind. He does not seem to put the total blame on the regime, and in a way even justifies its dystopian practice. He elaborates on this as follows: "It's a question of what the country is prepared to tolerate as the price of sound government" in order to accomplish "[g]ood public order, no corruption in high places, freedom from fear of war and crime, a reasonably equitable distribution of wealth and resources, concern for the individual life" (*CM* 64).

Henry's elucidation of the structure of the island attests to the dystopian impositions of the island, which was initially established with wide public support. He presents first-hand information and observations about the island in his escape from the island, which is significant because it contributes to the reliability of the narrative about its functioning to accomplish what it sets out to accomplish. It brings the dystopian implements of the regime to light:

> The island is a living hell. Those who went there human are nearly all dead and the rest are devils. There's starvation. I know they have seeds, grains, machinery, but these are mostly town offenders not used to growing things, not used to working with their hands. All the stored food has been eaten now, gardens and fields stripped. Now, when people die, some get eaten too. I swear it. It has happened. The island is run by a gang of the strongest convicts. They enjoy cruelty and on Man they can beat and torture and torment and there's no one to stop them and no one to see. Those who are gentle, who care, who ought not to be there, don't last long. (*CM* 63)

The setting up of this penal colony has its own logic from the viewpoint of the system, which functions pragmatically. The main philosophy is: "If people choose to assault, rob, terrify, abuse and exploit others, let them live with people of the same mind . . . If there is any virtue in them, then they'll organize themselves sensibly . . . If not, their society will degenerate into the chaos . . . The choice is entirely theirs." (*CM* 96). Yet this alleged place of discipline turns out to be remote from humanistic concerns and expectations, allowing the system to impose its own ideological doctrine on the island.

The governing system introduces its own despotic solution to an extant problem, as the Penal Colony on the Isle of Man turns out to be an influential means of manipulative social engineering for the ruling body and the ruler. It regulates social life and claims to do away with criminality by means of ostracizing, expelling, and socially excluding criminals on the nightmarish island. The chief power provides the island with some sustenance, but the Isle of Man is not governed or policed, and is instead left to total chaos. The regime believes in the utopian aspect of such a desolated settlement since its focus is to provide "freedom from fear, freedom from want, freedom from boredom" (*CM* 96). This is realized in order to provide happiness and welfare for the society, but its malpractice becomes one of the factors to label Xan as a despotic figure, "just like any other dogmatic moralist who wishes to impose 'higher' ends on other people" (Goodwin and Taylor 228).

Furthermore, the island's existence contributes to the charisma of the authoritarian leader, the Warden of England in the eyes of the public, due to his proclaimed successful medium of surmounting the extant challenge, social evil since charisma can stand for "a relationship between the follower and the leader, and not just the virtue of the leader" (Fragouli 306). Practically speaking, it seems to provide a temporary concrete solution to the problem of evil. Yet, such a punitive system cannot be explained in humanistic or utopian terms because it does not believe in or promise decarceration, rehabilitation or resocialization. Instead, it denotes suppression, obliteration, extirpation, and loss of the unique, individual identity. This situation generates feelings of dissatisfaction, disgruntlement, and insurrection, which triggers the epistemic warfare between the system and some resisting citizens.

Similar to the penal colony, the practice of Quietus, namely the allegedly voluntary practice of suicide of elderly people, stands out as another means of manipulation and control in the novel. This subsequently induces warfare, playing an important role as a turning point in the protagonist's transition from a state of ignorance to a state of experience and realization. Therefore, it is important to clarify how and why this dystopian practice becomes a source of exasperation and disapproval for citizens, who are not content with Xan's tyranny and despotism. In order to better comprehend the historical and contextual origins of such a practice to deal with the elder generation and population, it is useful to re-remember the theoretical views of Thomas Robert Malthus, known for his theories on population and demography and his approach to population access and scarcity.

In his book, *An Essay on the Principle of Population*, Malthus draws attention to the perils of population growth and how nature can deal with large populations. He argues that societies should check population growth because when it is unchecked, nature cannot produce enough subsistence, as has been illustrated in the introduction. Unchecked growth can then lead to lowered living standards, so there should be a balance between increase in population and subsistence provision, which Malthus explains as: "Population, when unchecked increases in a geometrical ratio. Subsistence increases only in an arithmetical ratio . . . This implies a strongly and constantly operating check on population from the difficulty of subsistence (5). Thus, an over-populated society cannot provide enough subsistence, as "the power of population is indefinitely greater than the power in the earth to produce subsistence for man" (Malthus 4). Malthus's critical evaluation of population growth and nature's ability to provide enough subsistence is crucial because it provides a possible interpretation of Xan's practice.

Assisted or forced death of elderly citizens may be encouraged in dystopian fiction. The literary dystopian regimes may promote geronticide, senicide, euthanasia, assisted or forced execution or suicide, and voluntary self-killing as a means of overcoming the problem of overpopulation, avoiding the waste of extant supply, allotting the available supply to the younger generation that can potentially contribute more to the functioning of the social order. Inculcation by the ruling power accordingly places the individual in

an imposed mindset, and stimulates the individual to desire suicide as part of his or her civic duty and responsibility. Such an ideological and political indoctrination of assisted self-killing enables the transition of this concept from a state of abnormality to a state of normality.

James's critical dystopia introduces the concept of Quietus as a means of dealing with older citizens. Overpopulation does not exist in the depicted world order; on the contrary, a lack of population prevails. Nevertheless, the elderly generation is still encouraged and manipulated to commit the allegedly voluntary act of suicide. The process starts when twenty old people, aged eighty, "jumped over Beachy Head," a chalk headland located in east Sussex, England and near Eastbourne (*CM* 94). Upon this unexpected self-killing, the officials in charge take on the responsibility of regulating it in a proper manner. Jumping off the cliffs is in time replaced by towing the older people to sea due to the necessity of clearing away the dead bodies. Its nature is explained as rational and official since there is a procedure a citizen is expected to go through in order to join a Quietus. Citizens who volunteer for the Quietus sign three forms, "one for the Local Council, one to the nearest relation so that they can claim the blood money, and one is retained by the old person and collected when they board the boat . . . [which] goes to the Office of Census and Population" *(CM* 95).

In relation to manipulative social engineering, the nature and consequence of the Quietus can be interpreted on two levels: the individual level and the political level. On the individual level, the older people, as the political power claims, choose to kill themselves since they lose the impetus to live in a world of despair and despondency. A world full of citizens, who are unable to reproduce, does not promote individual hope and happiness. Instead, they come up with a dystopian solution, which is voluntary suicide as Harriet Marwood emphasizes: "The Quietus is, of course, absolutely voluntary. There are all the proper safeguards. They have to sign a form---in duplicate, is it, Felicia?" (*CM* 95).

On the political level, on the other hand, this practice becomes a means of getting rid of the part of the population who cannot contribute to the social order any longer. The projected society is infertile and hopeless. The political power manipulates and exploits

the Quietus to its own advantage. The governing body does not have to provide sustenance for the elderly people or take responsibility for their death, which is supposedly voluntary. Through this, it also prevents wasting the available food supply and other state facilities.

A seemingly efficient means of repression and control might play a significant role in the protagonist's awakening. That is to say, Quietus becomes a reason for rebellion and a triggering impetus for Theo's rise from his ignorant state upon his first-hand observation of a female Quietus in Southwold, which is based on a real place in England, a small town on the English North Sea coast in Suffolk. His experiential journey into the reality behind the Quietus reveals how the regime actually exploits and manipulates its people by relying on coercion, intimidation, violence, and physical power against those who do not act in line with their voluntary decision. In this particular Quietus in Southwold, a group of bandsmen, including the members of the State Security Police, accompanies the elderly women, who are all dressed in long white robes and who have a bouquet of flowers each. They are directed towards the pier along the promenade accompanied with nostalgic melodies, cheerful songs, and the Second World War songs such as "Bye Bye, Blackbird," "Somebody Stole My Girl," "Somewhere over the Rainbow," "Abide with Me," and Edward Elgar's "Nimrod" from *Enigma Variations* (*CM* 73-74).

Although, the whole process of the Quietus seems like a carefully organized ritual, the reality turns out to be the opposite, which Theo discovers upon witnessing an old woman jump from the jetty into the water and struggle to reach the shore. The woman is unsuccessful, as the members of the SSP strike her on the head and lead her to drown violently, expressed in the novel as follows: "[O]ne of the soldiers leapt into the water from the jetty and, with the butt of his pistol, struck her viciously on the side of the head" (*CM* 74). In addition, Theo gets his share of violence when he attempts to help the woman, and is left unconscious after being struck on the head. The regime manipulates the citizens to volunteer for suicide through the Quietus, which reflects the regime's "hedonistic eugenic tyranny" and prohibits citizens from discussing it (Symons 22). To Theo's surprise, the woman, who provides Bed and Breakfast service in the house, where Theo spends the night, denies the existence of the Quietus in

Southwold when Theo asks and she says: "I think you must be mistaken, Mr. Faron. There was no Quietus. We have none of that kind of thing in Southwold" (*CM* 80).

This first-hand experience of such cruelty, violence, malice, and inhumanity demonstrates the dystopian practice of the supposedly voluntary suicide, as it becomes a significant means of engineering the social order. The members of the political power deny the atrocious and inhuman treatment involved, when Theo talks about the Quietus in Southwold as follows:

> What I saw was murder. Half of the suicides looked drugged and those who did know what was happening didn't all go willingly. I saw women dragged on the boat and shackled. One was clubbed to death on the beach. Are we culling our old people now like unwanted animals? Is this murderous parade what the Council means by security, comfort, pleasure? It this death with dignity? (*CM* 94)

One of the members of the political power, Felicia tries to find a legitimate excuse considering this particular Quietus as mismanaged, but it does not satisfy Theo. He discovers that the practice of mass killing of the elderly citizens in Xan's social order through mass coercion turns out to be highly inhuman and violent. Theo's real experience of the Quietus reveals the nightmarish reality behind its practice, and refutes the mainstream manipulative rhetoric regarding voluntary self-killing.

The dominant power in James's world does not limit itself to engineer a certain aspect of social life, but struggles to have a thorough control. In this regard, the issue of the Sojourners, or the process of importing citizens, Omegas from less prosperous countries, becomes another means of social engineering and manipulation. James's choice to include the Sojourners is not coincidental since immigration plays a significant role in British history. The United Kingdom has become multicultural and multinational due to the large number of immigrants that have come from former colonies and other countries around the world such as India, Ireland, China, Poland, Pakistan, Bangladesh, Germany, South Africa, Jamaica, Nigeria, Kenya, USA, France, Australia, Zimbabwe, Ghana, Somalia, and Sri Lanka.

Although the British policy on immigration allegedly struggled to provide immigrants with nondiscriminatory rights, this did not apply to all the social groups in the United Kingdom, generating discussions about discrimination, segregation, and racism. In this regard, the British politician, John Enoch Powell (1912-1998), who was a Conservative Member of Parliament (1950-1974) and Minister of Health (1960-1963), comes to the fore due to his historically important speech, “Rivers of Blood,” which he delivered at the meeting of the Conservative Political Center at the Midland Hotel in Birmingham on 20 April 1968.

Powell’s speech, which promoted racial hatred and discrimination, was both supported and animadverted. Powell voiced his opposition to the acceptance of immigrants, especially the immigration of colored citizens into the UK, by citing the growing number of immigrants. He consequently played a role in persuading and manipulating a certain section of the society through his explanation below:

> In this country in 15 or 20 years' time the black man will have the whip hand over the white man . . . We must be literally mad, as a nation to be permitting the annual inflow of some 50,000 dependants, who are for the most part the material of the future growth of the immigrant-descended population. It is like watching a nation busily engaged in heaping up its own funeral pyre. So insane are we that we actually permit unmarried persons to immigrate for the purpose of founding a family with spouses and fiancés whom they have never seen. (Powell par. 12)

Powell did not use a simplified discourse to communicate his discriminatory non-egalitarian rhetoric on mass immigration, but he drew on “statistical references to imbue his speech with logical justification reflect[ing] a theoretical technique known as *testimona*, which entails using the expertise of others” (Crines et al 81). His speech engendered numerous discussions on race, mass immigration, discrimination, racial categorizations, divisive social stratification, and other social problems related with the situation of the immigrants. Powell’s speech has become notorious because of its racist discourse regarding immigrants, especially those from the Black and Asian communities.

In a similar vein, the 1981 riots in England reflect the racial tension that resulted from differing treatment of immigrants, especially the black community by the police, and other related social problems. The riots, which took place in various major cities in

England, include the Brixton riot in London, the Chapeltown riot in Leeds, the Toxteth riot in Liverpool, and the Handsworth riot in Birmingham. There were certain reasons for these riots such as high unemployment, which was regarded as “the main structural factor for the urban unrest of the time,” racial tension, poor housing, deprivation, and isolation (Ball 224). Moreover, the sus law, which allowed a police officer the official right to stop, to search, and to arrest a potentially suspicious person, and alleged police brutality against the black community played a major role in stoking these riots.

The country experienced intense violent unrest, which resulted in an othering process of the black community, which Van Dijk explains as: “[T]he participants are characterized as ‘hooligans’, ‘thugs’, and similar evaluative descriptions of the same style register. No newspaper leaves any doubts about the identity of the main perpetrators of the crime: male, Afro-Caribbean youths” (236). These violent uprisings illustrated discontent and disgruntlement among the black community and other ethnic communities, who were not content with the lifestyle imposed on them. It would not be wrong to argue that these twentieth century developments became an influential source for James for her choice of the Sojourners in *The Children of Men*.

The treatment of the Sojourners turns out be one source of rebellion and resistance for the resisting group, the Five Fishes since the regime does not treat the sojourners as humans, and only keeps them in order to exploit their physical power. Xan’s regime holds a pragmatic approach to these temporary residents, who are imported to do the undesired work, which the domestic workers do not want, such as cleaning the sewers, looking after the old people, clearing away the rubbish, mending the road. A potential future resistance is accordingly averted by assigning these unwanted jobs to the Sojourners, through which “they can be kept under supervision,” (*CM* 48). These Sojourners lead a life in England until the age of sixty, when they are sent back to their own countries against their will. The regime does not welcome every Omega from outside countries, but employs a careful selection process by accepting only the healthiest and strongest ones, and those without a criminal record. This inhumane treatment leads to feelings of dissatisfaction and opposition, feelings that Julian explains as: “They work for a pittance, they live in camps, the women separate from the men. We don’t even give them citizenship; it’s a form of legalized slavery” (*CM* 58).

In addition, Xan's government applies a strict quota to the number of the immigrants to be accepted into the country, a quote that Martin Woolvington, who is in charge of Industry and Production, explains and supports as follows: "Remember what happened in Europe in the 1990s? People became tired of invading hordes, from countries with just as many natural advantages as this, who had allowed themselves to be misgoverned for decades though their own cowardice, indolence and stupidity" (*CM* 97). The ruling body in a way justifies the treatment of the Sojourners based on the argument that they get better treatment than they would otherwise get in their own countries. The Sojourners are not allowed to distribute political material or subversive pamphlets amongst each other in order to circumvent a possible rebellion. When looked at the general overall situation and the treatment of the Sojourners, the governing body exploits these residents through strict social categorization by placing them at the bottom of social stratification. They are not granted civil rights; on the contrary, they are constantly abused and suppressed.

Hence, importing these Sojourners from other less affluent countries to perform the undesired work in England becomes an influential means of manipulation from the regime's perspective. It also plays a crucial role in intensifying the epistemological warfare between the regime and the members of the defiant group, the Five Fishes. The members of this group attach significance to the emancipation of the Sojourners. The Warden and the Council of England respond to their wish with disapproval. This in return leads them to distribute subversive pamphlets to communicate their wishes to the people: "Give the Sojourners full civil rights including the right to live in their own homes, to send for their families and to remain in Britain at the end of their contract of service" (*CM* 111).

The dystopian regime makes use of these manipulative means of social engineering effectively in order to maintain submission, resignation, and acquiescence, conformity; yet, it mostly fails to accomplish a social order, solely consisting of citizens who are submissive, obedient, and facile in numerous twentieth-century literary dystopias. This manipulative approach leads certain citizens, especially the protagonist, to awaken to the reality of the system, which culminates in epistemological warfare, reinforcing the seeds of new un-distorted episteme. The rest of the chapter focuses on the protagonist

Theo's transformative journeys, and his epistemological warfare to ascertain the possibility of utopian hope and of revisionary epistemology, which may lead to a more ideal order.

Theo's transition from a state of ignorance and innocence to a state of experience and knowledge occurs under the influence of an external factor: the female character, Julian, whose baby is to become the hope of the world. Utopian awakening to the reality of the constructed system in a dystopian narrative does not necessarily have to bring transformative consequences in every situation depending on the utopian or dystopian tendency in the text, yet, the protagonists in many literary dystopias of the century undermine the omnipotent power of the governing body, and subvert the dystopian despotic rule. If the quest for the utopian impulse functions "to stimulate . . . a desire for a better life and to motivate that desire toward action by conveying a sense that the world is not fixed once and for all," the protagonists in such literary texts are filled with the desire to accomplish yet another more ideal order (Moylan, *Demand* 35).

Motivating that desire toward action is actualized mostly via the intervention of external factors such as a female character, a lover, a beloved, an unexpected incident, an extraterrestrial being. Intervention of an external element may either start the resistance process of the protagonist or intensify the already-sparked rebellion. This in return enables the character to better comprehend the mechanics of the world order constructed around him or her, and to question his or her individual role within such a system. As can be seen, external agents play a crucial role in transforming the protagonist from a character, who may have initial partial or complete satisfaction with or internalization of the system to a character, who gradually grows critical of and displeased with the mechanics of the authoritarian restrictive regime.

In other words, the protagonist's initial state of ignorance regarding the true nature of the tyrannical state is replaced by his new state of experience, which escalates his epistemological warfare. This warfare becomes a combat zone between the two sides, namely the leading figure (s) of the system, who may be someone "so enamoured of his final goal that he will employ *any* means to realize it, or would if he could," and the opposition group or the protagonist, who resists against the despotic inhumane

impositions of the ruling power (Goodwin and Taylor 106). The leading figure may constantly struggle to impose his or her own code of conduct, allegedly for the general good and welfare of the society, but this oppressive posture precipitates his being labelled as "doctrinaire" by certain groups and / or citizens (Goodwin and Taylor 107).

The desire to establish such a nightmarish society consisting of citizens who are expected to blindly conform to the predestined rules does not gain recognition and acceptance by the whole segment of the society. This despotism is met with rejection and disapproval on the part of some characters, especially the protagonist, who becomes more and more aware of the functioning of the system, often under the influence of external agents. It is this point of conflict that stimulates the ensuing warfare in James's critical dystopia. In order to better understand Theo's awakening process, it is important to touch upon his transition into becoming a rebellious citizen against the system.

As a dystopian protagonist, Theo, who is also Xan's cousin, does not start as an antagonistic force to the extant order. On the contrary, his initial ignorance to the internal dynamics of the system is discernable much like the Warden of England, who was once an observer-adviser at council meetings. James's choice of a protagonist who comes from within the system is significant. Theo's initial insight into the resistance movement of the Five Fishes reflects the implanted perspective of the despotic regime in Theo's character as well since he is alien to other oppositional thoughts. Theo projects his thoughts and feelings through writing a journal, where he records his life and tries to make sense of his existence, which may be one of the survival strategies: "The task of writing his journal . . . had become part of his over-organized life . . . in an attempt to impose order and purpose on the shapelessness of existence" (*CM* 33).

The first parts of his diary touch upon his childhood memories with Xan who was born in Woolcombe, and Theo's family situation. Theo grows up with Xan and spends his summer holidays with him starting at the age of twelve. Although they are close relatives, Theo's diary does not reflect a close friendship in his relationship with Xan. Theo in a way felt subordinate to Xan, who did not tolerate curiosity, questions, and intervention in his life. Theo also writes about his unfortunate family situation: his marriage with his wife, Helena, dissolves after Theo accidentally runs over their

thirteen-month-old daughter, Natalie. Helena, who does not forgive Theo, leaves him for Rupert Clavering, thirteen years her junior.

Theo does not have anomalous views from the very beginning. The female character, Julian, whose parents were killed in race riots in 2002, initiates Theo's transition into a new state of experience. Julian, who belongs to a small group of renegades, challenges his ignorant state from her initial contact with him through her words: "Things are happening in England---in Britain—that are wrong . . . You're the Warden's cousin. We thought that before we acted you might talk to him" (*CM* 41). Theo's acceptance of an invitation to meet the group, the Five Fishes, does not stem from his anti-regime oppositional views. His attraction to Julian makes him accept the offer and he says: "I'll listen to what you have to say but I don't think there's anything I can do to influence either the Council of the Warden of England. There never was" (*CM* 56). Although Theo meets the Five Fishes and listens to their wishes, he does not immediately welcome the idea of meeting with the Warden of England to communicate those wishes.

The protagonist may need another triggering element in order to witness the system in a concrete manner in a dystopian narrative. Accordingly, Theo decides to wait until his first-hand experiential observation of a Quietus, which is the female Quietus in Southwold, and which will play a significant role in his gradual politicization. As can be seen, the protagonist, who is a "man of deliberate inaction," initially seems indifferent to the dystopian practices implemented by Xan's regime (Eaton par. 7). He approaches the Five Fishes superciliously, on which he comments as follows: "The little group had no real cohesion and, he suspected no common purpose. Gascoigne was fueled by indignation about the appropriation of the name Grenadier, Miriam by some motive which was, as yet, unclear, Julian and Luke by religious idealism, Rolf by jealousy and ambition" (*CM* 60). Some members, especially Rolf, also sense his visible reluctance to talk with the Warden, which Rolf explains as: "He never intended to. It was a waste of time getting him here. Pointless, stupid and dangerous" (*CM* 65). Theo initially participates in the opposition movement, not with a state of a conscious mind, but under the strong influence of his sympathy for Julian.

His experience of the female Quietus eventually leads him to talk with the Warden: he writes a note and leaves it in a narrow gap between the base and the shelf of a sculpture, *Diadoumenos*, located in the Cast Museum in Pusey Lane. Theo's choice of this sculpture also needs to be briefly explicated because it cannot be a coincidental preference. This statue, which is attributed to the significant Greek sculptor, Polykleitos (5th century BC), known mainly for his two major works, namely the *Diadumenos* (diadem-bearer) and the *Doryphoros* (spear bearer), represents a strong, agile youth, who is the winner of an athletic contest. In this sense, it would not be a farfetched interpretation to deduce that the sculpture heralds the forthcoming epistemological warfare and the winning side of the warfare between Xan, who wears the Coronation Ring, "the wedding ring of England, the great sapphire surrounded with diamonds and surmounted with a cross of rubies," and Theo (*CM* 93).

The protagonist's kinship with the ruler brings him closer to the ruling team of the government and gives him the opportunity to address his questions to Xan and to the whole Council consisting of Felicia, Harriet, Martin, and Carl. Theo's confrontation with the Council results in catechism about the mismanagement of the Quietus at Southwold, the Man Penal Colony, the treatment of Sojourners, the compulsory testing of sperm, the routine examination of healthy women, and the state porn shops. Theo initially functions like an intermediary agent communicating the wishes of the Five Fishes, but later he finds himself actively and consciously participating in the resistance against the system. When confronted with the leading power, he becomes aware of the dystopian power, which does not welcome tolerance.

This state of intolerance can be defined as "the natural inclination of modern practice," as Zygmunt Bauman points out because fashioning a social order "calls for the denial of rights, and of the grounds, of everything that cannot be assimilated---for the de-legitimation of the other" (*Modernity* 8). The more he poses questions to the Council and Xan, the better Theo comprehends the constructed nature of the social order, governed mainly by the despotic ruler, Xan: "They even speak alike now. But, whoever speaks, the voice is the voice of Xan" (*CM* 97). Theo grows increasingly suspicious of the remarks made by Xan and the Council regarding the various means of social engineering. This is especially evident considering Xan's threatening tone in his words:

"Tell your friends, whoever they are, to be sensible . . . I'm not a tyrant, but I can't afford to be merciful. Whatever it is necessary to do, I shall do . . . I shall do what needs to be done" (*CM* 104). Theo's experience with Xan and the Council plays a role in his awakening, but it is Julian's resolution that sustains Theo's contribution to the objective of the Five Fishes. This later goes through a transformation in that Theo also gains a new state of acute awareness and knowledge.

Julian's unyielding character has a tremendous impact on Theo's approach to their cause, which is not the same when it comes to his opinion about the other members of the group. He holds the opinion that the Five Fishes waste their time as a group. He believes that the group lacks a financial budget, resources, popular support and a consistent reasoning behind their revolt, on which Fairbairns comment as follows: "The Fishes are cardboard cut-outs, woolly in their thinking, quarrelsome in their relationships, inept and disorganized in their operations---blowing through their peashooters at the fortress of the regime" (par 6).

It is also useful to touch upon the symbolic meaning of fish since it is not a coincidental choice. The members of this group use code names: "Rolf is Rudd, Luke is Loach, Gascoigne is Gurdon, [Miriam is] Minnow . . . [Julian is] John Dory" (*CM* 147). The fish is a highly Christian symbol, which Hooke expounds as follows:

> The main reason, however, for the use of the fish as a symbol of Christ lay in the Eucharistic significance of fish as associated with bread as the food of the faithful at the Eucharist. This transformation of the symbol begins with the eucharistic interpretation of the feeding of the five thousand, an interpretation which is as early as the Fourth Gospel. In various representations of the Last Supper in early Christian art, bread and fish are depicted on the table, where fish takes the place of wine as one of the two elements in the Eucharist. (537)

Although Theo believes that the other members of the group are engaged in this act of revolt for their personal reasons, Julian negates it with some powerful remarks as follows: "The world is changed not by the self-regarding, but by men and women prepared to make fools of themselves. Goodbye, Dr. Faron. And thank you for trying" (*CM* 110). Her words along with Xan's menacing attitude make Theo realize that the outbreak of a warfare between the resisting group and the resisted side is near, which

also triggers his awakening: “Perhaps it was he, who needed a lesson in history” (*CM* 110).

Other factors also play a role in the protagonist’s rise to his new state of knowledge. An unexpected visit from two members of the State Security Police, namely George Rawlings, chief inspector, and Oliver Cathcart, sergeant, reflects the apprehension about the activities of the subversive group as follows: “The Council are worried, ‘concerned’ is perhaps a more appropriate word, about the activities of certain people” (*CM* 123). Their visit eventually demonstrates that the State has found another means of handling the undesired news, which is simply not to show it: “Small incidents, unimportant in themselves, but possibly evidence of a conspiracy” (*CM* 124). These officers are employed to make sure that there is no real opposition to the Warden of England, and are after the subversive group, who disseminate a seditious pamphlet.

This visit makes Theo understand that the Council is informed about the clandestine activities of the Five Fishes, and also implies Theo’s knowledge about the group, expressed as follows: “He had given nothing away, he need feel no guilt about that, but still they had come to him, which meant they suspected he knew something” (*CM* 129). Nonetheless, Theo’s attraction to Julian does not make him retreat from his participation in illegitimate activity, and leads him to offer help to her when needed. Accordingly, he is incrementally drawn into the incendiary rhetoric of the group under the influence of his feelings for Julian.

The protagonist continues his metaphorical transformative journey, which intensifies during the second part of the book, Alpha (October 2021). Theo visits different places such as Paris, Madrid, Berlin, and Rome for about six months, and returns Oxford. On the phone, Helena informs him about some dissidents, and their possible defiant plans to depose Xan. Theo remains curious about the Five Fishes and suspense heightens, as Miriam approaches Theo while they are on the run. Gascoigne is caught by the SSP, and Miriam reveals Julian’s pregnancy to Theo, who agrees to help thereafter.

His ensuing critical awareness about warfare surges, an occurrence that can be observed in his remarks about Xan's attitude towards the Five Fishes: "You've lasted this long because the Warden wanted you to last . . . you're more useful to him at large than imprisoned . . . What he does want is the pretence of an internal threat to good public order. It helps buttress his authority" (*CM* 146). His contribution to the subversive cause of the Five Fishes increases upon the revelation of the pregnancy. Since Julian does not want Xan to be present at the birth, she decides to give birth to the child on her own with the help of Miriam, the midwife. Her unexpected decision complicates the plot development. This experiential journey or odyssey from ignorance to experience introduces Theo to the reality of the constructed system and leads him to consider the possibility that Xan might be also devil.

The group's experiential journey takes them to different destinations and experiences, resulting in important consequences. For example, their confrontation with a tribe of the Omegas called the Painted Faces, a confrontation that includes a ceremonial dance involving burning the cars of the victims, cutting off the hair of the victim, clubbing the victim, and killing the sacrificial victim, ends in Luke's death at the hands of this merciless group. Theo and the others decide to join the ceremonial dance in order to distract the Painted Faces, the "ritualistic murderers," but fail to do so (Mullen 47). Luke sacrifices himself in order to save Julian, and is cut into small pieces, after which he gets the burial service by Theo and Miriam. This tragic incident leads to the revelation that it is Luke, not Rolf, who impregnated Julian: "Luke's. The child is Luke's" (*CM* 186). At this moment, Theo finds himself increasingly involved in the warfare against the ruling power. Rolf leaves the group due to his excessive ambition in order to benefit from Julian's pregnancy, which is information he wants to communicate to Xan. This act deepens Theo's bond with Julian, but also makes him a target of the regime.

Prospect of a yet another utopian reality enables the protagonist to perpetuate the epistemic warfare and incessant struggle. His journey leads him to other unpleasant situations, for example, when he trespasses in the house of an elderly couple. He and Miriam go to their house in order to get their food (milk, eggs, butter, cheese and biscuits), their drinks, and their car. In order to do this, he binds the couple's ankles and

hands, which eventually results in the death of the old woman. Theo suffers a pang of guilt. The urgency of the situation does not let him experience this emotional intensity since he and Julian have to prepare the necessary substructure for her birth. Under these circumstances, hope for a utopian future, in which he can maintain his life with Julian, becomes the main triggering force for him.

His experiential journey fills him with "a turbulence of fear, anxiety and resolution, of agonizing thirst, of panting breath and an aching side, with no clear recollection of distance or time" (*CM* 210). With such a mix of feelings, Theo becomes more aware of the regime's hunt for them, which is justified by an announcement in the radio: "This is a warning. A small group of dissidents, one man and two women . . . Last night the man, who is thought to be Theodore Faron of Oxford, forced his way into a house . . . The man is armed and dangerous. Do not approach" (*CM* 217). As a former member of the Council, Theo knows the extensive power and authority of the Council and Xan, which reveals clandestine information into the working mechanism of the rule.

The novel's narrative accentuates transformation, especially that of the protagonist. The dystopian ambiance in the forest gives way to a utopian aura before the birth when Theo, Miriam, and Julian find a wood-shed to deliver the baby towards the end of the novel, expressed as follows: "[T]he forest was transformed from a place of darkness and menace . . . into a sanctuary, mysterious and beautiful" (*CM* 222). Nature as refuge makes Theo comprehend why Julian insisted on giving birth without Xan's presence among the peaceful atmosphere of the forest: "For her Xan was evil. The word has a meaning for her . . . He could understand now her obstinate choice and it seemed to him, sitting in this peace and quietness, to be both right and reasonable" (*CM* 225). Julian gives birth to a son in such a wood-shed with the help of Miriam, which draws a comparison to Jesus Christ's alleged birth in the barn.

The last part of the novel, in which Theo confronts and kills Xan, is probably the most significant part in projecting his transition into a new state of episteme and the probability of utopian hope out of such a dystopian order. Theo's conversation with Xan exemplifies Xan's real motive, which is to gain even more power. Xan, who has midwives, doctors, helicopters, and an ambulance with him, goes alone to see the

pregnant mother, without knowing that she has already given birth. However, Theo meets him. Xan tells Theo that "Gascoigne, Rolf, and Miriam (garroted) have been killed, and that he is planning to produce fertile sperm from the baby at the age of twelve or thirteen, and marry Julian" (Atasoy 258). Xan's interest as a ruler lies solely in the power he will attain through this baby, on which he explicitly comments as: "Theo, do you realize what power is in our hands?" (*CM* 237). Theo's grasp of Xan's true motives and his depreciatory remarks about Julian make Theo shoot Xan through the heart with the gun he acquired from Jasper's house.

Theo gets the Coronation Ring (the ring that gives Xan power) from Xan's finger, and says to Martin Woolvington, Carl Inglebach, six Grenadiers, and the two women that the Warden is dead. The fact that he has attained the ring becomes pivotal as an act, "instinctive and yet deliberate, a gesture to assert authority and ensure protection" (*CM* 240). He decides to replace Xan temporarily in order to eliminate the impositions of the despotic regime, which he expresses as follows: "There were evils to be remedied; but they must take their turn. He couldn't do everything at once, there had to be priorities . . . It's useful for the present. I shall take it off in time" (*CM* 241). Ultimately, Xan dies; Theo obtains the Coronation Ring to deal with the current problematic issues; and Theo christens the baby and gives him the name "Luke Theodore / Theodore Luke." The novel ends on a very Christian tone.

It is at this point beneficial to briefly touch upon the symbolic meaning of the baby before discussing the possible ramifications of Theo's transformative journey, and its connection with the implications for new revisionary knowledge. The baby stands for the seed of a new hope in a world of global infertility. Through the fertile sperm, the world will be able to re-populate. He is considered as a miracle that will save the world from despondency, thereby representing hope for the world. Dystopian social engineering fails to manipulate society, and the suppressive order is subverted. Accordingly, the probability of a revisionary epistemology and of utopian hope is born with the birth of the baby. Moreover, Julian's birth and the baby himself are crucial for the plot development, as they contribute to characterization and heighten suspense.

The baby's significance reverberates throughout this critical dystopia by mirroring the obsessive and excessive desires of some characters such as Rolf and Xan, who wish to exploit the baby to gain more power or to consolidate extant power. These characters have preoccupation and an infatuation with absolute power. The baby becomes a significant tool thereof. They want to use the baby to have sufficient power to fashion the world in line with their wills and to buttress their authority. Their interest does not lie in the welfare of the people or the baby, but in their benefit from the baby. They solely care about their egoistical, pragmatic and individual interests. Finally, the baby can be approached in a religious light as well.

The baby is born in a wood-shed and can be compared with Jesus Crist's birth, as has been already stated. He becomes "the hope of the world to come, in a way as the new savior of the world," just like Jesus Christ that represents "hope for humanity and serves as the savior who according to Christian theology, sacrificed himself and was crucified for the sins of humans" (Atasoy 260). Theo christens and baptizes the baby at the end of the novel, whose name is also symbolic and divine: "It was with a thumb wet with his own tears and stained with her blood that he made on the child's forehead the sign of the cross" (*CM* 241). Julian as a devout Christian believes in the omnipotent power of God, which implies the Christian undertone. In this regard, James probably conveys her desire for the formation of a more Christian society via the baptism of the baby, who is to father the new world and the new race.

To conclude, Theo's journey leads him to be transformed from a citizen, who has initial ignorance and apathy towards the dystopian impositions of Xan's regime to a citizen, who gets critical awareness into the reality of the political system fabricated around him. This occurs under the strong influence of the female character, Julian, an external agent. He undergoes "mishaps and difficulties throughout the novel such as his ruined marriage, the accidental manslaughter of his daughter, the violent confrontation with the Painted Faces, the discovery of the suicide of his friend, the death of an elderly woman and the murder of the Warden of England" (Atasoy 260). These experiences facilitate his transition to a state of knowledge and maturity. His attraction to Julian is what maintains his share in the cause of the Five Fishes, the subversive group. This contributes to his critical insight into the mechanics of the order, which uses

authoritative rhetoric through the alleged provision of pleasure, security, and comfort and manipulative social engineering.

It becomes clear to Theo that Xan's ruling power has an objective to establish a collective society, which consists of members with thorough conformity to the values of the hegemonic power and normative ethics. His rule does not welcome multiplicity of perspectives, diversity, individualism, or plurality of ideas. Dissident citizens with an oppositional stance become the target of the regime thereof. Xan's egoistical interests pervade the narrative. The regime has constructed an unmeritocratic and inegalitarian social order through "distortion, fabrication, falsification, misstatement, manipulation, inhumane treatment of the immigrants, the Sojourners, promotion of Quietus, deportation of criminals to the hellish Isle of Man, and compulsory semen testing against people's wills" (Atasoy 260-61). These practices lead to the subversive acts of the Five Fishes and result in their resistance against the regime. Theo ultimately finds himself as part of their resistance movement along with the ensuing warfare.

In the end, Theo's ignorant state is shattered in the aftermath of his transformative journey, which awakens him to the reality of the regime and expedites his transition. This transition from ignorance to experience causes him to be labelled as an outcast since he is drifted into a clash with the ruling body. Yet, his exile is unable to prevent him from disclosing the truth about the regime, which cannot exterminate him. The fact that he murders Xan may hint at the end of the nightmarish order and the probability of a new social order, which could welcome plurality of viewpoints and diversity. Theo's survival and his ultimate victory against the despotic power in an epistemological warfare prove the failure of Xan's regime and contribute to the dissemination of the undistorted truth. The open-ended structure of James's novel in this regard increases the potential for revisionary epistemology, which can facilitate the formation of an egalitarian and meritocratic society. Hence, twentieth-century dystopian fiction should not be viewed in a completely pessimistic light because it represents and offers the utopian impulse through critical dystopias, as exemplified by means of the analysis of James's, Burgess's and Burdekin's critical dystopias.

CONCLUSION

Utopian narrative or substantial belief in utopia, which can be defined "as an insatiable impulse . . . as an inexhaustible human urge and craving for an indefinable something else not yet existing," lost its validity or charm in the twentieth century (Jacobsen 70). This occurred because of the experienced epochal historical, political, social, and other contextual developments, incidents, and catastrophes such as the world wars, famine, the Holocaust, and destructive technology. Accordingly, dystopia, the opposite of utopia, flourished as of the beginning of the twentieth century, which resulted from displeasure, exasperation, and resentment in the wake of these traumatic experiences. This reality caused writers of the century to produce literary dystopias or anti-utopias, which increased in number over the course of the decades, highlighting the problematic or faulty characteristics of former literary utopias. These new literary projections depict relatively worse nightmarish social orders than the current one, functioning as cautionary tales and prognostications of potential future troubles, necessitating certain precautions. It is this pessimistic feature of dystopia that has led it to be considered as devoid of utopian hope.

By applying a detailed, critical approach to these literary works produced in the twentieth century, the likelihood of the utopian impulse has been questioned. As demonstrated in this dissertation, such an exhaustive and meticulous reading of the texts is fundamental and imperative because utopian desire may be represented "in a variety of unexpected and disguised, concealed, distorted ways" (Jameson, *Valences* 415). This dissertation therefore ascertained this possibility of the utopian impulse and utopian hope in the aftermath of epistemological warfare and transformative experiential journeys of the protagonists in dystopian narratives, especially the open-ended dystopias, or critical dystopias in the twentieth century. In this regard, three literary works from the century, namely, Katharine Burdekin's novel, *Swastika Night*, Anthony Burgess's *The Wanting Seed*, and P. D. James's *The Children of Men* have been selected in order to discuss the potential for hope in these dystopian projections.

These three literary works, along with their remarkable similarities and differences, illustrate and maintain the utopian impulse and hope within their dystopian orders. Therefore, they have been referred to as critical dystopias, which are "more self-reflexively critical as they retrieve the progressive possibilities inherent in dystopian narrative" and "resist both hegemonic and oppositional orthodoxies," in order to call attention to the residual utopian hope (Baccolini and Moylan, *Dark Horizons* 8). Critical dystopia as a term, which "retains a strong utopian dimension," and which is generally used to refer to the texts produced in the 1980s and 1990s, has not been used in a periodizing sense, but, rather, in a thematic sense throughout this dissertation (Booker, "On Dystopia" 7). The fact that these works from different decades of the century have been regarded as critical dystopias contribute to the term's becoming widespread in its usage and has extended the scope and use of this very specific terminology.

Hope has been a problematic issue in dystopian narrative due to the writers' pessimistic engagement with suppressive systems as exemplified through numerous literary dystopias. It has been contended that critical dystopias, which "are sometimes temporally different, sometimes spatially different, from the author's present," communicate strong glimpses of utopian hope (Sargisson, "Dystopias" 40). In this regard, dystopian projections in the twentieth century should not be evaluated in a thoroughly bleak and despondent sense. These texts may seem as texts of despair at first glance, yet this initial impression gradually disappears once a more comprehensive critical judgment is applied. This dissertation has subsequently worked fastidiously to detect the concealed locus of utopian hope in dystopian fiction. A certain methodology has been accordingly implemented in order to reinforce the argumentation. The journey motif, namely the transformative, experiential journey, epistemological warfare, and the open-ended structure of these three primary sources have been approached from a critical point of view.

Moreover, this study has enumerated numerous interventionist means of manipulative social engineering as represented in these literary works. They have been scrutinized with specific references to the primary and secondary theoretical sources. These include the unbalanced practice of power, the control of individuality to serve the political interests of the collective identity, controlling the population, suppression and the

control of sexuality, gender roles, education, war, sports, family, religion, history and historical memory, and distortion of reality. The dominant power practices and enforces these means in order to achieve a society consisting of citizens who are passive, unquestioning, docile, and obedient. This is expected to enable the existing dystopian power to maintain its absolute power and position with its dogmatic code of conduct and norms. Dissatisfaction arises in the aftermath of these impositions, which leads to ensuing resistance of certain characters, especially the protagonist. As has been discussed, such resistance engenders an epistemological warfare between the despotic power and the recalcitrant protagonist.

The significance of such an epistemological warfare in the quest for the utopian impulse has been pointed out. It is through such strife between the repressive power and the repressed individuals that the transformative journeys of the protagonists gain much higher importance because the protagonists drift towards numerous experiences, both positive and negative, due to their insurrection and uprising. In order to preserve its omnipotent position, the mainstream power suppresses the rebellious protagonist by using its entire means, which ends in encroachment on individual freedom. Furthermore, these experiential journeys on physical and metaphorical levels also expose how the system functions, as has been shown through various specific examples from the three novels.

Consequences of resistance vary contingent upon the writer's illustration in a literary dystopia or critical dystopia, which "typically features an open or inconclusive ending," (Rankin 233). These repercussions include destruction and extermination of the resisting protagonist, re-shaping his or her personality under the pressure of a manipulative ideological discourse, or his or her rehabilitation, which can teach him or her to re-learn the merits of the imposed system. Survival of the protagonist or of the concealed secret material, which undermines the ingrained position of the dominant power and shatters the internal dynamics of the status quo, is among these outcomes.

It is this second alternative, which is the survival of the protagonist or of the important material that this dissertation has focused on and accentuated. It attests to the failure of the system in terms of accomplishing its goal to establish a society of total conformity.

The fact that the protagonist survives or the secret material, which should not be revealed, is disclosed, subverts the absolute power of the tyrannical regime. This eventual revelation and survival bring the despotic practices and manipulative epistemology to light. The elaborate analysis of the three novels has evidenced how the regime constructs and fashions episteme, inflicted upon the society. An alternative version of the reality is constructed and is presented to the citizens as truth. For the sake of maintaining the extant dystopian order, the political body in power restricts almost all the domains of social life in order to avoid insurgence and stampede.

The protagonist in a literary dystopia, as this dissertation has pointed out, becomes critically aware of the real motif behind the constructed social order under the influence of some external factors such as a lover, a beloved, a female or male character, an extraterrestrial, or an unanticipated incident. His or her confrontation with the external agent causes a drastic change in his or her life, a turning point in the course of events. The gradual rise to critical awareness intensifies through numerous experiential journeys the protagonist undertakes, which bring about substantial change in the personality of the protagonist. The protagonist thus matures critically, psychologically, and intellectually. S/he finds himself or herself involved in epistemic warfare as s/he transitions from a state of ignorance and innocence to a new state of knowledge and experience. The new state of the protagonist, who survives or who makes the secret material survive, maintains the utopian impulse within the dystopian work. Hence, these literary texts in the twentieth century should not be taken as representations of merely nightmarish dystopian world orders since they have strong implications of utopian hope. Exposing it requires closer examination and analysis.

The first chapter has dealt with Katharine Burdekin's critical dystopia, *Swastika Night* in line with the relevant points of the argumentation of the dissertation. In this regard, the search for the utopian impulse within the text has been quested in the light of the protagonist Alfred's transformative experiential journeys and his subsequent transition from innocence to knowledge, which induces epistemological warfare. In this critical engagement with the text, the contextual background, namely the period before the Second World War and the rise of National Socialism has been referred to since it is highly vital. This has indicated the crucial role of the contextual background in

dystopian narratives since there are numerous correlations between Hitler's ideology and the constructed dystopian social order in Burdekin's literary vision.

In the novel, which presents "a withering attack on fascism specifically through a critique of the ideology of patriarchy," Alfred's intimate relationship with his confidant, Hermann, the Old Teutonic Knight, von Hess, another significant character who is the truth and knowledge provider for Alfred, and his journeys throughout the novel reveal the dystopian internal mechanics of Hitlerism (Millward 104). His epistemological struggle against the Hitlerian male supremacist creed, which creates a distinction between the alleged superior and inferior races, women and men, soldiers and civilians subverts the Nazi paradigm and unearths the secrets and the undistorted truth of Nazism. Burdekin's text highlights the relationship between fascism, a gender-centered world and war. Moreover, it displays many characteristics of dystopian fiction, including an unspecified time, a totalitarian regime, and a rebellious protagonist whose dissatisfaction grows gradually under the influence of the practices of the despotic regime and/or an external agent.

The protagonist's journey highlights the operation of this strictly hierarchical society, which implants a limited, manipulated mindset within its citizens and others women. The protagonist's objective to expose the fabricated nature of the Hitlerian doctrine, which draws on exclusion as a means of strengthening the mainstream discourse, and to expedite a revisionary epistemology, which can result in the formation of yet another ideal social order, has been accordingly illustrated. How various means of social engineering, such as distortion of historical memory, war, violence, gender categorization, religion, education, and population control, have been used to achieve absolute conformity and ideologically-conditioned and indoctrinated citizens has been exemplified. These have attested to the subjugation of episteme in a manipulative manner in line with the suppressive interests of the state. The Hitlerian code of conduct separates men from women strictly, thereby creating a discriminatory binary opposition between the sexes, which has been vindicated.

This highly hierarchical society denies women the right to express their views and does not allow them to achieve self-recognition and self-esteem. This situation also

intensifies the protagonist’s rebellion against the system, which employs falsification and manipulative politics. His new mindset leads him to have a novel stance on the social order and the condition of women, teaching him to respect the other sex and to accept them as individuals, which is witnessed in his relationship with the newly born daughter, Edith.

Consequently, it has been indicated that in Burdekin’s novel, the protagonist’s transformative journeys challenge the manipulative discourse on epistemology, which has a drastic influence over gender politics, power use, social stratification, the projected historical reality, and ensuing social engineering. In the end, the protagonist dies physically, but his physical death should not be interpreted in a negative light because he passes the book, which divulges the dystopian nature of the Hitlerian order, to his son Fred, who gives it to a Christian. Thus, it can be enounced that the novel’s open-ended structure rather than a narrative with a fixed closure illustrates the partial failure of the portrayed order and the implications of the utopian impulse within the work, which can engender a revisionary epistemology.

Similarly, the second chapter has approached Anthony Burgess’s critical dystopia, *The Wanting Seed* from numerous perspectives in order to discuss the utopian impulse and the probability of revisionary epistemology. Burgess’s novel projects a different time span other than Burdekin, but the search for the utopian impulse occupies an integral part of this novel in a similar light. The protagonist Tristram Foxe’s metaphorical and geographical journeys picture how the regime functions since he experiences a transition from a state of ignorance to a new state of critical awareness under the influence of his first-hand experiences with the system. The protagonist’s frustration and his epistemic struggle against the regime, which fabricates fact by making use of misrepresentation, deceit and disinformation, play a significant role to open up the discussion about the utopian impulse and revisionary epistemology. His struggle results in the revelation of the reality behind the regime’s indoctrination. Similar to Burdekin’s *Swastika Night*, various means of social engineering such as the control of sexuality, population, education, religion, and family have been discussed to better portray the dystopian dynamics of the envisioned order.

All these experiences of the protagonist foment insurgent, dissident sentiments in the personality of the protagonist, alienating him from the other citizens. Tristram's drastic change from an initially ignorant character to a highly aware citizen leads him to speak his oppositional mind when he is granted the opportunity. The new outspoken protagonist does not hesitate to comment on the artificiality of the war scene, which is set up to create an illusion. In spite of all the despotic practices of the regime, which goes through several changes throughout the novel, the dystopian protagonist stays alive in the aftermath of all the journeys in such an epistemological warfare and transforms the subjugated episteme into its new form, which hints at the hopes of revisionary knowledge. In the end, Tristram and Beatrice, who are psychologically and mentally transformed, are reunited. This open-ended narrative and the survival of the protagonist, who experiences numerous transformative journeys, facilitate the utopian impulse within Burgess's critical dystopia, as argued and exemplified with specific references to various sources in this chapter

P. D. James's critical dystopia, *The Children of Men* shares similarities and differences with other two texts, but its focus is on depopulation, as James envisions a world stricken with the problem of depopulation. The protagonist, Theo finds himself involved in a resistance movement under the influence of an external female agent and is exposed to the tyranny of the ruling body, which imposes surveillance and punishment, as his state of ignorance has been translated into a new state of experience. Desire for absolute power lies at the heart of the dystopian regime, which draws on individual restraint and controls the social domain. It is what leads the protagonist to exasperation, uprising, and dissent. In this critical dystopia, the protagonist ultimately survives the epistemological struggle in a victorious sense and exterminates the leader figure, Xan, gaining hold of the Coronation Ring, a symbol of power and authority. The new state of the protagonist can welcome plurality, diversity, and multiplicity of opinions since he is awakened to the reality of the dominant power in the wake of his experiential journeys, which adds to the utopian dimension in the text.

In conclusion, the evaluation of these works illustrates the common denominators and differences they share with each other. They do differ from each other in terms of subject matter. These literary critical dystopias open "a space of contestation and

opposition" (Baccolini and Moylan, *Dark* 7). The journey motif occupies an instrumental position in that it is through this motif that the protagonist is exposed to the internal operation of the system and rises to a new state of experience. In this regard, these literary projections can be read as critical dystopias, which delineate "an open, militant, utopian stance" (Moylan, *Scraps* 195). Their open-ended structures facilitate and increase the potential for utopian hope and revisionary epistemology that can lead to the formation of another ideal social order. In the light of the discussions of the three novels, twentieth-century dystopian fiction should not be interpreted from a negative and/or pessimistic perspective due to the strong implications of utopian hope. The utopian enclave does exist in a dystopian world, which is actually "full of propensity towards something, tendency towards something, [and] latency of something" (Bloch 18).

The powerful role of literature as a didactic and cautionary tool is evidently observed in these critical dystopias, which make possible a powerful critique of the enforced political and social reality and other problematic aspects of the extrapolated social order. Heightened social awareness of these writers, who adopt a critical approach towards their society, is exposed and communicated in these literary works through their critical fictional engagement with the existing social and political problems in today's world, which is increasingly alienated from utopian ideals. Dystopian narratives and critical dystopias have strong potential to guide people to maintain a precautionary, active stance against the current and future predicaments by presenting alternative scenarios. This potential in dystopian fiction, illustrated through the analysis of the three selected critical dystopias, offers glimpses of utopian hope in these times of darkness and pessimism, which humans need because a "map of the world that does not include Utopia is not worth even glancing at" (Wilde 247).

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APPENDIX I: GLOSSARY

Anti-utopia: Karşı ütopya, ütopya-dan distopya'ya,

Critical dystopia[12]: Ümitvar distopya

Dystopia: Distopya, karşı ütopya, negatif ütopya, ters ütopya,

E-utopia: Pozitif ütopya

Epistemological warfare: Epistemolojik savaş

Eugenics: Soy ıslahı

Experiential: Tecrübeye dayanan

Fictionality: Kurgusallık

Ideological discourse: İdeolojik söylem

Meritocratic Society: Liyakata dayalı bir toplum

Open-ended dystopia: Açık uçlu distopya

Resistance: Direnç

Social engineering: Toplum mühendisliği

Swastika Night: *Swastika Geceleri*

The Children of Men: "Adamların Çocukları," "İnsanlığın Çocukları"

The Wanting Seed: "Tohum Eksik Mi Kusurlu Mu?"

Transformative Journey: Dönüştüren yolculuk

Transformational: Dönüşümsel

Utopia: Ütopya

Utopianism: Ütopyacılık, toplum tahayyülü

Utopian enclave: Ütopik anklav, ütopik bölge

Utopian impulse: Ütopik dürtü

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[12] "Critical dystopia" has been translated into turkish as "ümitvar distopya" in this research article: Atasoy, Emrah "Quest for Utopian Impulse in Twentieth-Century Dystopian Narrative: P. D. James's Critical Dystopia, *The Children of Men*." *Celal Bayar Üniversitesi Sosyal Bilimler Dergisi* 17.1 (2019): 243-264. Web.

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Tarih: 01/12/2019

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