Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

British Cultural Studies

RETHINKING UTOPIA AS DYSTOPIA: ARTHUR C. CLARKE'S *CHILDHOOD'S END* AND ROBERT GRAVES'S *SEVEN DAYS IN NEW CRETE*

Ece ÇAKIR

Master's Thesis

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KABUL VE ONAY

Ece Çakır tarafından hazırlanan "Rethinking Utopia as Dystopia: Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete*" başlıklı bu çalışma, 17 Haziran 2016 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans tezi olarak kabul edilmiştir.

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To Ziggy,

May your star shine bright...

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ÖZET

ÇAKIR, Ece. Ütopyayı Distopya Olarak Yeniden Düşünmek: Arthur C. Clarke'ın *Son Nesil* ve Robert Graves'in *Yeni Girit'te Yedi Gün* Adlı Romanları. Yüksek Lisans Tezi, Ankara, 2016.

Daha iyi bir yaşam şekli arayışı doğrultusunda ortaya çıkan bir yazın türü olan ütopya kurgusu, uyum, mutluluk, adalet ve özgürlük konularında mükemmelleştirilmiş bir uyum içinde çalışan sosyoekonomik ve politik sisteme sahip, ideal ve hayali bir toplum kurulmasına odaklanmaktadır. Fakat bu pastoral sisteme daha yakın bir bakış kusursuzluğun ve özgürlüğün sadece görünüş olduğunu; temeldeyse bu metinlerin totaliter bir sistem ve baskıcı kurumları ile kontrol ve disipline edilen birer toplumu anlattığını göstermektedir. İdeal sistemin karşıtı olan distopya, bu totaliter sistemin içinde her konuda ezilmekte olan bireyleri ve istenmeyen, hatta korkutulan toplumları kurgulamaya odaklanmaktadır.

Distopya, mükemmel bir toplum illüzyonunun arkasında, totaliter bir yönetim ve baskıcı kontrol ile idare edilen bir yer veya durumu göstermektedir. Bu tezin odağı olan iki eleştirel ütopya örneklerinde görülebileceği gibi, distopyalar mevcut durumu eleştirmeyi amaçlar. Yazınlar, bireyin baskıcı rejim tarafından empoze edilen disiplin ve cezalandırma yöntemleri ile bireysel gücünden arındırıldığı, barış ve uyumluluk atmosferi altında gizlenen karanlık ve acımasız bir sistem göstermektedir. Buna bağlı olarak, ütopyaları yeniden düşünmek göstermektedir ki kusursuz görünüşlerinin ardında ütopyalar hem kuruluş hem de ilerlemeleri dahilinde distopik olan kusurlu sistemlerdir.

Michel Foucault'nun yönetim, güç ve kontrol kavramlarında görüldüğü gibi, disiplin, cezalandırma, ve şiddet yöntemleri kullanan totaliter rejim, toplumda en üst kontrolü ele geçirmek için bireylerin kimliğini yeniden oluşturmayı hedefler. Bu bağlamda, ütopyalarda yönetimin oluşturulması, güç ve sınıfların hiyerarşisi, ve bireyin güç ilişkileri kapsamındaki durumu distopyalara dönüşmektedir; fakat distopyalarda beyin yıkama ve disiplin korku ve şiddet üzerinden uygulanmakta iken ütopyalarda bu süreç

üstü kapalı bir şekilde işlemektedir. Buna bağlı olarak yirminci yüzyılın kayda değer ütopya romanlarından Arthur C. Clarke'ın *Son Nesil* (1953) ve Robert Graves'in *Yeni Girit'te Yedi Gün* (1949) adlı romanları, yüzeyde ideal toplumları anlatırken aslında cezaevi benzeri, şiddetli bir şekilde kontrol altında tutulan ve bireylerin baskı altında yönetimin bir nesnesi haline düşürüldüğü distopyalar olarak okunabilir; ve bu şekilde Foucault'nun güç ve kontrol teorileri ile karşılaştırılabilir.

Dolayısıyla bu çalışmanın amacı, Arthur C. Clarke'ın *Son Nesil* ve Robert Graves'in *Yeni Girit'te Yedi Gün* adlı romanlarını Foucault'nun totaliter rejim ideolojisi, güç, disiplin ve kontrol kavramları ışığında incelemek ve bu romanlar görünüşte ütopik fantezileri yansıtmaktayken, yönetimin oluşturulması, güç ve sınıfların hiyerarşisi, bireyin durumu, sosyal düzeni ve uyumu oluşturmakta kullanılan disiplin ve kontrol bağlamında distopik özellikleri gösterdiğini açıklamaktır. Bu anlamda, ütopyaların yeniden düşünülmesi, ütopyaların aslında gerçek distopik özelliklerini ideal toplumun uyumlu ve barışçıl görüntüsü altında sakladığını göstermektedir.

Anahtar Kelimeler: Arthur C. Clarke, *Childhood's End*, Robert Graves, *Seven Days in New Crete*, ütopya, distopya, bilim kurgu, Foucault, disiplin, cezalandırma, kontrol.

ABSTRACT

ÇAKIR, Ece. Rethinking Utopia as Dystopia: Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete*. Master's Thesis, Ankara, 2016.

As a narrative born out of the search for a better state of existence, utopian fiction focuses on the formation of an ideal, imaginary society with a perfected socio-economic and political system that functions in harmony, happiness, justice and freedom. However, a closer look into this idyllic system shows that perfection and freedom are merely the appearances and in the basis, these texts reveal a society that is controlled and disciplined by a totalitarian state and its oppressive institutions. As the opposite of ideal system, dystopian fiction focuses on a community or society that is undesirable or frightening as the individuals are in every way subjugated under the rule of this totalitarian system.

Dystopia is a place or state in which the illusion of a perfect society is maintained through a totalitarian government and oppressive control. They function within the purpose of criticising the status quo, which can be observed in both critical utopias that are the focus of this thesis. The narrative presents a dark and brutal system in which the individual is devoid of agency through the discipline and punishment enforced by the oppressive power, which is covered by an atmosphere of peace and harmony. Correspondingly, rethinking utopias points out that underneath the impeccable appearance, utopias present flawed systems that are dystopic in formation and progress.

As Michel Foucault's concepts of state, power and control suggest; through discipline, punishment and violence the totalitarian state aims to reconstruct the identity of the individual to achieve utmost control in society. In this context, in utopias the formation of the state, the hierarchy of power and classes, and the treatment and status of the individual within the power relations correspond to the dystopias, yet while in dystopias the brainwashing and discipline proceed through fear and violence, in utopias this process takes on a subtle method. In this context, significant utopian novels of the late

twentieth century, Arthur C. Clarke's *Childhood's End* (1953) and Robert Graves's *Seven Days in New Crete* (1949) can be read as dystopias which, beneath the surface of ideal societies actually feature prison-like, severely controlled societies in which the individuals are oppressed and reduced to the position of the objects of the state, and thus parallel Foucault's theories on power and control.

Thus, the aim of this study is to examine Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete* in the light of the Foucauldian concepts of totalitarian state ideology, power, discipline and control so as to argue that while these novels seemingly portray utopian fantasies; the formation of the state, the hierarchy of power and classes, the treatment and status of the individual and the discipline and control that are enforced on people to construct the social order and harmony are actually formulated on dystopian characteristics. In that sense, a rethinking of the utopias shows that utopias can be read as dystopias whose characteristics are covered beneath the harmonious and peaceful surface of an ideal society.

Key Words: Arthur C. Clarke, *Childhood's End*, Robert Graves, *Seven Days in New Crete*, utopia, dystopia, science fiction, Foucault, discipline, punishment, control.

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INTRODUCTION

> Give up the vision of utopianism, though it may be a worthy vision, because there is no way to go from the real world to utopia; or if there is a way, it could be none other than the way of violence; and that is either too costly or too unreliable . . . Give up the vision of utopianism, though it may be a worthy vision, because there is no way to insure the maintenance of its ends without an oppressive political regime . . . Give up the vision of utopianism because the vision consists of ideals (assumed as permanent and universal) that are unacceptable; or though acceptable in the abstract, are, in fact, destructive of other, perhaps more worthy ideals.[1]
>
> --Kateb, *Utopia and Its Enemies*

Emanating from the frustration with the flaws of the current form of political rule, the search of a better system, defined as utopia by Thomas More in his significant literary work *Utopia* (1516), is based on the premise of unsettling and displacing the positions of power so as to formulate a better state. In this sense, utopia is the image of an ideal community that aims to organise a perfect system to justify the principles on which it is based, as a reaction to the present that it is born out of (Galston 27-29). Utopias are created to find a possible solution to the problems of the society and political systems, as well as to criticize the power and control relations. On this account, utopia is a literary genre that is comprised of philosophical, literary, and political meditations that focus on the formation of an imaginary society with a socio-economic and political system that functions on harmony, justice and order (Suvin 38-40).

By definition, the word ‘utopia’ is a neologism that both corresponds to *eutopia* – the place in which everything is good, and *u-topia* – no place. At the same time, a utopia

---

[1] George Kateb is a William Nelson Cromwell Professor of Politics, Emeritus, at Princeton University. Focusing on the political theories, the ethical dimensions of the individual in political systems, democratic individuality, and dystopic reflections of utopic political visions, he is acknowledged as one of the most influential political theorists of the 21st century. Drawing attention to the formation of political states and the oppressive nature of power inherent in these systems, some of his important works are *Hannah Arendt: Politics, Conscience, Evil* (1984); *The Inner Ocean: Individualism and Democratic Culture* (1992); and *Patriotism and Other Mistakes* (2007).

refers both to a harmonious, organised society, and to a non-existent place. As Fatima Vieira argues in "The Concept of Utopia," this neologism creates a tension that has been "the basis for the perennial duality of meaning of utopia as the place that is simultaneously a non-place and a good place," as well as the core of the fictional nature of its thought (3-4). In support of this view, as the meaning of it extends to a non-existent place, the search of perfectibility cannot be truly achieved. Yet, as Peter Firchow counters in *Modern Utopian Fictions*, "[u]topia may be a no place –that is, it is a fictional place –but it is always a no place with good government" (11), emphasizing the motivation in these narratives instead of their fictional nature. Although it may not be reached in a material sense, the ideals and values the narrative embodies is important in making the fiction a guide. Accordingly, as the demonstration of the current society and socio-political order, the concept of utopia is crucial to literature, whether a novel or simply a myth the text is (Galston 92-94).

As utopia is concerned with searching for the ideal, it is "a kind of reaction to an undesirable present and an aspiration to overcome all difficulties by the imagination of possible alternatives" (Vieira 7). Subsequently, it is a challenge against the society one lives in; and rather than being merely fictional, utopia is the expression of the desire for a better and improved socio-political system that is expected to be achieved and is strived to be inspiring. Hence, as Northrop Frye points out in "Varieties of Literary Utopias," it is "not only logically consistent in its structure but permitting as much freedom and happiness for its inhabitants as is possible to human life" (31). In that sense, utopias can be argued to concur with utilitarian philosophy; both operate on the idea of providing "the greatest happiness of the greatest number" as the basis of any legislation (Bentham 503). As mostly the majority of the people oppressed by the power and control mechanisms of the state are the ones that are subjugated by the present system, utopian narratives are based on the welfare of the underprivileged majority, order in socio-political matters, and harmony in the entirety of society. As such, these narratives focus on the strengthening and organisation of the collective spirit/consciousness, the substantive and methodological structuring of social order, the limits of agency, morality, law, and social justice. Correspondingly, utopian narratives actively serve as the basis for the evaluation and necessary change of the existing

systems, institutions, and practices. As Sargent points out, the political order endorsed by these narratives in order to structure the collective emphasizes a carefully crafted social order, based on universally valid principles, and a methodological analysis of power and control ("Utopian Traditions" 17-18).

Nevertheless, within the framework of utopia, the thought of a new socio-political order, even with the intention of correcting the shortcomings of the already existing system, requires a new form of power structure. As the French philosopher and social theorist Michel Foucault (1926-1984) argues in his essential work *Power/Knowledge*, power, rather than a substance, means "relations, a more-or-less organised, hierarchical, co-ordinated cluster of relations" (198). In this sense, power relations are rooted in the whole network of society, and as such, nothing exists outside of power relations (*Discipline* 141-142). Accordingly, relations of power and control form the basis of societies and political states; and hence the consideration of any ideal society and state, even as a critique of the present system, still requires relations of power, which undermines the utopian ideal of freedom as the political power structure still exists. In political theory, the state refers to a political authority that is single and unified in a particular territory; this authority is dependent upon the obedience and loyalty of its subjects, and operates in a well-organized manner through its institutions (Dryzek and Dunleavy 2-4). Likewise, power relations also require a set of strict norms that operate on further pushing the individuals into obedience, so as to eliminate any distress to the system and create harmony among the inhabitants. In other words, so as not to cause anarchy, utopias must have a strict set of rules that will maintain the power relations. As Foucault argues in an interview with Michael Bess,

> Relations of power are not in themselves forms of repression. But what happens is that, in society, in most societies, organizations are created to freeze the relations of power, hold those relations in a state of asymmetry, so that a certain number of persons get an advantage, socially, economically, politically, institutionally, etc. And this totally freezes the situation. That's what one calls power in the strict sense of the term: it's a specific type of power relation that has been institutionalized, frozen, immobilized, to the profit of some and to the detriment of others. (11)

For the maintenance of the unified state power, whether an ideal state or not, it is necessary that diverse opinions must be taken under control, which endorses a rule

based on discipline. Hence, a closer look to utopian narratives reveals a form that is far from ideal, and likewise in his "Toward a Psychological History of Utopias," utopian scholar Frank E. Manuel points out, "the concept utopia has from the beginning been used in both a positive and a pejorative sense; it has connoted at the same time an ideal longed for and a crackpot scheme. The negation of the great dream has always constituted a parallel stream, from the very inception of the utopian thought" (71). The arrangement of the state brings forward a power network that is based on control, which is reflected in the formulation of institutions, norms, roles, even to the point of construction of identities. Correspondingly, any ideal system inherently encompasses discipline, control, and submission as it is set on the premise of one form of existence. Collectivism, then, implies the erasure of individual identity for the benefit of majority, and social order is maintained as people's identities are reduced to bodies, as parts of a mechanism that are required for the maintenance of the ideal state and system. Hence, the concoction of the ideal creates not a democratic, but a totalitarian state in which the concern is on order, hierarchy, and obedience.

In that sense, the main aim of this thesis is to analyse the idea of utopia and to argue that although utopia is the core of idealist political thinking in theory, it evolves into an ideology in practice, resulting in a dystopian world. Hence, in this study it will be studied that in terms of their establishment and maintenance, utopian states are formed as totalitarian systems that operate on the idea of submission, discipline and control to achieve ideal form of rule under the appearance of freedom and happiness. Thus, the methods used in the conception of utopias create dystopic states. On that account, as one of the leading theorists in the Cultural Studies with his discourses on issues as discipline, control, punishment, and the relationship between the individual and the government in the formation of power structures; Michel Foucault (1926-1984) is essential in discussions of utopianism and dystopian visions in the area of utopian studies, and Foucauldian discourses will be used in this study so as to expose the dystopic quality inherent in the formation of utopias. Therefore, in this thesis the arguments will be specified through his perspective of discipline and control, and power relations. Thus, this study aims to revisit two science fiction novels written in the Cold War period, Robert Graves's *Seven Days in New Crete* (1949) and Arthur C. Clarke's

Childhood's End (1953), which act as critical utopias in the post-war times so as to criticise the extremities in utopianism and its dangerous consequences. As the criticism for the utopian ideals and danger of dystopian results, Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete* discuss both sides of the utopian question in relation to the socio-political reality of the twentieth century. As a poet and war veteran, Graves in his work discusses the Morean and Platonic formation of utopia, while Clarke, as a scientist and science fiction writer, chooses to re-create the mythical Golden Age so as to comment on the place of science and literature in the Cold War period, within the lens of utopias and their historical result of dystopias. Hence, in this thesis it will be argued that utopian ideals reveal dystopian worlds in practice, which is the underlining political message in the science fiction narratives of the Cold War. Under the adventure stories, alien invasions, and journeys to the space, these texts are concerned with the formation of ideal places and their possible turn into totalitarian systems that operate through discipline and control. Through the perspective of academic analysis and Foucauldian discourses, the texts that will be discussed in this thesis prove essential for the understanding of the two sides of utopia, and the evolution of ideal into nightmare, specifically in the context of Cold War, which is itself the dystopian result of utopian idealisms in historical terms. Furthermore, as the two novels chosen for this study has received relatively little attention from utopian and literary scholars since their publication, both in terms of being overshadowed by other contemporary utopian and dystopian texts and in terms of being science fiction narratives that are generally not acknowledged as literary canon; this thesis aims to generate interest in the mostly overlooked area of Cold War British science fiction and particularly in the novels of Graves and Clarke by emphasizing the cultural references and theoretical subtexts of the novels, their importance in literature and in Cultural Studies, as essential critical works under the guise of science fiction adventures.

It should be strongly noted that the major aim of this thesis is not to read the stated novels from the Foucauldian perspective, but to point out how utopia and dystopia are interrelated with Foucauldian discourses of control, discipline, and punishment. In this perspective, the nature of utopia is the problem – the fact that utopias often use totalitarian methods to ensure order, equality, and stability that ends in a community

that is devoid of individuality and difference is the reason they can be read as dystopias. As Isaiah Berlin points out, "the very concept of Utopia, is incompatible with the interpretation of the human world as a battle of perpetually new and ceaselessly conflicting wills, individual and collective" (44). As discussed with regard to two twentieth century utopian novels, utopia, as its definition suggests, is not a place that could be reached, or even should be reached, as it always ends in a dystopian form for a number of people. For every social or political order hinges on limitation and as order is based on the suppression of free will so as to privilege communal benefits, utopia is against total freedom of the individual. They bring forward a stable, unchanging, isolated, enclosed states that aim toward the greatest happiness for the greatest number of people; yet do not realize that the methods employed in the achievement of this ideal results in the making of a dystopia.

In utopias, the establishment of the state and power network, the hierarchy of power and classes, and the treatment and status of the individual within the power relations correspond to dystopias, which is identified as "a utopia that has gone wrong, or a utopia that functions only for a particular segment of society" (Gordin, Tilley, and Prakash 1). Whereas utopia encompasses the ideal place, government, and legal system; dystopia is a concept presented as the undesired one in literary works. In that sense, if one identifies utopia as the embodiment of a dream, dystopia refers to a nightmare as the opposite notion. Dystopias, emerging as the possible consequences of utopian ideals of previous ages, both express and criticise utopian thoughts of the time they are written in, as well as the conditions of the state at the time. David Sisk claims in *Transformations of Language in Modern Dystopias* that, "dystopia [as a formulated literary narrative] begins only in the mid-to late eighteenth century, when the early promise of the Industrial Revolution -that technological progress would inevitably improve social conditions – gave way to increasingly impersonalized mechanization and exploitation" (6). With the two World Wars changing the socio-political structure and ideals of the entire world, twentieth century was marked by the evolution of utopia into dystopia; the alienation and disbelief from anti-utopian narratives becoming a pessimist vision of near futures in mostly industrial dystopias. Accordingly, in this century the utopian writing is dominated by what Tom Moylan in *Scraps of the*

Untainted Sky calls the "literary utopia's shadow" (111), the dystopia and the anti-utopia, as the world itself became increasingly more dystopian. In these narratives, pessimism led the way to the awareness on the unrealism of utopian ideals, as well as portraying a resistance to technological and scientific advances as these inventions were believed to change society into a machine, possibly resulting in totalitarian machine-like states in which no individuality or freedom would exist. The negative connotations attributed to the concept of dystopia can be observed in the descriptive analysis by Claeys:

> 'Dystopia' is often used interchangeably with 'anti-utopia' or 'negative utopia,' by contrast to utopia or 'eutopia' (good place), to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations which attempts to show up their fallacies, or which demonstrate, in B. F. Skinner's words, 'ways of life we must be sure to avoid' – in the unlikely event that we can agree on particulars. ("The Origins" 107)

In other words, dystopia is an imagined place or state in which the illusion of a perfect society is maintained through a totalitarian government and oppressive control. As the opposite of ideal, dystopian narratives focus on a community or society that is undesirable and frightening as the individuals are in every way subjugated. However, while in the broadest sense the connotation of utopia is positive and that of dystopia is negative, going back to the main argument of this thesis, it should be noted that both can be read from reversed perspectives. Fredric Jameson asserts that "[u]topia can serve the negative purpose of making us more aware of our mental and ideological imprisonment" (xiii). Jameson uses the words utopia and imprisonment together so as to imply the possibility of positive and negative occasions at the same time, and the main reason for blending these two opposing points in the same definition originates in the paradoxical nature of utopia which refers to freedom and authority at the same time. Not only in dystopia but also in utopia, the organised social structure and communal happiness by means of sameness, which causes the lack of freedom and individuality, are the fundamental issues. With reference to this argument, Lyman Tower Sargent points out in "Authority and Utopia: Utopianism in Political Thought" as follows;

> Many utopias are, from the perspective of individual freedom, dystopias. Some have this appearance because the author wants to emphasize a value seen to be in

> conflict with freedom. This value is usually equality, order, or security. It is possible to trace a pattern of the dominant values found in utopias. For example, there is virtually no concern with freedom in early utopias, except, sometimes, to deplore its growth. They are concerned with order, established hierarchy, and obedience. (573)

As seen in the excerpt above, uniformity as a utopian component necessitates the exclusion of the representative components of individuality. Thus, this struggle to have a utopian, organised and uniform life may turn upside down from the perspective of the individuals. Claeys touches upon this point in his comprehensive article on the origins of dystopia by stating that "just as one person's terrorist is another's freedom-fighter, so is one person's utopia another's dystopia" ("The Origins" 108). Sargent also comments on the parallelism and difference between utopia and dystopia as well when he states, "[m]ost utopias appearing in the twentieth century have been dystopias, and most of them have focused on excessive centralisation of power as the primary cause of the troubles of society" ("Authority" 565). This nature of utopia and dystopia is an inevitable result of the thought of the necessity of a system which may require some unacceptable methods such as using force to put the people in order. The picture of a group of people in order might seem a portrayal of harmony and welfare, but it may also mean the excessive use of power and the exclusion of these people's rights and personal choices.

Considering all the points highlighted so far, utopia is a mode of social control that has an inherent dystopian quality resulting in the creation of an oppressive society instead of a peaceful one. As seen from the antiquity to modern era, the desire of envisioning a harmonious social and political order for the welfare of all has been embedded in the human consciousness, transgressing social and cultural boundaries. However, a closer look into this idyllic system shows that perfection and freedom are merely the appearances and in the basis, these texts portray a society that is controlled, disciplined and brainwashed by a totalitarian state and its oppressive institutions. A utopia is a vision of what the author believes to be a perfect society, as *eutopia* (good place) suggests, which is to be constructed with no significant departure from the original design. It is inherently perfect, and hence, any alteration would lower its quality. But the idea of creating such a society is also impossible because there is no such thing as a

perfect society, as *u-topia* (no place) suggests, and even if there were, it could not be constructed since it would require the being of perfect people, which highly juxtaposes with reality. Therefore, as Frank L. Manuel notes,

> [w]hen a convinced utopian tries to build an ideal state a conflict will arise, since failing to achieve *eutopia*, he or she will use force to achieve it. Force will be necessary either because people question the desirability of the utopia or because there is disharmony between the perfect blue-print and the imperfect people (569).

To achieve the end of creating harmony, laws will be made use of to impose certain norms on all beings, and this fact suggests that the humanitarian ideals of utopias are a mere appearance. As Hanan Yoran points out in *Between Utopia and Dystopia*, this "inspires a constant struggle between state and subject: the state must anticipate, identify and neutralize the imaginations and inventions of its subjects" (183), in order to subvert the possible threats against its perception of the ideal. Therefore, utopian systems operate on the principle of suppressing and subverting individual freedom and agency. All narratives concerning perfect societies, as Nicolas Berdyaev argues, are the prototypes of "a thorough-going tyranny, a denial of all freedom and of the value of personality. Similarly, Thomas More, Campanella, Cabet, and others all fail to provide individual freedom," and in that sense "utopia is always totalitarian, and totalitarianism, in the conditions of our world, is always utopian" (Berdyaev 90).

In the essay on heterotopias in his collection of essays *Aesthetics, Method, and Epistemology*, Michel Foucault defines utopias as "emplacements that maintain a general relation of direct or inverse analogy with the real space of society. They are society perfected or the reverse of society, but in any case these utopias are spaces that are fundamentally and essentially unreal" (178). In this sense Foucault's definition fits the tradition of utopia from More to Huxley –utopias are at the same time a good place and a nowhere. By definition, utopias cannot be achieved, and in that sense they can only be used as guides. Yet, this guidance is dangerous and problematic with regard to "the use of the utopian ends to justify political means," in other words, the use of state and its disciplinary control mechanisms to ensure and justify utopian order in society (Kelly 109). Therefore, the image of a society perfected is problematic within Foucauldian terms because of the way utopias set the rules on how a society should operate, and which methods should be used to maintain the institutions as well as the

state power –and in that sense not the utopian aim of ideal itself but the practices used in the achievement of that ideal, and the results the employed mechanisms produce are problematic.

Disciplinary institutions are, by and large, places where power is exercised and coursed through various mechanisms. Without doubt, it is in *Discipline and Punish* (1977) that Foucault's concern with discipline and surveillance becomes even more pronounced than his other works. In this work he examines the progressive sophistication of disciplinary mechanisms such as punishments employed in prisons that are in fact, upon closer scrutiny, representative of the same progression of disciplinary mechanisms in society. Using the prison as an example, Foucault demonstrates how such disciplinary institutions utilize different techniques to form "docile bodies," (*Discipline* 136) a coercion of the body to produce both productive subjects and instruments with which to channel power. This is a different approach to the power as docile bodies at once are both positive and negative; they are subjected to power through subjugation, yet positive because the individual becomes a productive body through direct bodily training. There is a purpose to an institution's exercise of power, depending upon the nature of that institution; at most, what can be said insofar as purpose is concerned is that institutions all aim at producing docile bodies in whatever form the latter may take. Docile body refers to the type of individual that is trained and disciplined in the context of a power relation in an institution. In this context, in the two novels in this thesis as in other utopian narratives, people's identities are reduced to docile bodies that are required to ensure the maintenance of socio-political system and its mechanisms. As power operates through individuals and their subjectified bodies, the system as well as power itself needs people, or parts to the machinery so as to keep the entire mechanism functioning. Hence, people in utopian settings are either brainwashed through propaganda or with the promise of a better alternative to reality to be kept under control, and are stripped from their freedom, free will, even from their individual identities.

In discussing productivity, it can be understood to refer to the capacity of institutions to produce individuals of a specific type, utilizing punishments as mechanisms. In their book, *Michel Foucault*, Cousins and Hussain argue "that imprisonment is also enveloped in a mechanism of power" (173). Foucault sees discipline, therefore, as

combinative: it functions to combine elements, in this case, individuals, into a uniform mass not through the individual variables found in each element, but through the characteristics imposed upon it because of the space it occupies. Hence, the space defines the capabilities of each individual, and contributes to the collective function of the mass. In this sense, as utopian settings carefully define and construct the capabilities and limitations of their subjects, discipline operates subtly throughout the whole of utopian settings. As it were, the individual is trained through its designation or position, the series that is relevant to his codified space, and through the issuance of a systematic order or command from the authority (*Discipline* 166-168). In this sense, for Foucault, the institutional role of the prison-model of society paves the way for control and observation. Hence, Foucault explicitly states,

> The practice of placing individuals under 'observation' is a natural extension of a justice imbued with disciplinary methods and examination procedures. Is it surprising that the cellular prison, with its regular chronologies, forced labour, its authorities of surveillance and registration, and its experts in normality, who continue and multiply the functions of the judge, should have become the modern instrument of penality? Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons? (*New Historicism* 228).

In this particular passage, Foucault outlines the mechanisms that the prison uses in controlling criminality. On closer examination, what he in fact outlines are the mechanisms that operate within different social institutions. This is a noteworthy point, since the institutions that he mentioned, i.e. factories, schools, barracks, and hospitals, all function in essentially the same way as the modern prison. These all use specific procedures and techniques to discipline subjects. Accordingly, as carefully organised places, utopian societies tend to be isolationist and disciplinary because the influence of other societies can cause change. Change disrupts utopias, which have already attained the ideal. Therefore, to change means to move away from utopia. As Lukermann and Porter argue in "Logics of Dislocation," "[b]ecause the consequences cannot be foreseen, any change threatens the equilibrium of a system. In utopia nothing is left to chance. Relations with the outside world, for example, are carefully regulated" (206). In that sense, these narratives are fearful of the change that leads them away from their pursuit of returning to what they believe is the Golden Age, the mythical utopian state. This resistance to change is common among utopias and hence, utopian narrative underlines the importance of stability and isolation. On this account, Michael Levy

observes, "[u]topias are static, virtually by definition. Having worked so hard to achieve a society in which there are no serious problems, the citizens of utopia want things to stay pretty much the way they are. Change essentially becomes the enemy" (53). Respectively, to ensure the existence of the system, utopian visions focus on obedience, submission, and discipline in order to function, and in that sense they are total institutions. As defined by sociologist Erving Goffman in "Characteristics of Total Institutions," a total institution is an institution where "all parts of life of the individuals under the institution are subordinated to and dependent upon the authorities of the organization" (162). Such organizations that assume and encourage totalitarian control of a society and negate pluralism, as well as suppress individual agency are an essential mechanism in the creation of total institutions. Correspondingly, utopias can be defined as "a systemic intensification of the restraints upon which all societies rest. All of what we call civilization is predicated on order, regulation, regimentation: limitations that counter man's material or instinctual drives and result in the phenomenon Freud called repression" (Beauchamp 161). And this repression, which is the basis of the totalitarian systems in political thought, is maintained in every sphere of society, from the ruler-subject relations to the organisation of settlement or time arrangements, even reaching to the issue of the control of mating. In that sense, Chad Walsh argues in *From Utopia to Nightmare*, all utopian texts starting from Plato's *Republic* to the present sound similar to

> permanent mobilisation or a concentration camp . . . [in which] man is completely the political animal. His absorption into the state is further ensured by a system of education as much moral and metaphysical as factual and physical; by state supervision of rank and occupation; and by censorship of the arts to make sure that they encourage the right attitudes (39).

Correspondingly, the epithets of ideal and perfect in utopian narratives reveal their inherently dystopic sides within a critical reading, specifically with regard to the condition of individuals. As the individual has to conform to the requirements of utopian societies in order to fit in, the person also is in danger of losing his wholeness and agency as well as his sense of personal identity (Walsh 141-143). Since the established societies depend on order, hierarchy, and obedience; there is no allowance for the possible refusal or rebellion of the individual – hence, they must be suppressed

in order to protect the integrity and continuation of the system. Totalitarian rulers encourage this notion of suppression within every sphere of the society, as the systems "are either fortified within the inner being of their subjects, or they collapse … Mere supporters are not enough. The moral mechanism of totalitarian rule consists precisely in not being satisfied with mere support" (Lübbe 237). Kanter addresses this issue as "control commitment," arguing that control commitment occurs where individuals uphold totalitarian norms and obey authority because of their positive evaluations of what they are doing; and "in situations that seek to create control commitment, demands made of one are constituted as right, moral, just and harmonious with the values that one upholds and which define utopia, and which authorities have every right to sanction if these demands are not followed" (501-502). In these situations, the utopian ideal of solidarity is replaced with uniformity of individuals to turn them into identical citizens, who are under constant gaze of an omniscient and omnipotent ruler. Therefore, people depart from freedom. The totalitarian states in utopian texts control the consciousness of the masses through manipulating a highly developed system (technological or otherwise) for surveillance and torture, and likewise people are designed to serve the demands of the state through a strict control of their agencies and minds.

As utopian and dystopian narratives aim to criticise the existing social, political, and economical systems as well as the individual's position within the power structure; they reflect the ideals and anxieties of the time they are written in. In Gregory Claeys's words, utopias "can provide special insights into the history of social and political thought. As works of fiction which easily capture the imagination, moreover, they were often more successful at popularizing certain principles than constitutional or polemical tracts" (*Utopias* x). In other words, an analysis of utopian narratives reveals significant information about the socio-political condition and history of that particular nation, as well as the strengths and weaknesses of the state the narrative is written for, since utopias are comprised not only of fiction but also of political and philosophical arguments. As mentioned above, the twentieth century is important in utopian and dystopian narratives as it is marked by wars, economic crises, political upheavals, social strife, and loss of idealism over a better future. Arguably, the dystopian consequences of utopian ideals became the main characteristic of speculative fiction in this century onwards, making dystopia "an important and identifiable cultural force" in literature

(Booker 5). Unlike the previous utopias that aimed to eliminate all discord, hostility or competition; with the influence of capitalism and competitive social hierarchy, the mainly dystopian narratives depicted industrial communities that although reflect the ideals of traditional utopia –as equality, abolition of exploitation, and pacifism, yet argue that these ideals will eventually turn into agents of catastrophe, hence the pessimist characteristic of the narrative (Balasopoulos 61-63).

In this sense, in modern scholarship the utopian arrangement for a better alternative, as well as the possibility of a worse dystopian reality are acknowledged as subgenres of speculative fiction genre. Unlike fantasy, speculative fiction is about things that could happen in a near future, considering the circumstances and conflicts of the present; and hence critiques of the present through presentations of better or worse states are within the borders of speculative fiction (Atwood 6-8). Satirical approaches to the present system, formulations of better or worse alternatives, or ponderings on the possible consequences of present power relations are speculations; and although utopian and dystopian narratives are established literary genres, they are divisions in the speculative fiction genre. Likewise, as another branch in speculative fiction, science fiction holds an important place and is directly linked to utopian narrative, as it also aims to question the current system as well as to speculate on the possible consequences of good and bad formulations, with further emphasis on technology. As Margaret Atwood points out in *In Other Worlds*,

> This label [science fiction] brings together two terms you'd think would be mutually exclusive, since *science* –from *scientia*, meaning knowledge –is supposed to concern itself with demonstrable facts, and *fiction* –which derives from the Latin root verb *fingere*, meaning to mould, devise, or feign –denotes a thing that is invented. With *science fiction*, one term is often thought to cancel out the other. Thus such books may be judged as factual predictions [on the possible near future, half as a warning and half as a satire on the present] (56).

The term science fiction was invented in 1929 by Hugo Gernsback meaning "a sub-genre in which science and technology predominate thematically –utopically, when expressed positively, or dystopically, when used negatively" (Claeys, *Searching* 163). In this sense, the relationship between utopian fiction and science fiction is close, focusing on the vision of a future with regard to human order, security, state structure,

and power mechanisms. Although science fiction as a genre dates back to twentieth century, its roots as well as its relationship with utopian narratives goes back to the seventeenth century, with John Wilkins's *The Discovery of a New World in the Moone* (1638), Margaret Cavendish's *The Blazing World* (1666), and David Russen's *A Voyage to the Moon* (1703), all of which combine satirical social critiques with cosmic voyages to reach a possible utopian setting, merging science fiction's characteristics of technology and inventions with utopian voyages and ideals (Claeys 164). In relation, Gernsback saw the genre as incorporating the writings of Wells, Jules Verne and Edgar Allan Poe as they offered "a charming romance intermingled with scientific fact and prophetic vision" (3), while, crucially, Gernsback also emphasised the practical role assumed by this new form of writing: "[n]ot only do these amazing tales make tremendously interesting reading – they are also always instructive. They supply knowledge that we might not otherwise obtain – and they supply it in a very palatable form" (3). Hence, science fiction narratives can be argued to serve a higher purpose than mere entertainment of the mass population; underneath the thrilling adventures and creative visions, science fiction also debates the possible futures and societies as well as commenting on the impending consequences of the existing power structures.

In order to discuss the relationship between utopian and science fiction narratives and the dystopian turn of utopias, it is essential to analyse the historical background, as the development of science fiction and dystopian narratives in the twentieth century is closely related to the events of the period itself. While Britain was not directly involved, continental Europe was undergoing significant changes in social and political structure throughout the twentieth century. "The Communist revolution in Russia was followed by the rise of fascism in Italy, Germany, and Spain. These developments combined with certain features of fictional form to create a powerful new kind of science fiction, the anti-utopian or dystopian novel," which signify the turn in the traditional narratives toward different approaches (Scholes and Rabkin 26). As Claeys points out where science proceeded, so the narrative followed; the use of poison gas in the World War I was mirrored in the post-war fictions about the future, and in the wake of atomic warfare a sense of post-apocalyptic visions comprised the dystopian genre (*Encyclopaedia* 150-160). Hence, as Claeys argues, the theme of how the future might

be directed or degenerated by science, at the core of which lied the utopian ideal of betterment, revealed itself as the ambiguity that transformed utopia into dystopia: "science may bring health and wealth but it also has the potential to unleash dark, destructive powers, just as utopia may bring security and plenty, but at the cost of liberty and spontaneity" (*Searching* 169).

Likewise, especially in the twentieth century and as a result of the two World Wars, the cosmic voyages and inventions in science fiction evolved into alien encounters, artificial intelligences, and such technologies that hinted at danger and threats to humankind; warning of the possible dark results of advanced technologies and mechanical societies. This emphasis on the impending danger or possible doom is directly related to the historical context of the time; as science fiction, just as utopian and dystopian narratives, is born out of the anxieties the current time possesses. In this respect, the early Cold War period (1947-53), or in general the Cold War British science fiction is one of the literary areas that is underappreciated and mostly overlooked, even though it holds an important place within the post-war literature and in utopian writing. As a matter of fact, David Seed notes how the Cold War contributed to literature in elevating science fiction to a more prominent position in the literature of the time:

> The unique urgencies of the Cold War, and particularly fear of nuclear war, affected writers' perceptions of the changed status of science fiction. Asimov dated the shift precisely: 'The dropping of the atomic bomb in 1945 made science fiction respectable'. Similarly James Gunn: 'from that moment on thoughtful men and women recognised that we were living in a science fiction world'. Indeed by the mid-1960s news reports of rockets and nuclear weapons had become so routine that for James Blish they challenged the novelist's imagination. (8)

Following this explanation, science fiction as a genre started to be acknowledged as part of the literary canon with the Cold War. Moreover, it can be inferred that science fiction became perhaps the most appropriate form for representing the vast technological and socio-political changes of the period; portraying the possible danger coming from within and without through aliens and invasion, the militarized state/society and the rise of nationalism (or similar utopian ideologies) through unified states, and the surveillance issue through technology, satellites, and such. Yet in order to strengthen the argument, a closer look to Cold War period is necessary.

In political terms, the Cold War has been generally characterised as a political stand-off between the United States of America and the Soviet Union on a series of technological races as a means of emphasizing their supposed cultural, political and military superiority; or as what John Erickson describes as “the global competition and confrontation short of all-out war between the two superpowers” (135-36). After the two World Wars between 1939 and 1945 that caused unprecedented structural, social and psychological damage on the European populace, the emerging threat of nuclear conflagration following the atomic attacks on Japan in August 1945 added to the general apocalyptic atmosphere of the period. Europe was forced to rebuild itself with the prospect of a renewed and greater destruction, which meant holding a greater share of the power than before in the reshaped power structure. In this respect, two different utopian ideologies emerged –utopian in the sense that they aimed to re-formulate the existing system for a better alternative; in the case of America it was capitalism, whereas for the USSR it was communism. Arguably, the immediate post-1945 period may have been the historical high point for the popularity of communist ideology. The burdens the Soviet Union endured had earned it respect which, “had it been fully exploited by Joseph Stalin, had a good chance of resulting in a communist Europe – which was a danger to the Western utopian ideals” (Daley 25).

In this period the term “cold” was used to define the war, because there was no large-scale fighting directly between the two sides, although there were major regional wars, known as proxy wars, in such places as Korea, Vietnam, and Afghanistan that the two sides supported (Erickson 140-42). The Cold War split the temporary wartime alliance against the Nazi Germany among the Allies, leaving the USSR and the United States as two superpowers with profound economic and political differences: the former being a single-party Marxist-Leninist state operating on planned economy and controlled press and assuming the right to establish and govern communities, and the latter being a capitalist state with generally free elections and press, which also relatively granted freedom of expression and freedom of association to its citizens. As David Hoffman points out, in the wake of this a self-proclaimed neutral bloc arose with the Non-Aligned Movement founded by Egypt, India, Indonesia and Yugoslavia; and “while the two superpowers never engaged directly in full-scale armed combat, they each armed

heavily in preparation for a possible all-out nuclear world war" (87-88). Each side had a nuclear deterrent that prevented an attack by the other side, on the basis that such an attack would lead to total destruction of the attacker, which is the doctrine of "mutually assured destruction" (Whitfield 75-76). Aside from the development of the nuclear arsenals the both sides had, as well as the deployment of conventional military forces, the struggle for dominance was expressed via proxy wars around the globe, psychological warfare, propaganda campaigns and espionage, rivalry at sports events, and technological competitions such as the Space Race.

The case in Britain, however, was different. Although Britain occupied an "increasingly peripheral position as the Cold War reached its most distinctly hot moments, she was, nonetheless, the third nation to develop its own independent nuclear weapon at the beginning of the 1950s" (Hoffman 82). At the same time, geo-politically, it sat between the two superpowers, allied to America and reliant on its military support, while also constituting a likely prime target in the event of Soviet nuclear attack. The decision to stand alone against Nazism in 1940 had proudly marked popular consciousness, yet by the end of the war the nation was exhausted and in a difficult finance position. Faced with such debt, Britain "would subsequently acquire a loan of $4.4 billion from the United States, illustrating the shifting economic and political status of the old imperial giant and its emerging superpower ally" (Daley 42-44). Whilst the loan from the US may have symbolised the slow demise of Britain as a global force, it did assist Clement Attlee's elected Labour government in implementing the welfare reforms advocated, most famously, by William Beveridge in his 1942 report (Whitfield 78-79). These social transformations would aim to modernise Britain and supply genuine hope for the future; yet, alongside this, the nation would continue to experience austerity equivalent to wartime hardships well into the 1950s – with rationing continuing and occasionally tightening - while the physical scars of war remained visible through bomb sites that littered many major cities.

Britain was therefore seeking to negotiate the divergences between its wartime identity and the realities and reorganisations of the post-war world. Added to this, the use of atomic weapons by the United States, which brought a conclusive end to the Second World War, "generated additional geo-political anxieties for Britain as it attempted to

re-build after the financial and material exertions of war" (Daley 46-47). George Orwell in his article "You and the Atom Bomb," published in the *Tribune* on 19th October 1945, declared that the immense complexity and expense of nuclear weaponry provided the conditions for stand-off between a select group of abundantly resourced and wealthy nations. For Orwell, "the great age of democracy and of national self-determination was the age of the musket and the rifle," but the growth of complex weapons systems by 1939 had led to there being "only five states capable of waging war on the grand scale, and now there are only three – ultimately, perhaps, only two" (7-8). Orwell concludes his argument by asserting that these states will use their nuclear arsenal to intimidate smaller nations and ultimately "continue ruling the world between them" while existing together in a "permanent state of 'cold war'" (Orwell 9). Whilst Orwell does not explicitly mention Britain's role in this new order, his representation of the nation as the imperial outpost Airstrip One in *Nineteen Eighty-Four* (1949) suggests that he did not envisage Britain as a major independent force in such a war. Indeed, after the triumph over Nazism, Britain would have to reconsider its political, diplomatic and military role in the post-war world.

Furthermore, as Christopher Daley argues in his dissertation on the British Cold War science fiction, domestically, the construction of the welfare state would "prompt ancillary debates about authoritarianism and the nature of Britain's social structure, just as the break-up of the British Empire in the fifties would also intensify anxieties about Britain's place in the Cold War geo-political hierarchy" (27). Hewison describes the Cold War in relation to Britain as "a climate affecting states of mind, rather than a series of events," which is helpful when considering the conflict's general significance in facilitating certain national "moods" (x). However, these broad definitions have often led to the Cold War being subsumed within wider historical accounts of post-war Britain, which emphasise the declining status of the nation as a global force. Indeed, Bernard Bergonzi suggests Britain's supposedly minimal contribution to global events in the 1950s and 1960s as one reason for an introspective tone amongst British post-war literary novelists in general:

> For complex historical and cultural reasons, English literature in the fifties and sixties has been both backward- and inward-looking, with rather little to say that

> can be instantly translated into universal statements about the human condition. […] Such conversations might be painful for the Englishman, but they are salutary, in so far as they remind one that in literary terms, as in political ones, Britain is not a very important part of the world today. (56-57)

As a consequence of such conceptions, literary histories of post-war Britain – focused on The Movement in poetry, the Angry Young Men, and a return to a provincial realism in the literary novel – have tended to move away from directly confronting the Cold War and emphasise instead what Andrzej Gasiorek calls the "perceived crisis of fiction" in the aftermath of the Second World War as the nation retreated from the global stage (1). Similarly, wider historical studies of British fiction in the latter part of the twentieth century have tended only casually to mention the Cold War as aiding the general tension between decline and renewal during the period. In his work *The English Novel in History, 1950-1995*, Steven Connor for example, writes:

> . . . the development of the Welfare State was followed by its dramatic erosion from the mid-1970s onwards. These were also the years of the definitive stripping away of Empire, and, as effect and cause of this from the 1950s onwards, the loss of British power and influence in the world in political, military and economic terms. (2)

While the Cold War is not directly mentioned here, it is implied that the geo-political conflict might indeed have been a contributing factor to the type of anxious style characteristic of post-war literary fiction in Britain. This should not be dismissed, as it is certainly correct to argue that the Cold War, the threat of nuclear conflict, and the break-up of Empire encouraged a generalised mood of apprehension, dread or helplessness within much post-war fiction, including science fiction. Respectively, in the wake of 1945, British speculative and science fiction conjured up a series of dystopias or negative utopias throughout the late forties which drew inspiration from the social malaise of the immediate post-war world, which Orwell and Wells reflected, while writers of catastrophe narratives also mused on mankind's evolutionary status and its risk of overthrow or extinction. In assessing British speculative fiction after 1945, Luckhurst points to a series of conflicting outlooks that dominated national discourse in the post-war years and contemplates the type of work that would materialise from within this landscape:

> What kinds of SF could flourish in this climate? A literary historian might note the backward-looking expressions of melancholy for passing traditions, lost authority or diminished expectations (Evelyn Waugh's *Brideshead Revisited* or Philip Larkin's *The Less Deceived*), yet the immediate post-war moment was also driven by promise. The Labour government committed itself to the Welfare State aimed, in William Beveridge's words, to declare war on Want, Disease, Ignorance, Squalor and Idleness. New institutions for industry, health, housing, education and social security were shaped by ideas of rational planning and scientific management. (121-22)

British science fiction and dystopian narratives during the Cold War era was not only tussling with a series of domestic questions emerging from the development of the welfare state and the dismantling of Empire, but was also haunted by the atomic bomb and the realisation that Britain occupied a relatively minor place in the new world orderWritten as science fiction novels during the peak of the rise of the genre, Arthur C. Clarke's *Childhood's End* (1953) and Robert Graves's *Seven Days in New Crete* (1949) employ the utopian narrative and its characteristics so as to formulate seemingly better, but inherently dangerous and totalitarian societies that serve as a critique of the utopian genre. Mostly acknowledged as a hard science fiction novel, Arthur C. Clarke's *Childhood's End* is about the invasion of the Earth by alien Overlords that seemingly bring forward decades of a utopian rule, restoring the mythical Golden Age to humankind with peace and harmony; but under the surface creating a totalitarian, brutal state with the erasure of human identity, individuality, and agency. In the novel, the aliens quickly assert their dominance over the Earth, forcing humanity to accept a unified world state and a ban on travel beyond Earth; however, they claim to have come with benign intentions to improve their century, turning the society into a peaceful and orderly community. The age of peace and prosperity lasts for decades, and people are banned from using technology –only selected few inventions remain, and the Overlords do not show themselves for 50 years, remaining in a long distance from Earth and people's minds, as fitting to the power holder figures in political discourse. Once the rule of the Overlords is normalised as being a normal part of their lives, the Overlords reveal their heretofore concealed form: they are ten-foot-tall creatures who resemble typical depictions of Satan, and this conflict between appearance versus reality brings forward the dystopian characteristic inherent in utopian formations. It is revealed that this Golden Age is not as bright as proposed, as the children are taken by the Overlords

and separated from the rest of humanity since they were born with tremendous telekinetic powers, and this separation was not a benign decision for the sake of humanity. The Overlords reveal that they were sent to Earth by an entity they call the Overmind to bring about this last generation of humankind, so as to destroy all life on the planet, then the planet itself, to help them grow and join the Overmind. In the end, humanity dead and the Earth destroyed, the Overlords leave the solar system, leaving a shattered utopian vision that turned out to be a dystopian reality.

Based on Thomas More's *Utopia* and merging science fiction's characteristics with a utopian idyllic setting, Robert Graves's *Seven Days in New Crete* takes place in a future society – first established on the island of Crete, but later spreading through much of the world, in which most post-medieval technology has been rejected, and a religion based on a goddess cult is followed. In this orderly setting, the society is organised into five estates, or social groups: captains, recorders (scribes), commons, servants, and magicians or poets, which are analogised to the five fingers of a hand. Different villages practice different marriage customs (strict monogamy, non-strict monogamy, or polyandry), worship local godlings, and specialise in various local handcrafts and foodstuffs, but share the common values of the New Cretan civilisation and devotion to the Goddess. As in More's narrative, there is almost no war or poverty in New Crete as money has been abolished, and there is very little dissatisfaction from commons, as they are in a way, brainwashed, and individuality as well as free speech is kept under control. It is a static society in which change, free will, and diversity are not welcomed, and the state power is held by the capricious Goddess worshipped in three aspects: the maiden archer Nimuë, the goddess of motherhood and sexuality Mari, and the hag-goddess of wisdom Ana. As the typical utopian protagonist Venn-Thomas observes the society, he begins to realise that he has been chosen by the Goddess to inject disruption into a society that is becoming static and in danger of losing its vitality. Apparently, utopian stability urges the dystopic characteristics such as totalitarianism and lack of individuality so that utopian idealism results in dystopian reality. Accordingly, at the end of the book, Venn-Thomas unleashes the whirlwind which will prepare the way for the transition to the next phase of history and allows the seemingly perfect vision evolve into its eventual form: dystopia.

Considering all the points highlighted so far, Darko Suvin in his 1972 essay "On the Poetics of the Science Fiction Genre" characterises science fiction as "a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (375). It is this combination of cognition and estrangement which, according to Suvin, then differentiates the genre from other generic forms, notably fantasy:

> The estrangement differentiates it from the 'realistic' literary mainstream of 18th to 20th century. The cognition differentiates it not only from myth, but also from the fairy tale and the fantasy. The fairy tale also doubts the laws of the author's empirical world, but it escapes out of its horizons and into a closed collateral world indifferent toward cognitive possibilities. It does not use imagination as a means to understand the tendencies in reality, but as an end sufficient unto itself and cut off from the real contingencies. (375)

Suvin's definition is powerful in so far as it illustrates what many science fiction works do in that they extrapolate from our own "empirical environment" (373) yet concurrently make that locale estranged through the creation of what Suvin calls "a novum" (373), a new concept such as a spacecraft or time travel – which allows for potentially radical reconsiderations of our own contemporary conditions. And, in fact, the analysis of such works in this thesis invariably follows – if, at times, only implicitly – this broad pattern of identification; assessing how through the process of "cognitive estrangement" (Suvin 372) the texts in question produced unique readings of Cold War culture with regard to the inherent dystopian quality of utopias, since in a general look the Cold War itself was a time in which two utopian ideologies –capitalism and communism –challenged one another and aimed to reform the existing power relations, only to turn into dystopias and emphasize the inherent dystopic quality within utopian ideals. On this account, the novels of speculative fiction considered in this thesis are in some respects interesting cultural and artistic contemplations of the Cold War society in Britain, in that they are also conceived as being, in part, a result of such political decisions. As modern scholars point out, certain forms of cultural expression were directly, if covertly, funded by branches of the Cold War state; a fact that has been emphasised in a number of histories which argue that Cold War cultural life was not an

entirely organic response to an age of nuclear tension, but, on occasions, manufactured and manipulated by the institutions of the state and its ancillary organisations. Similarly, the utopian and dystopian texts produced in that period can be argued to have served as a critical mechanism for articulating the lived experience of the Cold War. Accordingly, this point will be investigated in this thesis with regard to Foucault's discourses on power, discipline, punishment, and the individual's place within power relations.

In light of all these ideas, this study aims to analyse Robert Graves's *Seven Days in New Crete* and Arthur C. Clarke's *Childhood's End* using the Foucauldian discourses of power, discipline, and control by inquiring whether the utopian ideals are as bright as they are promised to be, and whether these seemingly perfect places enable human identity to exist in their structure. As they limit each and every aspect of human life and activity as well as carefully control the free will, these utopias can be read as prisons that are mere appearances of ideal. The novels selected for analysis in this study demonstrate that the disagreements between the authority and the individual are still the focal point of utopian fiction within science fiction, and that with regard to a world where hegemony, dominance, and rigid stratification are on the core of formulation, utopias contain dystopic qualities that eventually causes the system to result in a dystopian reality. Thus, in the first chapter Robert Graves's *Seven Days in New Crete* will be discussed as the portrayal of a seemingly utopian state, a re-creation of the mythical Eden in the rule of the Goddess, which becomes the totalitarian sovereign in a close reading and reveals a dystopian world – a Platonic city-state that is operated through fear and order, individuals are controlled through discipline and docility, and change is seen as a disruptive force to the stability of the utopia. Graves, through employing the mythical Arcadia and the Goddess and ending the novel through the introduction of chaos, emphasizes the fact that utopias carry the seeds of dystopia in the moment of formation and when the nature of utopias are realized, they turn into dystopias. On the other hand, in the second chapter Arthur C. Clarke's hard science fiction novel *Childhood's End* will be discussed in terms of the re-creation of the mythical utopian Golden Age by alien Overlords and the realization of its dystopian core through the apocalyptic ending of human race. Clarke, as the historical background of the 1950s show, discusses that the utopian ideologies eventually become dystopian

states, just as both the communist and capitalist utopian ideals resulted in totalitarian states in history. Both the utopian society formed by the Overlords and the utopian city formed by humans as a resistance display the seeds of dystopia in the control and discipline methods, the Panopticon that forms the basis of the utopian rule, and they eventually end in apocalypse of humanity – which is the all-encompassing dystopian end. Therefore, this thesis aims to bring light on the question of the ideal and utopian, and further the question by drawing on the historical beginnings and consequences of utopian ideals and their dystopian endings, through the Foucauldian discourses of power, control, discipline, and the individual.

CHAPTER I
FROM THE DREAM TO THE NIGHTMARE:
ROBERT GRAVES'S *SEVEN DAYS IN NEW CRETE*

The twentieth century has been a period of transformation and turbulence manifested in economic, social, political, and cultural contexts worldwide through the two World Wars, the October Revolution in Russia (1917), the Great Depression (1930s), the Cold War period (1947-91), and the post-war decline of empires – as in the case of Ottoman, Russian, British, and Austrian empires (Whitfield 27-30). As a matter of course, the history of this century is almost always written as the story of a series of catastrophes and various forms of cruelty performed by groups of people imagining a radically better world in their separate ways, during which the radical transformed into extremity and caused a complete opposite of the ideal (Winter 65-70). Notably, the transformations and turbulences in the period are the result of the rise of utopianisms in political sphere on a global scale, which were employed by and transformed into ideologies such as communism, fascism, and capitalism; all of which were based upon the uniting of the people toward a shared goal, an all-encompassing will that would envelop society, property, and social relations. However, although these movements started as optimistic and idealistic, they also hinged on the exclusion and alienation of the other, force and control over the opposite, and carried the potential of extremity; which resulted in the totalitarian and dangerous ideologies they transformed into, as well as the despair and death of millions of people in the name of extreme utopianisms. Thus, the twentieth century is also marked by the conversion of utopian perception into a dystopian reality. In "The Origins of Dystopia: Wells, Huxley and Orwell," Gregory Claeys states that dystopia in the twentieth century is accepted as "the predominant expression of the utopian ideal, mirroring the colossal failures of totalitarian collectivism" (108).

From the literary point of view, the repression, war, decease, depression, and deterioration in both humanity and socio-political conditions resulted in the development of the dystopian imagination, which constituted the fictive counterpart of optimist visions (Moylan xi). The background that gave rise to the dystopian turn in utopian narratives as a response to the totalitarian regimes in the twentieth century, also

encouraged the intellectuals to raise awareness of the people about the turbulent present and the possible dangerous futures. As put forward in "Utopia and Anti-Utopia in the Twentieth Century" by Krishan Kumar, "for literary intellectuals and humanists in particular, World War I, the rise of Fascism, the descent of Soviet communism into Stalinism, the failure of Western capitalism in the 1930s: all these were mocking commentaries on utopian hopes" (255). Thus, in the literary field the alienation from utopian idealism transformed into a shift toward imagining the worst possible futures, which would serve as a critique toward the current state as well as a guide that would be a warning for what may to come. Many leading novelists of the century, such as George Orwell (1903-1950) and Aldous Huxley (1894-1963), focused on the dystopian narrative so as to directly or implicitly warn their readers for possible dangers "so that [they] realize what the flaws of [their] society may lead to for the next generations unless [they] try to eradicate the flaws today" (Gottlieb 4). Yet, some writers aimed at a different approach to utopian and dystopian narratives, which was based on a rethinking of both concepts and had in its core a criticism towards both the present and the past traditions of the literary genre, as well as a warning against the possible future. Among the twentieth century writers of utopian and dystopian speculative fiction in British literature who aimed to produce political critiques so as to warn the society of current issues and possible dangers in the future, Robert Graves (1895-1985) occupies a notable position. His *Seven Days in New Crete* (1949), although written in a time that was the peak of political utopias and dystopias, is one of the challenging and unique works in twentieth century utopian and dystopian narratives. As the novel defies exact categorizations, and has as its core the motive of rethinking the utopia and dystopian concepts with regard to the socio-political condition of the post-war world, it is a challenge both to the status quo of the era it was written in as well as a challenge against the conventions of the utopian genre. Thus, the aim of this chapter is to examine and Robert Graves's *Seven Days in New Crete* in the light of the Foucauldian concepts of totalitarian state ideology, power, discipline and control so as to argue how utopias can be read as dystopias whose characteristics are covered beneath the harmonious and peaceful surface of an ideal society.

A poet, literary critic, novelist, mythographer, historian, and a professor who is most acknowledged by his active poetic career for almost 60 years; Robert Graves is one of

the most prolific and leading figures of the twentieth century British literature (Seymour-Smith 7-9). Born in Wimbledon, England to a family of scholars and soldiers, he had an intensive scholarly training both in school and in family; his mother supported his endeavours and his father, Alfred Perceval Graves who was known for his own writing helped Robert publish his poetry, as well as introducing Robert to intellectual figures such as Lloyd George and T. E. Lawrence (Kersnowski ix-x). With the start of World War I, he joined the Royal Welsh Fusiliers as a nineteen-year-old officer and fought in the trenches to the point he was seriously wounded and left for dead during battle, which turned out to be a serious coma that lasted 24 hours (Snipes 3). With his autobiography *Goodbye to All That* (1929), Graves was acknowledged for his descriptions of the battlefield and trench warfare, as well as the portrayal of a soldier's daily life, shell shock, and war profiteers. His years in the army were also marked by his friendship with the war poet Siegfried Sassoon (1886-1967), with whom he "revealed the startling inhumanity of the machine age: ugly and ignoble deaths in the trenches, shell shock and battle fatigue that destroyed hope and personal stability" in their works (Kersnowski ix). During recovery, writing poetry with Sassoon greatly influenced the political stance of Graves because they were both bitterly disillusioned about the political realities of wartime Britain; as Graves wrote "[w]e no longer saw it as a war between trade-rivals; its continuance seemed merely a sacrifice of the idealistic younger generation to the stupidity and self-protective alarm of the elder" (*Goodbye* 202). At this point it could be argued that his political perspective inspired by Sassoon shaped his writings in the sense of a loss of idealism, a challenge to Victorian mindset, a sense of alienation and a heavy political criticism.

Indeed, his stance against fanaticism and Victorian ideals continued for the rest of his life, which he spent producing more than 140 works; among which his poems, translations, interpretations of the Greek myths, his memoir, and his speculative study of poetic inspiration *The White Goddess* (1948) which was in some ways a prequel to *Seven Days in New Crete*, have never been out of print (King 20-25). He earned his living from writing, producing particularly popular historical novels such as *I, Claudius* (1934), *King Jesus* (1946), and *Count Belisarius* (1938). He was also a prominent translator of Classical Latin and Ancient Greek texts, mainly myths; his compilations of *The Twelve Caesars* and *The Golden Ass* are still popular for their clarity and well-

versed style (Kersnowski 5-8). For his accomplishments, Graves was awarded the 1934 James Tait Black Memorial Prize for two historical novels, *I, Claudius*, and the sequel *Claudius the God* (King 45-47). Some critics stress that Graves's writing revealed an admirable strength of character. John Wainh, for one, argued that Graves demonstrated an unswerving dedication to his ideals in his writing. He commented in the *New York Times Magazine,*

> Robert Graves's long, eventful and productive life has certainly been marked by plenty of fighting spirit, whatever name you give to it—combativeness, magnificent independence or just plain cussedness. He has faith in his own vision and his own way of doing things—legitimately, since they are arrived at by effort and sacrifice, by solitude and devotion—and when he has arrived at them, he cares nothing for majority opinion. He has never been in the least daunted by the discovery that everybody else was out of step. Whatever is the issue—the choice of a life style, a knotty point in theological controversy, a big literary reputation that should be made smaller, or a smaller one that should be made bigger—Graves has reached his own conclusions and never worried if no one agreed with him. ("Robert Graves")

Likewise, he was acknowledged for the variety of his writing in literary circles. On 11 November 1985, he was among the sixteen Great War poets commemorated on the unveiling of a slate stone in Westminster Abbey's Poet's Corner, the inscription on the stone being written by his friend and fellow war poet Wilfred Owen (Snipes 19). Furthermore, in 2012, it was revealed that Graves was "among a shortlist of novelists considered for the 1962 Nobel Prize in Literature, along with such important figures as John Steinbeck, Lawrence Durrell, Jean Anouilh, and Karen Blixen" (Flood). Interestingly, he was rejected because even though he had written several historical novels, he was still primarily seen as a poet, and "committee member Henry Olsson was reluctant to award any Anglo-Saxon poet the prize before the death of Ezra Pound, believing that other writers did not match his talent" (Wainh). Even though his poetic achievement far surpassed his other writings, Graves also wrote in the speculative fiction and produced a utopian text that remained although relatively unknown, a significant body of work in its context.

In this vein, Robert Graves's utopian novel *Seven Days in New Crete* (published in the United States as *Watch the North Wind Rise*) has received relatively little attention from either the general reading public, Graves specialists, or from utopian scholars. One

reason for the popular neglect might lie in the fact that its publisher, Creative Age Press, went out of business in 1950, one year after releasing *Watch the North Wind Rise* and that this novel was not reissued until the 1970s (Seymour-Smith 419-20). Another reason for the minor acknowledgement of the book may be the fact that it was published at a time when the utopian imagination was overshadowed by dystopian works. While Lyman Tower Sargent's standard bibliography of British and American utopian literature lists numerous positive utopias published during the nineteen-forties, the works from the decade which have received most scholarly attention are certainly George Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), and, to a lesser degree, Aldous Huxley's *Ape and Essence* (1948) (25-27). Another factor contributing to the relative obscurity of *Seven Days in New Crete* may be that, as Frank Dietz argues, it "deliberately crosses the boundary lines between the well-established genres of fantasy and utopia and therefore represents somewhat of an embarrassment to scholars in either field" (65). Furthermore, Graves's novel exhibits a strong sense of self-irony and ambiguity which undercuts the assurance of utopian happiness, it deliberately questions the concepts of utopia and dystopia and refuses to be strictly categorized as merely one of them. With regard to its challenging nature, Graves's work could be seen on a level with Thomas More's *Utopia* or H. G. Wells' *A Modern Utopia*, both of which deliberated the two concepts, and speculated about the possibility of the political dream and nightmare under a layer of satire, ambiguity, and self-irony; and, viewed from the perspective of today's readers, makes the work appear to be a predecessor of the ambiguous utopias of the 1970s and 1980s.

On the first reading, the book may seem to be a conventional literary utopia, following the paradigm set by the classics of the genre. The novel depicts the experiences of Edward Venn-Thomas, who functions as the first-person narrator, in the future society of New Crete. Like his literary predecessors, this utopian traveller is taken on an extensive guided tour of the utopian society, and he always asks the right question at the right time. He also eventually returns to the familiar world of the twentieth century, thus closing the narrative frame. Based on Thomas More's *Utopia* and merging fantasy with utopian idyllic setting, Robert Graves's *Seven Days in New Crete* takes place in a future society – first established on the island of Crete, but later spreading through much of the world, in which most post-medieval technology has been rejected, and a Triple Goddess

religion is followed. As Bruce King explains, the book is “an anti-utopian novel set in an idealistic future where sexual pleasure is not limited to marriage and reproduction, there is no money and even war has been transformed into a game. The novel turns into a thinly disguised autobiography” in which Graves re-examines his life with his former partner Laura, and his current wife Beryl, whom he portrays respectively as the Goddess Mari and Venn-Thomas’s wife Antonia (160-162). Indeed, the New Cretan society is the re-creation of the mythical Arcadia. In this idyllic, orderly setting, there is almost no war or poverty in New Crete as money has been abolished, and there is very little dissatisfaction from commons, as they are somehow brainwashed, and individuality as well as free speech is kept under control. It is a static society in which change, free will, and diversity are not welcomed, and the state power is held by the capricious Goddess. As the protagonist Venn-Thomas observes the society, after a point he begins to realise that he has been chosen by the Goddess to inject disruption into a society that is becoming static and in danger of losing its vitality. Apparently, utopian stability urges the dystopic characteristics such as totalitarianism and lack of individuality so that utopian idealism results in dystopian reality. Accordingly, at the end of the book, Venn-Thomas unleashes the whirlwind which will prepare the way for the transition to the next phase of history and allows the seemingly perfect vision evolve into its eventual form: dystopia.

In the reading of the novel, Foucault’s concept of the theory of the sovereign power is both significant and necessary in analysing the utopian state. In this society, the Goddess cult that comprises the utopian State also stands for the Sovereign in Foucauldian discourse. As Foucault argues in *Society Must Be Defended*,

> Sovereignty is the theory that goes from subject to subject, that establishes the political relationship between subject and subject . . . the cycle of power and powers, and the cycle of legitimacy and law. . . the theory of sovereignty presupposes the subject; its goal is to establish the essential unity of power, and it is always deployed within the pre-existing element of the law. It therefore assumes the existence of three ‘primitive’ elements: a subject who has to be subjectified, the unity of power that has to be founded, and the legitimacy that has to be respected.” (43-44)

Although this theory is mostly appropriate for the systems before late eighteenth century, the state in *Seven Days in New Crete* befits the theory of sovereignty in a

Foucauldian reading as it is based on the utopian visions of past decades. The Goddess is the Sovereign and the New Cretans are the utopian subjects that are also the subjects of the Sovereign, the unity of power is in the hands of the Goddess, and the divinity is the form of legitimacy for her rule. As Foucault maintains, "[in this theory] power always has two aspects or two faces, and they are perpetually conjugated. On the one hand, the juridical aspect: power uses obligations, oaths, commitments, and the law to bind: on the other, power has a magical function, role, and efficacy: power dazzles, and power petrifies" (*Society* 68). Similarly, the utopian subjects are bound to the state and the Goddess through the obligations of their ranks, through prayer and oaths, through their commitments to the law; or else, they are either banished or killed. Custom and the social commitments, and the utopian plan of the daily life is the basis of their lives. As Venn-Thomas explains,

> These villagers work all day and all night . . . and not just because they're exploited by a tyrannous squire or mill-owner but, I suppose, because their backward economy doesn't allow them to let up for a moment. Or perhaps because they really enjoy work, poor blighters! But no evening paper with the list of tomorrow's runners, no football-pool coupons to fill in, no Odeon round the corner, no variety programme on the radio, no nine o'clock news, not even any nine o'clock. Nothing but work and custom, and more custom, and custom again and, for a treat, Uncle reciting his bed-time story on the footprint of the sand. Terrible! (Graves 215)

However, this custom directly involves the Goddess, as the New Cretans explain "[c]ustom here is based not on a code of laws, but for the most part on the inspired utterances of poets; that is to say, it's dictated by the Muse, who is the Goddess" (19). Goddess mystifies and petrifies the subjects, they do not think of disobeying or questioning her orders; even the nymph Sapphire follows the Goddess's rule to kill herself and being reborn as a new person although she promises Venn-Thomas that she would stay with him.

In the classical theory of sovereignty, the right of life and death is one of sovereign's attributes. As Foucault proposes,

> [in] one sense, to say that the sovereign has a right of life and death means that he can, basically, either have people put to death or let them live, or in any case that life and death are not natural or immediate phenomena which are primal or radical, and which fall outside the field of power. . . in terms of his relationship with the sovereign, the subject is, by rights, neither dead nor alive. From the point of view of life and death, the subject is neutral, and it is thanks to the sovereign that the

> subject has the right to be alive or, possibly, the right to be dead. In any case, the lives and deaths of subjects become rights only as a result of the will of the sovereign. (*Society* 240)

The right of life and death is always exercised in an unbalanced way: the balance is always tipped in favour of death. Sovereign power's effect on life is exercised only when the sovereign can kill. The very essence of the right of life and death is actually the right to kill: it is at the moment when the sovereign can kill that he exercises his right over life. In this sense, the Goddess exercises her right over life and death not by herself, not directly, but through her subjects; she does not personally kill others but orders the witches who are bound to her by rank. Although the Goddess has power over life, as in the way that she can give life, a rebirth, as in the case of Sapphire's rebirth as Stormbird; she mostly uses her power to exercise the right to kill. Indirectly, she not only kills the delinquents, the invaders and outsiders, but also the homosexuals and all the radically different individuals, as well as, ritualistically, the king. As Sally explains in the novel, the order of the Goddess requires witches to kill "bad people . . . [b]ad is when, for example, a calf is born with two heads, or a hen crows and doesn't lay eggs. Or when a man behaves like a woman . . . Or when a man deliberately violates custom, and his estate, that is to say his class, repudiates him" (Graves 14). Furthermore, this right over life and death of the sovereign is an important element in the introduction of chaos and evolution to dystopia in this utopian state – through Venn-Thomas the Goddess aims to bring forth the dystopian core into the utopian appearance.

The exercise of power over life and death has been a significant element in totalitarian and fascist systems; and as Foucault sustains, "no State could have more disciplinary power than the Nazi regime . . . No society could be more disciplinary or more concerned with providing insurance than that established, or at least planned, by the Nazis" (*Society* 259). Taken into consideration both the date of the novel (1949) and the fact that Graves fought in the World Wars and witnessed the rise of Franco during his years in Spain, the whole utopian portrayal of the novel could be read as a reference to the utopianisms of the period that turned into fascist realities, both with the Nazis and the Soviets. As Foucault continues,

> But this society in which insurance and reassurance were universal, this universally disciplinary and regulatory society, was also a society which unleashed murderous

> power, or in other words, the old sovereign right to take life. This power to kill, which ran through the entire social body of Nazi society, was first manifested when the power to take life, the power of life and death, was granted not only to the State but to a whole series of individuals, to a considerable number of people (such as the SA, the SS, and so on). Ultimately, everyone in the Nazi State had the power of life and death over his or her neighbors, if only because of the practice of informing, which effectively meant doing away with the people next door, or having them done away with. (*Society* 259)

This can be seen in the instance Sally tries to get Sapphire killed by informing the authorities of her necklace (which was given to Venn-Thomas by the Goddess), or have Sapphire kill her own self so that Sally can have Venn-Thomas. The witches, like Sally, do the same – the power to kill is granted to them so that they could protect the welfare of the utopian state, however, it gradually becomes a way to do away with people they do not see fit to the utopian society. Moreover, in the end when the furious mob wants to take Venn-Thomas and Stormbird apart, torture and kill them, they also unleash this murderous power of the fascist/disciplinary society. This could be argued to reveal how utopias point to a dystopia through self-realization.

Furthermore, the power of killing in the novel takes the form of public execution – both the people killed by the witches and the ritualistic killings are done in public, so as to reveal the power of the Goddess and warn the subjects of the dangers of transgressing the utopian boundaries. As Foucault explains,

> The public execution, then, has a juridico-political function. It's a ceremonial by which a momentarily injured sovereignty is reconstituted. It restores that sovereignty by manifesting it at its most spectacular. The public execution, however hasty and everyday, belongs to a whole series of great rituals in which power is eclipsed and restored (coronation, entry of the king into a conquered city, the submission of rebellious subjects); over and above the crime that has placed the sovereign in contempt, it deploys before all eyes an invincible force. (*Discipline* 48)

In public execution, the general aim is to make an example, not only by making people aware that the slightest offence was likely to be punished, but by arousing feelings of terror by the display of power. In this context, the fact that the Goddess chooses public execution fits the characteristics of the sovereign. However, "not only must people know, they must see with their own eyes. Because they must be made to be afraid: but also because they must be witnesses, the guarantors, of the punishment, and because they must to a certain extent take part in it" (*Discipline* 58), as Foucault points out,

which can be exemplified by the fact that the Goddess orders her subjects not only to punish the crime through her, but also be a part of the spectacle, both in wars and in ritualistic killings. If ensued, each citizen will thus spread the idea of the sovereign power and the right to punish, the right to kill and let live; each generation will pass these teachings to the generations to come, people will normalize this model and live their lives accordingly. Hence, for Foucault, this is "how one must imagine the punitive city. At the crossroads, in workshops open to all, . . . will be hundreds of tiny theatres of punishment. Each crime will have its law; each criminal his punishment. It will be a visible punishment, a punishment that tells all, that explains, justifies itself" (*Discipline* 113). Likewise, the Goddess in New Crete has a literal theatre which is dedicated to the killing of the king, and the killing of the deviants. In this Royal Playhouse, each year the old King is ritualistically tortured, while being watched by the public, killed, and Wild Women, "incarnations of the nine-fold Goddess: three Maidens, three Graces and three Fates" (Graves 253) feast on his corpse. This public execution has three acts and an epilogue, which signifies the theatricality of torture, the power of the sovereign, and the use of public execution so as to maximise that power on the community as follows,

> In the first act you'll witness the Adoration of the Sphinx, the Dance of the Holy Perverts, the King's Last Day, his Warning and (if the Goddess is merciful) the Reprieve. The second act contains the Seduction of the Victim, Laughing Murder, the Food of the Dead, the King's Despoilment, and the Victim's Investiture. The third begins with his Warning, next he goes rapidly through the Transformations, and in the end the Wild Women tear him in pieces. (253)

In both utopias and dystopias, the authority regulates the social mechanisms as well as the minds of the individuals so as to consolidate the socio-political system in which people live. Although labelled as dark and dystopian, Davis's explanation on the "visualisers of ideal societies" would be of note to show the playfulness of the concepts, as he states: "[a]ll visualisers of ideal societies are concerned to maximise harmony and contentment and to minimise conflict and misery; to produce a perfected society where social cohesion and the common good are not imperilled by individual appetite" (19). As can be seen, the governmental structures in the utopian novels are like the pioneer visualisers of ideal societies since they struggle for the harmony and welfare of the people. However, it is not clear whether the initial aim to create harmony in the society is possible or not. Claeys claims that "the utopian impulse was itself inherently

dystopian" because "the desire to create a much improved society in which human behaviour was dramatically superior to the norm implies an intrinsic drift towards punitive methods of controlling behaviour which inexorably results in some form of police state" ("The Origins" 108). Similarly, Krishan Kumar establishes a connection between fascism and communism, while arguing that novels like *Nineteen Eighty-Four* are, conceptionally, utopian plans. As he states,

> It may be more difficult to see this in the case of Fascism – *Mein Kampf* is not easily read as a utopia – but even here the utopian elements are apparent in Mussolini's grandiose projects for a redesigned Rome and Albert Speer's plans for an architectural expression of the spirit of Fascism in Berlin and elsewhere. Fascist philosophy celebrated the body and the modern machine, aiming to make the former work with the strength and efficiency of the latter. ("Utopia" 258)

In that sense, although utopianisms are good and work for the betterment of the society, the methods taken for the achievement of this betterment is always inherently dystopian, because the controlling, oppressive, normative steps and the stand of the utopian state over individuals create a place far from ideal. Similarly, the step of taking measures against any menace in the society reminds the precautions against the plague in the late seventeenth century illustrated by Michel Foucault in *Discipline and Punish*. Foucault expounds the idea of discipline by referring to the precautions taken when there appears a plague in the seventeenth century. There is a remarkable similarity between Graves's divisions in the novel and Foucault's portrayal of the divisions in the seventeenth century. Foucault explains the first precaution which is "a strict spatial partitioning" and it means the "closing of the town and its outlying districts [...] and the division of the town into distinct quarters" (*Discipline* 195). Putting physical limitations, drawing borders or geographical restrictions is the most concrete precaution against any danger because it is a reminiscent of putting a person into quarantine and to isolate him or a particular group of people from some other group of people. The borders, then, "serve as an analogy for all belief systems and coercive regimes, at times reassuring and convincing, but finally constrictive and oppressive" (Tew 218). Foucault continues with the order brought by a particular powerful mechanism following the plague, and he asserts that the new order

> lays down for each individual his place, his body, his disease and his death, his well-being, by means of an omnipresent and omniscient power that subdivides itself in a regular, uninterrupted way even to the ultimate determination of the individual, of what characterizes him, of what belongs to him, of what happens to him. (*Discipline* 197)

Similar to Foucault's argument on the partition of the country as a precaution, Graves uses the idea of partition to provide harmony and welfare in the country; the estates are separated from themselves and the outside world, and no outsider is allowed unless they are deliberately invoked by the magicians or the Goddess, and Venn-Thomas is the only outsider allowed as such. Indeed, Graves describes “three invasions that failed” with regard to outsiders that wanted to come and take their part in the New Cretan system, which resulted in “a combined exercise of moral power that debilitated the will of the enemy war-lords and made the soldiers drop their weapons” (45). New Crete, in that sense, occupies a higher position in the power hierarchy with regard to banishment and exile, as well as positioning power against the others. Foucault also gives a crucial detail related to the authority-individual relationship and claims that

> all the authorities exercising individual control function according to a double mode; that of binary division and branding (mad/sane; dangerous/harmless; normal /abnormal); and that of a coercive assignment, of differential distribution (who he is; where he must be; how he is to be characterized; how he is to be recognized; how a constant surveillance is to be exercised over him in an individual way, etc.). (*Discipline* 199)

What Graves presents in the novel illustrates almost all the points suggested by Foucault with regard to the estates, in terms of the notion of rank. As Foucauldian discourse goes,

> In discipline, the elements are interchangeable, since each is defined by the place it occupies in a series, and by the gap that separates it from the others. The unit is, therefore, . . . the rank: the place one occupies in a classification, the point at which a line and a column intersect, the interval in a series of intervals that one may traverse one after the other.” (*Discipline* 145-46)

Similarly, Graves describes New Cretan utopia as a continuous system which makes the adaptation and assimilation a necessity, and even a normal process. There are five estates, or ranks, in which people must belong to according to the rules of the sovereign. These five estates and their connection are explained with the idea of five fingers;

> Look, thumb, the captains, who roughly correspond with your nobles; forefinger, the recorders; third finger, the commons . . . the commons are the middle estate and the most numerous. The fourth finger stands for the servants, because of all the fingers it's the least capable of independent movement . . . Servants, as you'll agree, make the worst masters. Well, that leaves the little finger, which stands for the magicians, and that's because . . . ours is the smallest of the five estates. (15-16)

The penultimate kingdom is defined as self-perpetuating, and the estates are all interdependent, each kingdom has its own five estates. The transfers of the people from one estate or kingdom to another are thought to be unnecessary in this future, because all have already developed their own unique role and identity. That means the people who are brought up in a kingdom will be shaped accordingly and each estate will start to develop its own character; hence, the people living in this kingdom, village, or estate will not desire to be transferred as they will be already formed with the same identity they live in. The authorities, or the captains and the witches are able to decide who somebody is, how they should act, react, or behave, and also what their character should be. Moreover, in an instance when three kids escape from their village to the neighbour village, there has to be a war for the children are prohibited from even considering such an act. Even though the war is pretend, the idea that this limitation is a normalized ritual is a notable fact that signifies the dystopian side of the utopian picture.

The government reshapes the social structure, and while doing it, it manipulates the weaknesses of the individuals as it aims to create a new identity that can be moulded into any form the state wishes. The weakness of the people is, hence, the necessity of belonging or attachment to a value. Erich Fromm asserts that in addition to the "psychologically conditioned needs," there is also "the need to be related to the world outside oneself, the need to avoid aloneness" (*The Fear* 15). He emphasises the significance of any belief system or custom like religion and nationalism in the integration of a person to a social group because these are "refuges from what man most dreads: isolation" (15). In the case of New Crete, the Goddess cult is the one pattern people are attached to, but a form of nationalism is seen upon the citizens as being related to a group, which may be even called regionalism with its emphasis on the godling of each village and an emblem for each kingdom, under which each member can categorise himself. Hence, the members of the kingdoms and villages are able to

identify with the region they are located. However, this voluntary acceptance by the individuals is the merely the second step of social change as this follows the role attribution and the social change fulfilled by force. In his discourse about prisons, Foucault writes that the prison was a project for the transformation of the individuals; it was aimed that prisons would both punish the criminals as well as transform them into something more than their selves – they would be used "in the economic domain as much as the political . . . in social and political struggles, as agents of surveillance and infiltration, preventing and breaking strikes, and so forth" (*Power* 40). Indeed, he furthers this explanation:

> The moment someone went to prison a mechanism came into operation that stripped him of his civil status, and when he came out he could do nothing except become a criminal once again. He inevitably fell into the hands of a system which made him either a pimp, a policeman or an informer. Prison professionalised people. (*Power* 42)

In the same vein, utopian subjects are professionalised in New Crete, as well as in the other utopian societies. They are bound by the laws and customs of the New Cretan society, as well as the law of the Goddess; the delinquents are either banished or killed by the witches, while small offenses and crimes are solved through a ritualistic death and a rebirth of the individual so as to please the Goddess. Surveilled by the Goddess and one another, the utopian subject feels the need to obey the rules – and as fitting to Foucault's argument, after their penance the individual has to become an agent of the Goddess again; whether she wants them to commit murder as Sally does, or even Venn-Thomas, the protagonist, is not further from that point in that he becomes the agent to directly bring the chaos to utopian stability, transforming it to a total dystopia. A further relevant concept in the theory of power is related to the "love of the master," a form of obedience and devotion to the powerful, the procedures of which has deep implications of fascism (*Power* 139). As Foucault explains,

> In the aspect of its exercise, power is conceived as a sort of great absolute Subject which pronounces the interdict (no matter whether this Subject is taken as real, imaginary, or purely judicial): the Sovereignty of the Father, the Monarch or the general will. In the aspect of subjection to power, there is an equal tendency to 'subjectivise' it by specifying the point at which the interdict is accepted, the point where one says yes or no to power. This is how, in order to account for the exercise of Sovereignty, there is assumed either a renunciation of natural rights, a Social Contract, or a love of the master. (140).

In the New Cretan society, the love of the master is related to the Goddess cult in which every person is bound to the Goddess, as can be seen in the examples of all New Cretans that are completely obedient and devout to the Goddess, even at the cost of their own lives – Sapphire does not hesitate to give up her life to pay her penance to the Goddess, nor does Sally stop following her Goddess even after murdering a friend with the encouragement of the deity. Not even Venn-Thomas, who sees the clarity of the selfish, powerful, destructive side of the Goddess can decide to fully disregard her orders; instead, he becomes the agent to bring the chaos she wants, as his last speech to the New Cretans emphasize that fact:

> The Goddess is omnipotent, the Goddess is all-wise, the Goddess is utterly good; yet there are times when she wears her mask of evil and deception. Too long, New Cretans, has she beamed on you with her gracious and naked face; custom and prosperity have blinded you to its beauty. . . We knew her for wise, we knew her for good, we turned to her in our despair of the times with a deeper and livelier love than you, fortunate children of the light, can ever know, for all your daily prayers to her and your easy obedience to the divine order that she has restored from chaos. Yet her mercies are infinite, and she is now resolved no longer to withhold from you the knowledge that we enjoyed because of the welter of evil through which we swam. She summoned me from the past, a seed of trouble, to endow you with a harvest of trouble, since true love and wisdom spring only from calamity. (Graves 278-279)

Looked closely, the image of the Goddess is a reminder of the charismatic leader of totalitarian systems who are feared and loved in equal measure, which paves the way for the love of the master to dominate the social structure. She is "a white-faced, hawk-nosed, golden-haired woman who whipped them round and round as if they were tops and urged them to acts of insane violence" (Graves 40). Much of the imagery of modern totalitarianism and modern dystopia is dominated by the omnipresent figures of its great dictators, from Lenin to Stalin, Adolf Hitler, and Mao Zedong, to Kim Il-Sung and Fidel Castro at the end of the period. As Claeys suggests, "these latter-day saints and prophets indicate the central role played by charismatic leadership in the history of utopianism, and the inadequate accounting of this role, which can be linked to the heroes of ancient lore as well as to those of modern comic books and science fiction, in much of the theoretical literature" (*Searching* 184). In that sense, the Goddess also fulfils the role of the totalitarian, charismatic leader of the sovereign; which can be seen in the abovementioned speech of Venn-Thomas, in which he both knows the evil tendencies of the Goddess but still is mystified by her power. Like the charismatic totalitarian

leaders, the Goddess uses the love and fear of the masses to drive them toward acts of violence, to obey her rules, and never to question whether another form of rule is possible.

In the core of dystopian novels, society is portrayed as an oppressive structure which forms the behaviours, manners, and lifestyles of its subjects; moreover, these novels dwell on the conflict between the submissive individual and oppressive society by focusing on the benefits of community that are prioritised over those of the individuals – which again resonates the utilitarian philosophy of the greatest happiness for the greatest number of people. Stockwell emphasises this point as “human individuals no longer *create* societies; they are created *by* societies” (111). Within this context, individuals are made submissive by the illusion of freedom of choice, whereas they are already shaped with the roles allotted to them in accordance with the systematic structure of society. However, when the individuals who are regarded as social entities realise their instincts, feelings, and thoughts; a hope inspires them for possible change, which eventually turns into a resistance to the authority. Therefore, mostly by touching upon love which is a personal feeling, dystopian novel writers locate the positive drive toward individual awareness from social unawareness and therefore, comprise the resistant side of the power relations. In the case of *Seven Days in New Crete*, this argument can be observed in both directions. The love of the master, as Foucault proposed, makes the utopian individual a subject to the power of the sovereign. However, love in dystopian fictions also can create resistance to the power. Where there is power, there is always resistance, and the two concepts are always coextensive. As Foucault argues, “as soon as there is a power relation, there is a possibility of resistance. We can never be ensnared by power: we can always modify its grip in determinate conditions and according to a precise strategy” (“Power and Sex” 153). Power relationships depend upon resistance both to validate themselves and make themselves visible; “their existence depends upon a multiplicity of points of resistance: these play the role of adversary, target, support, or handles in power relations. These points of resistance are present everywhere in the power network.” (*Society* 280). In the case of New Crete, resistance is exerted through the self-realization that comes from being in love, and thus, love is the resistant power to the Goddess also. This can clearly be observed in the relationship of Venn-Thomas and Sapphire, the nymph. Sapphire, the

beautiful and naïve nymph is a subject of the Goddess and the utopian state, with no desire to break any rule or to question the totality she lives within. Even though the protagonist brings forth the winds of chaos to their house, for a long time she refuses to come to a realization and change. However, after her metaphorical death toward the end of the novel and rebirth as Stormbird, she finds the ability to instinctively understand the change that is coming "something's going to happen, something new and terrible" (Graves 277), and understand the change in her own self, which results in her leaving New Crete with Venn-Thomas and coming to the real world.

In the novel, love is not the only idea that allows the possibility of resistance. Venn-Thomas is briefed about a place of free speech and relative freedom that is in New Crete, a nonsense house, a club house for elders. As Graves explains, in these places,

> they have the privilege of saying and doing almost anything they please within the four walls of their nonsense house: they have ceased to be bound by custom. But the condition of this 'inward freedom,' as it's called, is not only that they must behave with exemplary gravity elsewhere but that none of their opinions or statements has any relevance in the younger world of custom. (78)

It is a gift from the benevolent Goddess, "as children we're kept under perpetual restraint and when we grow up we keep to custom voluntarily, but Ana doesn't like us to die without a taste of liberty" (219). This brings to mind the argument on spaces of freedom and that contrary to the illusion of liberty that is present in such spaces, those who escape realize that they were not as free as they once thought. Foucault depicts the tenets of control as subjecting, using, transforming, and improving; and indeed the citizens of New Crete have been transformed and subjected to a high degree, but in the nonsense houses the elders appear to be partly free of this disciplinary scheme (*Discipline* 136). Charles Taylor elaborates upon the Foucauldian scheme of power relations, and notes that the traditional image of power, as understood by and large by humanity, is that "some give commands and others obey," addressing this notion "in terms of law or right" (158), and while many persist in thinking of power in this fashion, modern manifestations of control are less concerned with rightness and wrongness, and more concerned with what Taylor calls "normalization" (Taylor 158). This normalization coincides with the pragmatic function of Foucault's docility-utility,

the former of which being primarily "concerned with bringing about a certain result, defined as health or good function" (158). He elaborates on this concern for "good function" with an analogy of a criminal in society, postulating that they are "'cases' to be 'rehabilitated' and brought back to normal" (Taylor 158). As it pertains to New Crete, the elders that deviate from the utopian norms in the nonsense houses seem to be free from the subjugation; yet this space of resistance is still created by the Goddess. The existence of the place is normalized in the eyes of the public; and even though hearing the music of nonsense houses or venturing into one is prohibited, the idea that the Goddess created these places in order to give freedom to her subjects is made to justify her ultimate sovereign power. Although these places resemble Zion in the Matrix, as they are created by the sovereign with the sole purpose of entertaining her subjects, limiting the scope of a possible rebellion to a small scale, and control the deviants ensure the fact that resistance is not achieved in total sense in this utopia.

In the novel, dividing, classifying, and reconstructing the demographic structure is not based on a reasonable ground, but the purpose of the authorities (Captains) and the Goddess is to find a credible and believable disguise to divide and control the people. The people in different ranks and estates are responsible both for providing the continuity and durability of the system, as well as for imposing the reliability of it in order to prevent the rest of the population from questioning. Hence, classification is a subject explored in dystopian novels as the main step of the new order. Social stratification is an essential step to construct a social structure and establish order; it is a sociological term which "refers to the fact that both individuals and groups of individuals are conceived of as constituting higher and lower differentiated strata, or classes, in terms of some specific or generalised characteristic or set of characteristics" (Saha 1). This classification is used by almost all the utopian as well as dystopian fiction writers. Plato, for instance, in *Republic*, divides the community "into three great classes: husbandmen and craftsmen, military 'protectors,' and a special caste of 'guardians"' (Mumford 273). Beauchamp describes this categorisation as a common element in utopias, a necessity and also an inevitable act to keep the order in the community:

> In the tradition of rationally planned utopias, from Plato's *Republic* to B. F. Skinner's *Walden Two*, the ideal has been to enlarge that "portion of security" by increasing the degree of civilization – to reorder society into a more harmonious, efficient (but more regimented, repressed) whole, in which each "unit" plays only his socially determined role. (2)

The endeavour of a particular class or a specific control mechanism to "reorder society" and have a more balanced, more harmonious group of people lies at the bottom of social reorganisation and social stratification. Mumford explains the features of this categorisation in the community, as follows:

> Once selected, the members of each of these classes must keep their own vocation and strictly mind their own business, taking orders from those above and not answering back. To make sure of perfect obedience, no 'dangerous thoughts' or disturbing emotions must be permitted: hence a strict censorship that extends even to music. To ensure docility, the guardians do not hesitate to feed the community with lies: they form, in fact, an archetypal Central Intelligence Agency within a Platonic Pentagon. (*The Story* 273-74)

New Crete portrays a kind of social stratification that both takes its cue from Plato and More, the utopian core narratives, and satirises them as these groupings among the people aim to re-form the social structure and to improve the social welfare. The targeted social order should be achieved, and for this, anything necessary should be done, any precaution required should be taken, and any method which is essential should be applied. If welfare can be accomplished by means of physical power, then the governments should apply power and rules regardless of their effects on minority of people because happiness of the majority is the objective. Graves displays this point from a critical perspective as the characters occupy themselves with social problems and generate critical stories and images for the reader in the outside world. Plato's Republic is one of the earliest conceptualizations of utopia, as well as from an analytical point, one of the utopias that revealed a dystopia. As Mumford points out, the twentieth century mirrors a "magnified and modernized version of the kind of totalitarian state that Plato had depicted" ("Utopias" 4), as a result of the utopianisms that transformed into a dystopian reality. He argues this point further in that "Plato's *Republic*, far from being a desirable model, was the prototype of the fascist state, even though neither Hitler nor Mussolini nor yet Stalin exactly qualified for the title of Philosopher-King" (Mumford 4).

Indeed, in the second book of the *Republic*, Plato references to the pre-urban, normative society of Hesiod's Golden Age in which nothing was dangerous, as Walsh argues,

> all the members of the community shared in its goods and its gods – in which there was no ruling class to exploit the villagers, no compulsion to work for a surplus the local community was not allowed to consume, no taste for idle luxury, no jealous claim to private property, no exorbitant desire for power, no institutional war. (4-5)

If rethought, Plato's ideal community begins at the point where the early Golden Age comes to an end: with absolute rule, totalitarian coercion, the permanent division of labour, and constant readiness for war all accepted in the name of justice and wisdom. In Graves's novel this similarity is clear with the depiction of New Cretan society and customs; they are ruled with the absolute rule of the Goddess, who is loved and feared as befitting a totalitarian ruler, the community is divided in terms of labour and rank and the constant readiness for war is what ignites the docile bodies that live in this seemingly utopian state. In Plato's *Republic*, the community is divided into three classes the members of which must keep their own vocation, and give no heed to the words of others. As Mumford points out, "[t]o make sure of perfect obedience, no 'dangerous thoughts' or disturbing emotions must be permitted: hence a strict censorship that extends even to music" ("Utopia" 5). In New Crete, delinquents and any possible threats to the system are either banished from the land, or are killed by the witches that are the servants of the Goddess; nor does music and art are allowed freedom at any rate.

In his book *Visions of Utopia*, Edward Rothstein points out that utopia is "not an impossible place, or it is generally not *supposed* to be. It is a place that can conceivably exist – and, in the teller's view, a place that *should* exist. At any rate, however out of reach, most utopias are meant to be pursued" (3). Utopias represent an ideal toward which the mundane world must reach. Utopianism creates a political program, giving direction and meaning to the idea of progress. Progress is always on the way toward some notion of utopia. There are, of course, different undercurrents in all this, in the way that some imagined visions of utopias are partly satirical; no one, for example, has ever been sure how much of More's vision was meant to be ironic. Some utopias are also often critical rather than affirmative, invoking the earthly elements of greed and envy and inequality, only to suggest that if the correct strategies are followed, they

might be overcome or avoided. In the same vein, if one looks beyond this plot outline, one finds numerous details which satirize the conventions of literary utopias. The utopian traveller, for instance, is a poet visiting a society where poets truly are the legislators of mankind. Since Plato banned poets from his republic, poets have fared rather badly in utopian societies, but New Crete consciously rejects this tradition and bases its value system on poetic rather than rational principles. "If we strengthen the poets and let them become the acknowledged legislators of the new world," as the founder of the utopian society had written, "magic will come into its own again, bringing peace and fertility in its train" (Graves 44). This reference to magic is not merely metaphorical, as the poets in New Crete are truly magicians who can cast and lay spells (Dietz 65).

Indeed, the emphasis on poets and poetic meaning is quite important in the sense of utopia as it is a direct challenge and satire on the traditional roots of utopian fiction. In Plato's *Republic*, Socrates invokes state authority to banish the poets, whom he sees as a group of dissident intellectuals as well as a group that only rely on divine inspiration instead of human reason and morality, which shows a fealty towards a power beyond the utopian state. Thus, the poets are expelled in the first established utopian texts as a confirmation of the utter authoritarian power of utopian states. However, with the alienation and dissatisfaction in past utopian ideals as a cause of the World Wars and socio-economic crises, many of the modern dystopias portray a poet in the cast of their characters as a challenge to past utopias and the exclusion that lies at the core of utopias. As Patrick Parrinder points out,

> The edict against poetry is frequently extended to the suppression of all intellectual culture, as in Ray Bradbury's *Fahrenheit 451* (1953), where the Platonic parallel is explicit. The institution of censorship and the destruction of libraries of accumulated knowledge are also features of the many (although of course not all) positive utopias. Equally, there is a parallel between the expulsion of the poets from Plato's *Republic* and the eventual expulsion of the visitor-narrator in many utopian texts, including the notable early example of Book Four of Swift's *Gulliver's Travels* (1726). (13)

Similarly, in *The Autumn of the Patriarch*, Garcia Marquez shows a poet as protagonist against the totalitarian patriarch, "suggesting that poetry and totalitarianism are natural enemies - and even suggesting that poetry might potentially be the more powerful of the two," which is an important concept in the context of Latin American culture where

"both dictators and poets have traditionally had unusual amounts of power" (Booker 1). In this sense, it could be argued that by making the protagonist a poet, and invoked to the future because of his identity as a poet, Graves openly challenges the limitations of utopian tradition from the ancient times. Also, on a political level, in a speech given at Amherst College a week before his assassination, President John Kennedy stated that:

> When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses, for art establishes the basic human truths which must serve as the touchstone for our judgment. ("Remarks at Amherst College")

Poetry is encouraged in New Crete, and magical poetry, with power to blister a victim's cheek, enthusiastically practiced; but almost nothing written is kept, nor is it worth being kept. The ordered and serene life of New Crete is incompatible with the thrilling intensities of passion experienced by men in more turbulent days and fixed in their poetry. In the book Quant, a New Cretan poet who knows about these matters, realizes, sadly, that the time has passed when true poetry can be written in his language. Graves's insistence on the theme of poetry shows that it is of genuine concern to him – and considering Kennedy's remark that poetry cleanses the corruptions of power, it is of note to see that New Crete does not have such an element to stand against the power of the Goddess. The poetic emphasis is also a reference to the century the book was written in, in that, poetic decline in the New Crete mirrors the decline of the optimism and idealism in the twentieth century after the World Wars, specifically in the way utopian ideals produced dystopian nightmares in practice, which can be seen in Venn-Thomas's statement that "nor did Russia appeal to me in the least; the regime was anti-poetic" (Graves 89).

Despite his confusion concerning the nature of the society he finds himself transported to and the purpose of his invocation, Venn-Thomas gradually learns something about the history of New Crete and the details of everyday life. The society of New Crete is the result of a unique anthropological experiment. The previous era of logicalism came to an end due to an epidemic of mental disturbances, causing its victims to see "a white-faced, hawk-nosed, golden-haired woman who whipped them round and round as if they were tops and urged them to acts of insane violence" (Graves 40). In order to avert

a total disruption of society, the Anthropological Council created a number of experimental communities based on Bronze Age or Early Iron Age technology. The main impulse behind these anthropological enclaves was, it seems, a book entitled *A Critique of Utopias*. This book’s author, ben-Yeshuv, had analyzed “some seventy utopias, including Plato's *Timaeus* and *Republic*, Bacon's *New Atlantis*, Campanella's *City of the Sun*, . . . Morris' *News from Nowhere*, Butler's *Erewhon*, Huxley's *Brave New World*, and various other works of the twenty-first to the twenty-fourth centuries” before recommending the creation of experimental communities without advanced technology (Graves 41). Besides indicating Graves' own knowledge of classical utopias - with the pointed omission of More's *Utopia* and Bellamy's *Looking Backward*, whose credit system, however, is ridiculed by a New Cretan earlier in the book, this passage reveals another ambiguity. On the one hand, the Utopian society of New Crete is depicted as the result of a social experiment based on rational design, even though the inspiration is derived from works of fiction. Seen in this light, everything in New Crete, including the worship of the goddess, performs a definite function. At the same time, however, the strange mental disease attacking the Logicalists suggests that the creation of New Crete may be really the work of the “lovely, slender woman with a hooked nose, deathly pale face, lips red as rowan-berries, startlingly blue eyes and long fair hair,” as she is described in Graves' book *The White Goddess* (192). Therefore, in this instance Graves points out to the emergence of utopianisms, and the historical and fictional examples that are taken as guides in past decades; yet as in his own life he has witnessed the decay and hollowness of these past ideals, the New Cretan utopian trial does not present a dream, instead, there is a nightmare whose dystopian seeds are waiting for the introduction of chaos.

The society of New Crete itself reveals further tension and ambiguities. On the one hand, it is unified by the force of custom, which regulates all aspects of daily life from the educational system to the proper time for smoking or drinking beer. Custom, the New Cretans believe, is sanctified by the Goddess. Custom regulates the division of society into five estates: magician-poets, recorders, captains, commoners, and servants. Furthermore, custom subjects all material production to the principle “nothing without the hands of love,” which was in Morris’s *News from Nowhere*, leads to the prohibition of most machines and to a merging of art and work (Graves 44). While these features

establish the unity of the utopian society, others suggest a surprising multiplicity. A person's estate, for instance, is not determined by birth, but by inclination and talent. There is no central government, and each village, while following the general rules of established custom, may develop lifestyles of its own. Some, for example, may be monogamous, others polygamous, and people are free to migrate to a village that suits their preferences. When a New Cretan reaches retirement age, he or she can live in a so-called 'nonsense house,' an anarchic place reminiscent of Rabelais's Abbey of Theleme. When Venn-Thomas ventures into one of these nonsense houses he find not only "frescoes which would have made the House of the Two Brothers at Pompei look as respectable as the parlour of a Bournemouth lodginghouse," but even a man who has invented a toy steam engine (Graves 227). Thus the orderly and pastoral Utopian society produces its own sort of counter-utopia in which everything is allowed; yet as explained with regard to Foucault and resistance, this challenge is still within the control of the Goddess. While books were once important for creation of New Crete, written texts in general are treated with suspicion. Poets heed the warning that "[p]aper feeds on paper, and on the blood of men," and therefore engrave most of their work on clay tablets (Graves 80). Only works of lasting importance are engraved on thin sheets of gold or silver. Graves uses this custom for a satirical jab at university scholars, because of all the "two hundred and seventy-four thousand books" on Shakespeare only "two or three thousand" still existed at the time when New Crete was founded. Of these, only three were preserved (a life of Shakespeare, a digest of Shakespearean criticism and his *Plays and Poems*), only to be later reduced to three pages for the secondary works and thirty for the *Plays and Poems* (Graves 83). This aversion to writing also indicates the obedience to stability and authority, and in its final consequence it self-ironically undermines the value of the utopian text itself. Many utopian societies aim at an ideal of mechanical stability; New Crete, however, is conceived as a society following the natural rhythm of growth and decay. Customs, for instance, are reinterpreted periodically, and outdated laws are discarded. Instead of constructing cities of absolute mechanized perfection, the New Cretans attempt to integrate their society into nature, which is sacred to the Goddess.

This emphasis on change and growth is ultimately based on the perception that the will of the Goddess may change. The idea of a utopia dependent on a seemingly capricious

deity certainly runs counter to the ideal of social stability expressed in many works of utopian literature. In his study *The White Goddess*, Graves had emphasized the dual character of the Goddess as creator and destroyer. In the novel, the Goddess appears to Venn-Thomas first in the shape of Erica, his former lover (once described by him as "that triple-faced, ash-blonde bitch," all attributes of the White Goddess), later as an old woman. She reveals that she herself arranged for him to be transported into the future. The reason for this is to be found in her ambiguous nature: she who created New Crete now wants to destroy this near-perfect but stagnant society. Her motive can be expressed in a short poem quoted earlier by a New Cretan: "When water stinks, I break the dam / In love I break it" (Graves 120). Her decision to conjure up the destructive North Wind – a deliberate reference to the American title of the novel, *Watch the North Wind Rise*, which will wreak havoc on the towns and cities of New Crete can be interpreted on several levels.

On one level, the utopia of the book can be read as a story of ritualistic death and rebirth. This is suggested by several incidents in the book. Immediately before the rising of the storm, Venn-Thomas observes the ritualistic killing and eating of the old king, who is associated with the dying year (he has, for instance, thirteen 'nymphs of the month,' as the New Cretans are following a lunar calendar). The king is replaced by his successor, as the society of New Crete will be replaced by another one, the achievement of dystopian society that was already under the appearance of utopia. This ritualistic, cyclical view of history is closely related to Graves's discussion of the White Goddess as a deity of fertility and death. However, furthermore, the changes initiated by the Goddess include the introduction of jealousy and murder into this placid utopian society. This goes beyond a mere cyclical change in society reflecting the sequence of the seasons. As Jameson argues, "if things can really happen in Utopia, if real disorder, change, transgression, novelty, in brief history is possible at all, then we begin to doubt whether it can really be Utopia after all" (196). Venn-Thomas thus acts as the opponent of ben-Yeshuv who banned history from New Crete by artificially limiting it to a certain level of social and technological development. The reintroduction of history, though, brings about the destruction of the stable Utopian system.

Foucault's theories upon the four basic techniques of discipline as the basis of totalitarianism shed light on the systematic control in dystopian fiction. Foucault names

the four techniques as the art of distributions, the control of activity, the organization of geneses, and the composition of forces. The art of distributions echoes the common characteristic of the utopian novels, as well as Graves's narrative; "discipline proceeds from the distribution of individuals in space" (*Discipline* 141). To achieve discipline, it is necessary to have "*enclosure*, the specification of a place heterogeneous to all others and closed in upon itself" (141). Although Foucault talks about schools, military barracks, factories, this is also applicable to the novel in this study. Firstly, the enclosure Foucault states is a utopian characteristic that is also the trait of New Crete; the fact that it is an island further illuminates the enclosure and isolation of this utopian place. Moreover, the distribution in New Crete is the division of society in a hierarchical, Platonic order in five estates, the enclosure of the subjects in villages and houses, and also the local governmental divisions. As Foucault points out, this distribution is crucial for discipline and also to control the individuals, to attribute both social roles and duties on them, and also to monitor them easily. The art of distribution in the novel has a two-sided benefit because it results in both the isolation of groups from one another and also the identification of individuals as specific groups. "The crowd, a compact mass, a locus of multiple exchanges, individualities merging together, a collective effect, is abolished and replaced by a collection of separated individualities" (*Discipline* 201), as Foucault argues. This separation of individualities to have a group rather than increasing the unity in the society is achieved by the authorities who try to have new group identities in *Seven Days in New Crete*. The families are demolished and the family members are occasionally distributed to have a new harmony without needing an emotional connection among the individuals. In this re-formed society under the name of the rearrangement, the concept of family has been reshaped because there is no traditional family value or understanding. The people who are categorised under the same godling or estate are collected as the new families since it is grounded on the collection of temperament and on the idea that there will be no disagreements or discussions among the members but only harmony.

Foucault states that "[p]ower is everywhere; not because it embraces everything, but because it comes from everywhere" (*The History* 93). He even expounds his claim and relates this to the individual as he states, "the point where power reaches into the very

grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives" (*The History* 39). In that sense, Nazi Germany is one of the darkest periods of human history with its extreme totalitarianism, violence, racism, discrimination, leadership, armed force. Like many ideas on the threat of fascism, Orwell also wrote in 1939 on the modern dictatorships and the influence of them on the people:

> The terrifying thing about modern dictatorships is that they are something entirely unprecedented. Their end cannot be foreseen. In the past every tyranny was sooner or later overthrown, or at least resisted, because of 'human nature,' which as a matter of course desired liberty. But we cannot be at all certain that 'human nature' is constant. It may be just as possible to produce a breed of men who do not wish for liberty as to produce a breed of hornless cows. The Inquisition failed, but then the Inquisition had not the resources of the modern state. The radio, press-censorship, standardized education and the secret police have altered everything. Mass-suggestion is a science of the last twenty years, and we do not know how successful it will be. (qtd. in Beauchamp 15-16)

On the one hand, the individual is argued to be an entity and to have his/her own existence apart from the communal and collective existence; on the other hand, the individualisation process can be problematic when the individual is alienated and isolated consciously by any kind of power structure in order to avoid collective resistance. This two-sided argument puts the individual at the centre. Utopian subjects are in the same problematic situation, just as the individuals in New Crete. Although Venn-Thomas has his own existence apart from the collectivity of New Cretans, he is consciously alienated by the Goddess, and so are the other characters, if read in this perspective. As a subject, the individual should be the object, a part of the society to strengthen the system like the brick on the wall; nevertheless, this subject should not announce his/her own existence apart from his/her role as a complementary item in the whole system. Foucault expresses a similar dilemma when he defines the common points of the anti-authority struggles as follows:

> They are struggles which question the status of individual: on the one hand, they assert the right to be different, and they underline everything which makes individuals truly individual. On the other hand, they attack everything which separates the individual, breaks his links with others, splits up community life, forces the individual back on himself, and ties him to his own identity in a constraining way. ("The Subject" 781)

Then, he comments on this by claiming that "[t]hese struggles are not exactly for or against the 'individual' but rather they are struggles against the 'government of individualization'" ("The Subject" 81). Thus, the issue of the individual cannot be separated from the authority or the society. In *Power/Knowledge*, Foucault argues against locating power exclusively in the State apparatus, which gives a unique and primary role to State as the instrument of class domination, because "[i]n reality, power in its exercise goes much further, passes through much finer channels, and is much more ambiguous, since each individual has at his disposal a certain power, and for that reason can also act as the vehicle for transmitting a wider power" (72). This can be applied in the case of Edward Venn-Thomas, who becomes the vehicle for transmitting the power of the Goddess in bringing the element of chaos and dystopia to the utopia of New Crete – he does have a certain individual power at his disposal, as fitting to Foucault's argument, which is the critique of the utopian state and knowledge of the real world, and the Goddess precisely wants him to bring forth the dystopia for that knowledge.

Graves's novel in this perspective, is an anti-utopia in the true sense of the word. While dystopias extrapolate dangerous tendencies in the present by projecting them into a nightmare world of the future, the post-war dystopias and anti-utopias directly question the very possibility or even desirability of ever creating a utopian society. While many utopian travellers are only initially sceptical about the Utopian society, Venn-Thomas remains so throughout the entire book: "Why had I ever consented to visit this place? Curiosity had borne down my common sense; I didn't belong, and I dislike Utopias" (Graves 89). Erica's cynical judgement on New Crete echoes Venn-Thomas' anti-utopian stance: "The life here's a little too good to be true, of course" (Graves 71). Indeed, such happiness is untenable in all totalitarian states. As Rouvillois proposes,

> This transparent but sealed-off world, whose absolute internal cohesion is a symbolic consequence of its rupture with the outside world, despises difference and all things that may challenge its perfection. Utopia prohibits both contamination and flight; whereas gaining entry to its sanctum is all but impossible, one can leave it only by decree. (319)

In the case of New Crete, that is fitting – although change and difference is brought forward by the Goddess through the vehicle of Edward Venn-Thomas, it is not a challenge to its perfection; rather, it is a way to enhance the goodness of the utopian state by making the 'bad' concept a reality. As Edward points out,

> The Goddess banished evil from New Crete in the name of this supreme good – and the occasion was marked by man's voluntary return to her worship. For many centuries now you have had peace in New Crete, peace and love, and whenever the bad has appeared, your witches have destroyed it; but as your memories of the evil old days faded, your notion of good was gradually reduced from supreme good to normality. Your poets and musicians ceased to honour the Goddess as she deserves; her decision to sow a wind in order to reap a whirlwind shows clearly that the normal isn't enough to satisfy her. (Graves 211)

In the case of New Cretan citizens, the binding force is the Goddess, the love and fear of the triple Goddess that binds all classes and communities together – as family, religion, education, and everything that holds the culture are comprised only of the Goddess cult in New Crete, they do not have any other concept or power to bind them to each other, which makes the Goddess the embodiment of both utopia and the totalitarian state. Yet harmony and perfection requires "discipline of a totalitarian kind" (Davis 39) which weakens individual freedom and gives social order high importance. This is Utopia's and traditional utopias' problem. Still, the discussion of what a good life is and how it is achieved continues to be at the heart of each utopian narrative. Utopianism, defined by Ruth Levitas as "expressions of desire" (*The Concept* 190), does not have to be in the form of a literary work, or a desire for a society intended to balance individual freedom and social order. Even though *Utopia* set off a literary genre, Levitas claims that utopianism and utopias are expressed in many forms. Utopian desire encompasses all expressions of desire: "a state of being in which the problems which actually confront us are removed or resolved, often, but not necessarily, through the imagining of a state of the world in which the scarcity gap is closed or the 'collective problem' solved" (*The Concept* 191). Davis also states that utopias "are sometimes given the form of literary fiction but not always" (38). However, authors of literary utopias are concerned with the gap between desire and satisfaction – the collective problem, and attempt to correct what they see as contemporary flaws. Desires, as Levitas points out, are concrete and individual, not always realistic, and certainly not universal and constant over time (*The*

Concept 181-83). Literary utopias will therefore contain huge individual differences. J.C. Davis defines utopia as emphasising order at the expense of freedom, and uses Utopia's form to establish a definition of utopia. Utopia is a "holding operation, a set of strategies to maintain social order and perfection in the face of the deficiencies, not to say hostility, of nature and the wilfulness of man" (Davis 37). Utopia's solution is a system able to restrain and control human beings in order to preserve social stability, and so is the New Crete's foundation.

All this discussion suggests that one man's utopia can be read as another man's dystopia. Utopias seem good if they are far-off and protected realms; when brought closer, they reveal a dystopian core. In the monotonous world of utopias, distinctions and judgments become difficult to make; virtue and horror run together. There is no private property in More's utopia, just as there is no private world in *1984*. There is total devotion to the stability of the nation in Bellamy's utopia, just as there is in *Brave New World*. Rothstein, in this regard, points out that

> For Bellamy, More, and many others, right up until the present, the defining principle is egalitarianism. If all citizens are equal – rights, property, privilege – then all sources of envy and conflict are eliminated; desires are satisfied because no unreasonable desires develop. But don't these ideals of justice and equality also have the potential of creating social hells?" (4-5).

The twentieth century's worst horrors, including Nazi Germany, the Soviet regime, the Maoist Cultural Revolution – grew out of utopian visions, and so began the World Wars Graves fought in, the rise of Franco in Spain where Graves lived, and the early Cold War period he witnessed. With such examples in mind, the philosopher Isaiah Berlin argues that utopianism leads to not freedom but to tyranny. He invokes Kant in reproof: "'Out of the crooked timber of humanity, no straight thing was ever made.' The philosopher Karl Popper, in *The Open Society and Its Enemies* (which he began writing in 1938, on the day the Nazis invaded Austria) wrote that those who envision making 'heaven on earth' will only succeed in making it hell" (qtd. in Rothstein 5). Likewise, Graves explores the idea of utopia being not the truly ideal place, but a dystopia in the core, or that utopianisms when put into practice produce extremities, and dystopias in reality in *Seven Days in New Crete*.

As Walsh puts it, "[i]f utopia is social planning that produces good results, dystopia is most often social planning that backfires and slides into nightmare" (137). Judging by the examples above, dystopia mainly depicts the divergence between individual identity or ambition and the collective goals of the state, which crush or suppress any individual expressions. Walsh justly asserts that "by weakening the sense of individual identity, they make it more likely that the average man will merge his own frail identity with the social whole and cease to demand that he be called by a name instead of a number" (143). The collective mentality of the state and its power directly attack dystopian citizens in both body and mind and turn them into robots that are supposed to live and work for the state only. As Sharon Stevenson contends, "the evil in a dystopia is usually a faceless, all-encompassing state, bureaucracy, or belief system that annihilates or restricts some set of values the readers believe are indispensable to both their own and the characters' ability to function as fully dignified human beings" (131). The lives of dystopian citizens are highly regimented and surveilled; they are denied any personal relationships or feelings; sex and marriage are viewed in some cases as purely for procreation, in other cases as a distraction or a pastime. Children are brought up and educated by the state and trained to be loyal and fulfil their assigned functions accurately without ever questioning or challenging the system. Thus, the utopian idealistic communism that originally intended to guarantee the commonwealth for all ends up abusing its power in the dystopian version of the world, exploiting human body and mind and turning its citizens into slaves. As a consequence, themes of governmental control become important in the discussion of dystopian literature.

Ironically, the destruction of this utopian society is beneficial for Venn-Thomas's personal development. During his stay in New Crete, he falls in love with the nymph Sapphire. After the jealous magician Sally forces Sapphire to drink a lethe-like potion, Sapphire loses her memory and dies, and is ritually reborn as the commoner Stormbird. Venn-Thomas takes Stormbird back to the past, realizing in the end that he has found in her the daughter he never had. Graves thus rejects what Gary Saul Morson has called the "counter-Bildungsroman" inherent in many utopian narratives about "a hero who discovers that the world is not as complex as he had thought" (200), in favour of a complex, open-ended narrative. Furthermore, when Quant, a poet, admits that utopian existence is too easy to allow for the sterner satisfactions of more rugged eras, Venn-

Thomas speaks favourably of Bernard Mandeville's principle that vice is necessary for the proper operation of a commonwealth. A bit of vice, in that sense, proves fruitful also for the revelation of the dystopia. As Elliott states, Graves

> has the Goddess arbitrarily introduce evil into utopia in the form of sexual lust. The results are satisfactorily lurid: conflict, murder, even a couple fornicating on the victim's grave. Graves may have been led to these devices because he had trouble moving in the rarefied air of utopia; by injecting a more earthy atmosphere he kept the fiction going, but at the expense of the utopian premise. (118-119)

While Graves's novel has received only a fraction of the attention given to George Orwell's *Nineteen Eighty-Four*, which was published in the same year, it should be regarded as a milestone in the development of contemporary utopian fiction. Besides challenging the traditional utopian narrative and its limitations, the novel emphasizes an element of ambiguity which was already present in More's *Utopia* with its punning names ("Hythloday" means teller of nonsense), but had been suppressed in many of the more dogmatic works of the genre. These traits point forward to the ambiguous utopias of the nineteen-seventies, hence, making the work a challenging and significant narrative with regard to its date. The order and stability of traditional utopian systems has become suspect to many modern writers, as dystopias such as Eugene Zamyatin's *We* depicted worlds that were logical and stable, but nevertheless inhumane. Utopias of the twentieth century therefore not only depict de-centralized and dynamic societies, but also foreground their own fictionality. These ambiguous utopias employ intertextuality and irony to destroy the "apparently unified, illusionary, and self-representational text of the more traditional utopia" (Dietz 202), thus compelling readers to perceive the shortcomings of the utopian system. Graves's novel explores a critique of the modern understanding of utopianism, which Venn-Thomas at one time defines as "a bumpy journey to nowhere in particular considered as somehow better than the putative point of origin only because it has not yet been reached" (Graves 230). Graves, by using the well-established tradition of pastoral utopias, recognizes the deficiencies of static literary utopias. *Seven Days in New Crete* not only shows the destruction of a stable utopian society, but also indicates that literary utopias as texts should not be interpreted as blueprints for a perfect society, and that utopianisms can and do bring forward nightmarish results and reveal dystopian realities. Considering these arguments, while it

is early to deliver a final evaluation of the ongoing renaissance of utopian fiction, one can certainly say that Graves's novel was ahead of its time.

CHAPTER II
A CRITICAL UTOPIA: THE GOLDEN AGE OF DYSTOPIA IN ARTHUR C. CLARKE'S *CHILDHOOD'S END*

> A utopia is a symbol of wholeness . . . It is a form of inclusion or integration that attempts to overcome or cure the ills of the differentiation necessary to civilized life. And therefore a utopian system is often distinguishable from a fascist or totalitarian one only on the basis that the utopia has not been realized.[2]
>
> --Muschamp, "Service Not Included"

The twentieth century, aside from being the time in which two World Wars are fought, is also the era of the Cold War which paved the way for the space race, the nuclear armament, the militarization of society and science, as well as the rise of paranoia and xenophobia. As Andrew Hammond writes, "critics have argued that the Cold War was the guiding influence on all major forms of cultural and philosophical expression in the period" (662). As expressed in the introduction, Cold War has been the political stand-off between the United States of America and the Soviet Union on a series of technological races as a means of emphasizing their supposed cultural, political and military superiority, specifically after the destruction and horror of the World Wars. Europe was forced to rebuild itself with the prospect of a renewed and greater destruction, and in this respect, two different utopian ideologies emerged –utopian in the sense that they aimed to re-formulate the existing system for a better alternative; in the case of America it was capitalism, whereas for the USSR it was communism. And this period the term cold was used to define the war, because there was no large-scale fighting directly between the two sides. Instead, the challenges took the mode of technological, intellectual, and psychological perspectives.

[2] Herbert Muschamp is one of the leading cultural and architectural critics writing in New York Times. His writings focus on the paradox of utopianism as exemplified in the idealist beginning of utopian thinking and the way it can lead to extremities such as Nazi Germany and the Soviet Regime.

In contrast to the nostalgic, more optimist perspective of the 1940s, in the 50s Britain was seeking to negotiate the divergences between its wartime identity and the realities and reorganisations of the post-war world. Partly, the reliance on American strength indicated Britain's decline from great power status. A series of economic crises meant reduced defence budgets, outmoded military resources, and ongoing fears of Soviet encroachment on colonial territories. In this century, just as Britain helped to shape the course of global events, so those events shaped aspects of British life, from the Welfare State and the peace movement, through nuclearization, decolonization, unionism, and recession, to Labour's retreat from socialism and the quandaries of post-imperial nationhood. However, these broad definitions have often led to the Cold War being subsumed within wider historical accounts of post-war Britain, which emphasise the declining status of the nation as a global force.

The twentieth century, with the progress in science and technology towards both productive and destructive consequences, forced people to perceive the world in new ways; rethinking both the present and the future while taking into consideration the failed utopian attempts and ideals of the past. As Scholes and Rabkin point out, in ancient times people saw the future as the continuation of the present, and "they myth of a golden age, from which men had fallen and to which they might be restored at the end of time, provided some comfort" (7). Yet, the rethinking of the past beliefs brought forward a disillusionment with the promised golden age. Hence, this century also has seen significant changes in the forms in which utopias are presented. After 1945, with the memory of the Holocaust, the reports of Stalinist atrocities, and the spread of US hegemony; the fear of political idealism intensified. "During the Cold War," Fredric Jameson argues, "Utopia had come to designate a program which . . . betrayed a will to uniformity and the ideal purity of a perfect system that had to be imposed by force on its imperfect and reluctant subjects" (11). This crisis of faith extended to critical studies of dystopianism, which treated its rise in speculative writing as an inevitable response to modern history. Robert Elliott, for example, asserted that "to believe in utopia one must have faith of a kind that our history has made nearly inaccessible," while Mark Hillegas views the decline of such faith as "one of the most revealing indexes to the anxieties of our age," and significantly, for Lyman Tower Sargent, "the term dystopia itself can claim Cold War origins" ("Authority" 664). Indeed, many aspects of the traditional

impulses fuelling utopia have declined in this century; and the conquest and exploration of most of the Earth eliminated the possibility of discovering a pristine state of human development to which we might return.

The rational re-planning of the society so as to ensure better conditions for the subjects is one of the essential motives behind utopias. However, utopian premises hide the fact that any utopian project and any extremity in utopian ideals contain the seed of its own destruction, whether in violent revolution, totalitarianism, or mere intolerance, which is the paradox inherent in the search for the perfect world. As it is the transformation of the place/state/form of existence we live in, utopias aim to fix the current conditions people exist in so as to avoid a catastrophe; yet the extremities that take place for the purpose of fixing the society results in the deterioration of idealism. In that sense, the collapse of socialism in the Soviet Union contributed to the dystopian shift as well. According to Peter Ruppert, human hope in the flawlessness of socialism that permeates most utopian writings vanished when the October Revolution of 1917, which promised a radical transformation of Soviet society in some kind of a utopia, failed. He states that "the failure of socialism in the Soviet Union, once thought to be a model utopian experiment, . . . is sufficient evidence that utopianism is not only ineffective but untenable" (Ruppert 100). M. Keith Booker adds to this spectrum of the reasons for a dystopian shift and contends that the new technological advances of the nineteenth and twentieth centuries also contributed to the emergence of dystopian thought. According to Booker, many of the "technological achievements predicted by early scientists like Bacon were being realized" in the nineteenth century, and they already "offered hints that science would not have an entirely emancipatory effect on humanity" (6), as science in general goes against human nature and thus becomes a source of its suppression and control. Lastly, the discovery in psychology and philosophy in the nineteenth century that human nature is not as perfect and morally good as it was believed to be greatly undermined utopian thinking. Walsh claims that the discoveries of Freud in psychology had a tremendous effect on utopian dreaming and established the framework for the emergence of an inverted utopia, "as they proved that humans are not entirely rational beings: they have instincts and are driven by passions and desires" (125).

In light of all these developments towards both to the ideal and the nightmare, as Hammond argues, from 1945 to 1989 during the Cold War dystopia was an expressly Cold War literary mode and, far from having little direct engagement with geopolitical currents, proved reluctant to engage with anything else (670-675). The realization when utopianisms are engaged in politics produce extremities and that “if we identify Utopia with perfection and attempt to achieve it, the consequences could be terrible” (Sargisson 31), marked the literature of the period, and played a significant role in speculative, mostly in science fiction. Hence, in the period science fiction made a significant impact in the retellings and envisions of these engagements. In the light of the argument given above, Arthur C. Clarke’s *Childhood’s End* (1953) is one of the most important science fiction novels that act as a critical utopia in the post-war time so as to criticise the extremities in utopias and their dangerous consequences. Through science fiction conventions such as alien invasions, space travel and apocalyptic futures, he is one of the authors who argued that in terms of their establishment and maintenance, utopian states are formed as totalitarian systems that operate on the idea of submission, discipline and control to achieve ideal form of rule under the appearance of freedom and happiness. Hence, the aim of this chapter is to examine *Childhood’s End* in terms of the Foucauldian discourses of power, discipline, Panopticon, and the individual so as to exemplify the way ideal societies reveal their dystopian cores.

Arthur Charles Clarke is one of the highly acknowledged writers of the science fiction genre, especially considering his position as one of the members of the Big Three – which is the group of the pioneer science fiction writers between 1950 and 1970s, consisting of Robert Heinlein, Isaac Asimov, and Clarke himself, as Jacoby states (*The End* 45-50). He is a significant novelist who has been acknowledged as a towering figure of science fiction by turning the genre into a complex narrative that dealt with discourses and critiques of the socio-political reality within the science fiction themes of alien invasion, space exploration, technology, and apocalypse (Moorcock 220). As emphasized by existence of the Clarke Foundation, his legacy bridges the worlds of the arts and the sciences as his work ranged from scientific discovery to science fiction, from technical application to entertainment. As an engineer, as a futurist, and as a humanist, Clarke has influenced numerous artists, scientists, and engineers working today, and through his broad body of work, and through the organizations keeping his

legacy alive like the Clarke Foundation and the Institute, he continues to inspire future generations around the world.

Arthur Charles Clarke was born to an English farming family in the seaside town of Minehead, in the county of Somerset in southwestern England, on December 16, 1917 (Rabkin 29-34). In 1936, Clarke joined the British Interplanetary Society (BIS) and worked with astronautic material in the Society, contributed to the BIS Bulletin, and began writing science fiction besides his career as a scientist. After World War II erupted in 1939, Clarke joined the Royal Air Force and served as a radar instructor and technician from 1941 to 1946. He was an officer in charge of the first radar talk-down equipment, the Ground Controlled Approach, during its experimental trials (McAleer 35-40). The technique is used by aircraft control to guide aircraft to a safe landing based on radar images during inclement weather. After the war, Clarke returned to London, where he was awarded a Fellowship at King's College, London, where he obtained a first class honors degree in Physics and Mathematics in 1948. He also returned to the British Interplanetary Society, and served as the Society's president in 1946-47 and 1951-1953 (Rabkin 36-37). From 1956 onwards he lived in Sri Lanka and worked in the exploration of underwater coasts, however was diagnosed with polio in 1962 and passed away at the age of 90 on March 19, 2008 (Rabkin 27-30). Clarke's remarkable lifetime work was recognized by both the country of his birth and his adopted home country. In 1988, Queen Elizabeth II honoured Clarke with a Knighthood, formally conferred by Prince Charles in Sri Lanka two years later. In 2005, Clarke was awarded Sri Lankabhimanya (The Pride of Sri Lanka), Sri Lanka's highest civilian honour (McAleer 28-29).

Aside from his contribution to the science fiction genre, his impact on engineering and science has been immense. In 1945, Clarke published his landmark scholarly paper "Extra-Terrestrial Relays – Can Rocket Stations Give World-wide Radio Coverage?" in the British magazine *Wireless World* in which he set out the first principles of global communication via satellites placed in geostationary orbits. A geostationary satellite orbits the Earth above the equator so that the period of the orbit (the time it takes the satellite to complete one orbit around the Earth) is the same as the Earth's rotational period (the time it takes the Earth to rotate once around its axis) (Seidelmann 87-89).

This means that to an observer located on the surface of the Earth, the satellite appears not to move in the sky but stay at a fixed position. The idea of these kinds of orbits was originally proposed in 1928, but Clarke was the first to suggest that geostationary orbits would be ideal for establishing worldwide telecommunication relays (McAleer *Odyssey* 74-75). Since a satellite in a geostationary orbit does not appear to move in the sky, antennas on the ground do not have to track the satellite across the sky but can be pointed permanently to one location, which makes communications between ground stations and satellites easier, and this technology is used from weather forecasting to every form of communication available today. Over the next decades, Clarke worked with scientists and engineers in the United States in the development of spacecraft and launch systems during the Cold War space race, which found a remarkable mention in many of his novels in the following years. Arthur Clarke's engineering work brought him numerous awards and honours, including the 1982 Marconi International Fellowship, a gold medal of the Franklin Institute, the Vikram Sarabhai Professorship of the Physical Research Laboratory, Ahmedabad, the Lindbergh Award, and a Fellowship of King's College, London (Rabkin 89-90). Today, the geostationary orbit at 36,000 kilometers (22,000 miles) above the equator, which Clarke first described as useful for satellite communication relays, is named the Clarke Orbit by the International Astronomical Union (Kilmer 99-102).

As important as Arthur Clarke's achievements in engineering were to the modern world, he is at least as well-known as a futurist, trying to predict what the world of tomorrow might look like, and as a popularizer of science, helping make science accessible to everyone. He is perhaps best known as a world-renowned science fiction writer, starting with the first story he sold professionally, "Rescue Party" (Booker 86-87), which was written in March 1945 and appeared in the magazine *Astounding Science* in May 1946. His body of work contains more than 70 books of fiction and non-fiction, and he received numerous awards for his writing. Moreover, his collaboration with the noted film producer Stanley Kubrick on the script and then novelization of *2001: A Space Odyssey* (1968) made him engage a wide audience to science fiction. Clarke and Kubrick were nominated for the Best Original Screenplay Academy Award for the film and still it is recognized as one of the most influential films ever made (Daley 71-73).

Clarke also worked for decades in television, bringing scientific and engineering achievements to people's homes across the world. He worked alongside Walter Cronkite and Wally Schirra for the CBS coverage of the Apollo 12 and 15 space missions in the United States. His TV series *Arthur C. Clarke's Mysterious World* (1981), *Arthur C. Clarke's World of Strange Powers* (1984), and *Arthur C. Clarke's Mysterious Universe* (1994) have been shown in many countries around the world (Kilmer 88-90).

As can be observed from his biography, while Clarke's career as a scientist in physics and mathematics drove him toward the science fiction narrative, his experiences during World War II and in the Cold War period had been the main point that persuaded him to criticize the political and ideological power plays that resulted in the death of millions worldwide. As Andrew Feenberg proposes, especially from the end of World War II and during the early Cold War years there had been an immense oppression of authority so as to silence the opposition, which revealed itself in literature in that writers did not touch upon the current issues, yet "science fiction was freer to express the full depth of anxiety and even opposition" and that for a time, science fiction was "the only vehicle of political dissent" (3). Therefore, both his identity as a scientist and the availability of the genre itself can be acknowledged as the reasons for Clarke's writing science fiction narratives.

Childhood's End tells the story of benevolent, supremely intelligent alien Overlords who visit and invade the Earth so as to bring an end to poverty and war by forming a utopian Golden Age – only to reveal in the end that they are in the service of an even higher intelligence, and that they led the human children to give up their individual souls and personas to merge with this superior Overmind; thus, bringing forward the end of humanity. In this science fiction dystopia, Clarke portrays the utopian formation with its initial undertaking, gradual progress, and with its eventual dystopian aftermath through the stories of a number of protagonists and time leaps. As the text ponders the stages of utopian configuration by showing the existing conditions of the social and political order in different times, in this novel, Clarke offers not only a dramatized report of the emergence of man's ultimate utopia, but he shows how man passes to that

utopia through a series of temporary utopias. As Rabkin and Scholes point out, "of all utopian science fiction, the most widely respected and enthusiastically read is *Childhood's End* . . . it is both a particular story and a survey of the development of utopian thought, thereby defining a substantial portion of the range of science fiction" (216).

As Clarke's story begins, mankind is on the verge of space flight, a projected manned journey to the moon. Suddenly, huge spaceships appear in the skies above the Earth's major cities. All these ships but one, it turns out later, are illusions; but in that one is Karellen, an incredibly advanced and long-lived representative of a race which humanity comes to call the Overlords. By manipulating his illusions, and using astonishingly little real force, Karellen and the Overlords awe mankind into obedience. This obedience requires consolidation in world government under the United Nations, an easy consolidation since the presence of the Overlords makes national war seem absurd. Karellen meets with Secretary General Stormgren, and through him instructs mankind to form a utopian community around the world, re-establishing the mythical Golden Age. The only instruction of consequence is that the idea of space flight must be abandoned, since "the stars are not for man" (Clarke 90). In return for this obedience, Karellen provides the now-safe global community with advanced technologies so that "for the first time in human history, no one worked at tasks they did not like . . . Ignorance, disease, poverty, and fear had virtually ceased to exist" (Clarke 19). Thus, the first part of the novel, "Earth and the Overlords" is devoted to the description of the establishment of this centralized, materialistic utopia. It shows the initial stage of the construction of a utopia; in that the invasion of the aliens setting the boundaries and ideals of the utopian society on a certain level. Through the unified state, the Overlords, represented almost exclusively to one man, UN Secretary-General Stormgren, by a carefully veiled alien entity Karellen, administer Earth, providing humanity with select technologies that bring about a Golden Age of peace and prosperity. Yet soon, the benevolent visitation of the Overlords reveals the true motivation of invasion and brings forward the apocalypse. The point revealing that underneath the science fiction story, the book is about the post-war world and Cold War years, and how a seeming utopia transforms into a dystopia can be understood from Clarke's memory;

> It was on a beautiful summer evening in 1941. I was being driven up to London by my friend the late Val Cleaver – like me, an enthusiastic member of the British Interplanetary Society, and chief engineer of the Rolls-Royce Rocket Division in the post-war years. The sun was setting behind us, and the city was twenty miles ahead. We came over the crest of a hill – and there was a sight so incredible that Val brought the car to a halt. It was both beautiful and awe-inspiring, but I hope that no future generation will ever see it. Scores – hundreds – of gleaming silver barrage-balloons were anchored in the sky above London. As their stubby torpedo-shapes caught the last rays of the sun, it did indeed seem that a fleet of spaceships was poised above the city. For a long moment, we dreamed of the far future, and banished all thoughts of the present peril which that aerial fence had been erected to guard against. In that instant, perhaps, *Childhood's End* was conceived. (Foreword iv)

It can be seen that the war machinery and the threat they pose is portrayed through the silver ships occupying the future Earth, and that just as the war brings about destruction, it is hinted that whether they come in peace or are benevolent entities, the Overlords will beget a catastrophe with their invasion. Clarke, although a scientist, writes heavily political stories at times – beneath the science fiction adventure stories are harsh criticisms towards the status quo. As Rabkin and Scholes follow,

> Clarke was no more free of the awakening into nightmare that was the 1950s than was anyone else. Like the rest of us, he came out of the euphoria at the end of World War II gradually. He became aware – as did we all – that the insane was more than just possible, that the two superpowers could and might put an end to the race. . . [However, *Childhood's End*] becomes a magnificently desperate attempt to continue to hope for a future for the race in the face of mounting evidence to the contrary. It becomes, in fact, a sometimes brilliant attempt to turn the contrary evidence to the positive. It becomes nothing less than an effort to make positive the destruction of the race. (66)

Clarke's writing has been associated with the general tropes of science fiction such as near-future exploration, intergalactic exploitation, apocalyptic vision, technological developments, and so on; however, as Jacoby points out Clarke is "particularly interesting to study in the context of utopia, since his books contain what we might take as the archetypal science-fictional critique of utopia, and at the same time be read as a celebration of the utopian possibilities of the future" (*Picture* 26). To emphasize the fact that he is interested in how utopianisms that shaped the world, namely communism and capitalism, and ended up with a dystopian reality. Clarke opens the novel with a comparison of two ex-German rocket scientists, one of whom chose the East and the other chose the West. With this reference to the arms race and the space race between

the United States and Soviet Union that marked the 1950s, the author signifies the utopian desires of the both sides. Both scientists are working on projects to launch a rocket into space, in their own specific methods. However, with the arrival of the Overlords and the establishment of their utopia, which always hinges upon isolation and containment, both scientists are denied their works, because the utopian Earth is banned from the outer space – humans are no longer allowed to send spaceships or messages to the outside. As Foucault proposes "*enclosure*, the specification of a place heterogeneous to all others and closed in upon itself," is to be achieved in executing power and discipline, and so it is a trait of utopian societies, and with the ban on space the isolation is ensured on Earth (*Discipline* 141).

According to Clarke's portrayal this order created by the alien Overlords is the literal manifestation of a utopia. In the second part of the novel "The Golden Age," Clarke states:

> By the standars of all earlier ages, it was Utopia. Ignorance, disease, poverty and fear had virtually ceased to exist. The memory of war was fading into the past as a nightmare vanishes with the dawn: soon it would lie outside the experience of all living men. (60)

In this world national boundaries have vanished, and television and the use of the English language has helped to erase differences between peoples. It is a completely secular age, although a form of purified Buddhism survives: all the revealed religions have collapsed, thanks to education and to the time-viewer that the alien Overlords lent them, allowing people to see what the prophets and religious leaders of the past had really been like. There are few psychological problems, and almost no crime (which, says Clarke, made newspapers very dull). There is sexual freedom with regard to the oral contraceptive and an infallible method of determining the father of any child; there is extreme freedom of mobility, "the race was too intent upon savouring its new-found freedom to look beyond the pleasures of the present. Utopia was here at last: its novelty had not yet been assailed by the supreme enemy of all Utopias – boredom" (Clarke 64).

As Frédéric Rouvillois proposes, utopias; with their goals, the means they appropriate, and their "obsession to rehabilitate man and condemn him to happiness" (317), which is the happiness and idealistic state designated by a certain authority, do reveal the traits of

totalitarian systems. Although this connection is not visible on the surface level, the mirroring image of totalitarian state is at the core of any utopian state in which the distinction is merely the realization; as stated in Muschamp's quote in the beginning of the chapter "a utopian system is often distinguishable from a fascist or totalitarian one only on the basis that the utopia has not been realized" (29). In the light of the argument above, *Childhood's End* is Clarke's most conscious comment on utopia; the message being that no matter how secure, prosperous or otherwise utopian a society is, stability and the lack of challenges or goals is an issue at the heart of idealistic blueprints of a society. Therefore, the novel presents what might be called a critical utopia, which is a term coined by Tom Moylan in one of the pioneer works in utopian scholarship, *Demand the Impossible* as follows;

> A central concern in the critical utopia is the awareness of the limitations of the utopian tradition, so that these texts reject utopia as a blueprint while preserving it as a dream. Furthermore, the novels dwell on the conflict between the originary world and the utopian society opposed to it so that the process of social change is more directly articulated. Finally, the novels focus on the continuing presence of difference and imperfection within the utopian society itself and thus render more recognizable and dynamic alternatives (10-11).

Childhood's End operates in a similar manner in rejecting the blueprint of the utopian Golden Age by displaying the negative consequences, yet preserving the desirability of the idea of utopia. It appears to be an idealistic state, yet it is not a permanent solution to the current human condition and it has a variety of negative consequences. Tom Moylan defines critical utopias as utopias which both include a critique of the utopian tradition of emphasizing social order over individual freedom, as well as descriptions of emancipating utopian societies. The images and events in this story, likewise, are "manifestations of the collective unconscious" and that this story is meant to be "compensatory to the conscious attitude [prevalent in Clarke's time]" (Jung 165). As Jung further explains:

> Whenever the collective unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, this event is a creative act which is of importance to everyone living in that age. A work of art is produced that contains what may truthfully be called a message to generations of men. (165)

With regard to the collective unconscious, this novel does not merely refer to the Cold War socio-politics, but also to the origin of the analytic formulation and study of

utopian thought with Hesiod (750-650 BC) (Rosen 467-468). In his *Works and Days* (650 BC), Hesiod brings forward the gradual deterioration of life from the origin to the current world within the concise history of humanity, through the myth of the five races of men, which is acknowledged as the origination of the utopian concept (Warren 172-73). According to this myth, the successive ages of humanity are named after metals and represent the development of civilisation and humanity; these five ages are Golden, Silver, Bronze, Heroic, and Iron Age, and the races of men derive the same traits of the period they belong to. As Hesiod describes it, the first men lived under the beneficent rule of Kronos, father of Zeus, during the Golden Age when men "lived like gods, with carefree heart, free and apart from trouble and pain" and when "the fertile earth produced fruit by itself" (112-113). In this Golden Age all people "lived in ease and peace upon their lands with many good things" (Hesiod 109), they did not have to trouble themselves with providing for food or security, nor were there any problems of the old age. However, with the ascent of Zeus, the reign of Kronos crumbled and the Golden Age vanished, leaving its place to other ages of metal all of which gradually disintegrating, and the current age is Iron, which is the most inferior of all (Kumar 44-46). Therefore, it can be assumed that the myth of Golden age is the mythical starting point of utopian imagination as it refers to an ideal communal and socio-political state; yet as that ideal is lost, the myth also contains a deeply embedded lamentation, a bitter nostalgia for the vanished age of peace (Kumar 47-49). The Iron Age is a process of toil and misery where children dishonour their parents, social contract between host and the guest is forgotten, even kinslaying takes a major role in the daily life (Warren 177-178). The bitter taste and dissatisfaction with the status quo in Hesiod's recall of the Golden Age not only serves as a guide for a better form of existence, but also makes the work the root of the utopian understanding; as it is identified as the mythic archetype of modern utopia in terms of theorisation of a perfect state, both with regard to the human condition and to the socio-political stance (Lauriola 110-114). The search and possible reclaim of the former Golden Age, in this sense, marks the utopian tradition as the proto-utopia, that is to say, as the search of the better and harmonious order.

As well as the beginning of utopian thought, Hesiod's myths of Golden and Iron Ages in *Works and Days* can also be acknowledged as the beginning of dystopian thought;

which as a term was used in a parliamentary debate by John Stuart Mill in 1868 to describe “a situation or a government that would be the ‘worst imaginable’ with regard to the present conditions” (Roth 230). Accordingly, the Iron Age in Hesiod’s myth stands for a social commentary of the Ancient Greece where wars, clashes of classes, economic strives, and disputes over thrones and titles marked the era, as well as depicting a society that is undesirable in every way as fitting to the definition of dystopia. As Claeys points out, Iron Age is bitter, marked by “warfare, greed, a breakdown in parental respect, and the spreading of envy and hatred” (*Searching* 18), it is ruled by disorder and corruption, and violence is used to subjugate individuals by the powerful classes. As Frank and Fritzie Manuel suggest, every utopia and utopian thought is bound to reflect the scenery of the particular world they are born into, as well as its preoccupation with the ongoing social, political, economic and all relevant problems (23-26). In that respect, Hesiod’s formulation of utopian and dystopian archetypes refers to the power structure in the Ancient Greece, especially to the Peloponnesian War (431-404 BC) that created two city-states that embodied the characteristics of utopian and dystopian archetypes. Recorded by the principal historian of the era Thucydides in his series of *Histories*, the war between Athens and Sparta changed the entire power structure of the ancient Greek world as well as formulating the political terms of democracy, totalitarianism, and state power. Athens, the strongest city-state in Greece prior to the beginning of the war and embodied democracy, free speech and free will in its politics was reduced to a state of almost complete subjection; while Sparta which was a relatively minor power embodying totalitarian mentality, concern on power, and discipline established itself as the leading power of Greece (Thucydides 108-110). As the power holders, Spartans changed the social norms relevant to war and shattered religious and cultural taboos, destroyed disobedient cities, imposed their own rules and traditions on the Greek society, and shifted the democratic Athens into their own form of rule, oligarchy (Bury 149-154).

It follows from the historical explanation that the Golden Age and Iron Age are the mythical reflections of current socio-political formations, and the myth itself is a social criticism that laments the fall of the democratic Athens, or Golden Age to the rule of Iron Age of Sparta. Building upon this argument, in further parts of *Works and Days*

Hesiod develops this binary opposition of utopia/dystopia with regard to socio-political formations of cities in Ancient Greek history. In one passage of the poem while explaining the benefits of respecting Justice (*Dike*) and disregarding Violence (*Hybris*), Hesiod sets the picture of two different cities as binary opposites, and therefore theorizes the perfect political construction in the supposed city that is ruled by Justice (225-251). According to this notion, the city ruled by Justice is proposed as the ideal city-state since it is a place where famine and disaster never haunt the inhabitants, food and prosper are in plenty, peace and comfort prevails and everything is operated with proper respect – which is to say that this ideal city is a manifestation of the Golden Age, whereas the city ruled by Violence is the embodiment of the Iron Age where brutality, inequality, and horror roams (Lauriola 111-113). In that sense, considering the right of free speech and the rights of its citizens, not to mention the democratic moderations in the organisation of the city, Hesiod formulates Athens as the city ruled by *Dike* and as the earliest utopian formulation in reality. Likewise, Sparta, the opposite power figure with regard to city-states in the ancient era, is acknowledged as the formulation of the dystopian city, ruled by *Hybris* – with its emphasis on brutal authoritarianism, totalitarian rule, violence and strength and quite brutal social and political practices, all of which were a long way away from the basic concepts of democracy, freedom, and humanitarian rights.

It follows from the Hesiod reference, then, that the re-establishment of the mythical Golden Age refers to the Cold War reality, in which both communism and capitalism was employed to produce a better, ideal, restored world. Yet, as the myth follows the downfall from the Golden to Iron ages, *Childhood's End* follows the restoration of the Golden Age with the Iron Age reality; the existence of the alien Overlords who brought forward the Golden Age of utopia also casts a blight upon it. For instance, there is little scientific research, although curiosity remained and the leisure to follow its demands; but "it seemed futile to spend a lifetime searching for secrets the Overlords had probably uncovered ages before" (Clarke 63). This particular situation creates a sense of futility among people with regard to desiring and inventing new creations and finding out new information about the time and space they lived in; which dulls the remaining curiosity and reduces the utopian world to a monotonous state of existence. Furthermore, Clarke adds "the end of strife and conflicts of all kinds also meant the

virtual end of creative art. There were myriads of performers, amateur and professional, yet there had been no really outstanding new works of literature, music, painting or sculpture for a generation" (64). Edward Rothstein points out that the stability resulting from the lack of investigative will as one of the main problems of utopia that transforms them into dystopias as follows:

> What is one actually to do in utopia? What sort of life is possible when all desires are satisfied? In the monotonous world of utopias, distinctions and judgments become difficult to make; virtue and horror run together. There is no private property in More's *Utopia*, just as there is no private world in *1984*. There is total devotion to the stability of the nation in Bellamy's utopia, just as there is in *Brave New World*. Pick a virtue and watch it turn to vice. (4)

In Moylan's view the critical utopias of the 1970s "not only revive the generic form but also, more or less aware of the totalizing limitations of the form […] destroy and change that form in such a way that, self-critical and wiser for the wear, it can give new life to the utopian impulse without falling into compromised abuse" (31). Traditional elements like the alternative society and the visitor remain, but while traditional utopias mainly focus on detailed descriptions of the utopian society, the critical utopia also includes a detailed description of the society it reflects. Utopia is no longer complete and ideal, but rather a realistic alternative able to cope with significant problems in contemporary society. Utopia no longer co-exists in a distant, secret part of the world, but is set in the future, where "some hope for a better life for all humanity still lingers" (Moylan 35-36). Accordingly, at the end of the nineteenth century and in the first half of the twentieth century, utopia was identified with socialist-communist projects, as well as with the idea of totalitarianism, as seen both in the communist regimes and the totalitarian Hitler rule that marked the 40s (Daley 67-68). In the aftermath of these projects and especially in the 50s, therefore, utopia had come to be reviled as illusory, dangerous and against human nature. For instance, this radical antithesis between the reality of human nature and utopia has been dramatically inscribed in narrative dystopias through the opposition between individuality and the totalitarian attempt to efface it. These critiques of utopia would seem to draw on an ontological juxtaposition between what individuals are and what utopian schemes would have them be; individuals, human societies, free will, all of which threatens to overwhelm the finely delineated utopian structures. Consequently, as a method of preventing and suppressing the excesses of individuality and free will,

violence and terror become the ritualized means through which utopian harmony is produced and reproduced (Rothstein 67-69). At best, utopias remain fictional worlds whose reality is belied by the presence of mere caricatures instead of real individuals, practices and institutions. As Jameson points out with respect to the highly schematized utopias, of which More's is the exemplar: "[t]he whole description is cast in the mode of a kind of anthropological otherness, which never tempts us for one minute to try to imagine ourselves in their place, to project the utopian individual with concrete existential density" (39). At worst, the need to force reality into what it is not meant to be requires the ceaseless shearing of excess; utopias turn society into a planned and carefully constructed machine which operates to serve to the needs and desires of the power.

In the light of Foucauldian discourses, the novel displays further subtexts that are related to the utopian and dystopian paradox. In *Discipline and Punish*, Michel Foucault suggests that the sovereign, who once played a central role in public executions, retires from the scene beginning in the eighteenth century when, in the eyes of the public, executions came to resemble the acts of violence for which death sentences were being imposed. Focus shifts away from the execution to the trial and to the sentence as the sovereign distances him or herself from the violence that is bound up with the practice of justice. In this way, "the sovereign comes to appear as a disinterested party whose primary concern is the integrity of the process of judgment rather than its outcome" (Sarat and Culbert 5). Similarly, as opposed to the sovereign form and power of the Goddess in Graves's New Crete, the Overlords do not interact directly with the Earth. They refuse to show their real forms for the first fifty years, do not set foot on Earth, and interact with only one person – General Stormgren – with whom they speak through microphones and from behind doors. Only their shadow is visible, "their shadow was everywhere, but it was an unobtrusive shadow" (16), as Clarke remarks, and this concealment of themselves is so as to hide the true extent of their power, as well as to make their existence normalized in the eyes of the public. The plan proves fruitful, as "[m]ost men were probably only aware that their steadily rising standards of living were due to the Overlords. When they stopped to think of it – which was seldom – they realized that those silent ships had brought peace to all the world for the first time in history, and were duly grateful" (Clarke 16). Likewise, the readers are reminded from

time to time of the aliens' unusual size, but on the whole Clarke plays down any physical details. This is of course partly because he wishes to develop mystery and suspense about their physical form in the first section of the book: it is fifty-five years and more than that number of pages before Karellen reveals himself. Arguably, another reason for the secrecy of the self could be explained in the Foucauldian perspective as with the theory of power – from sovereignty's shift from the centre to the background. There are hints that Karellen has something to hide through his secretiveness, there is something ominous about his "cavernous laugh" (35), and the mystery and suspense are heightened in the revelation that the appearance of the Overlords turn out to be the shape of the Devil.

As Foucault recounts, in the late eighteenth century, there is a shift from the previous perspective of the sovereign power to a new mechanism of power that had different procedures, instruments, and outlook. As he continues,

> It applies primarily to bodies and what they do, rather than the land and what it produces. It was a mechanism of power that made it possible to extract time and labor, rather than commodities and wealth, from bodies. It was a type of power that was exercised through constant surveillance and not in discontinuous fashion through chronologically defined systems of taxation and obligation. It was a type of power that presupposed a closely meshed grid of material coercions rather than the physical existence of a sovereign, and it therefore defined a new economy of power based upon the principle that there had to be an increase both in the subjugated forces and in the force and efficacy of that which subjugated them. (*Society* 35-36)

In this non-sovereign power that does not revolve on the visibility of the sovereign, discipline and organization of populations and punitive practices had become more reticent and more concerned the control of the mind, rather than exercising force on the body. This shift in the theories of power, in a way, can be seen in the two novels that are the subjects of this thesis in that while in Graves's novel there is the Sovereign power as the Goddess; Clarke's *Childhood's End* is concerned with the disciplinary power and the normalization of its techniques, the emphasis on bodies, and the control employed on the disciplining of the mind rather than the public executions that the Sovereign took part in. Therefore, in a Foucauldian lens both the shift in the theories of power and the perception of the dystopian future from a poet's and a scientist's perspectives can be observed.

With regard to the change of the perception of power, Foucault argues that bodies themselves became direct targets for power. As he argues in *Discipline and Punish*, the disciplines surrounding the prisons, the military and the schools have had as one of their aims and effects the creation of docile bodies, "a body is docile that may be subjected, used, transformed and improved" (136). Power needs to create docile bodies since it is they who can most decidedly and easily be manipulated, shaped into objects useful for the coursing of power, for addition to the network of power relations; and they are stripped of their ability to create strategies for resistance. Discipline, then, "dissociates power from the body; on the one hand, it turns it into an 'aptitude', a 'capacity', which it seeks to increase; on the other hand, it reverses the course of the energy, the power that might result from it, and turns it into a relation of strict subjection" (*Power* 138).

There are a variety of ways to create docile bodies. One way is through the intensely rigid regimen of exercise and punishment in the military, and the strict time planning in such institutions – which can be clearly seen in utopian communities from Plato to Bellamy; almost all utopias have a strict timetable, exercise, punishment, and organized plans in their core. On that note, the discussion of Panopticism holds an important place both in the utopian studies as it reveals how the utopian state operates with surveillance and psychological control, a fact that transforms ideal place into a metaphorical prison, and in the Foucauldian reading of the text. As stated, the new non-sovereign disciplinary power is exercised through constant surveillance and bodily, as well as mental control, rather than the public torture and execution that was employed by the Sovereign. At the heart of the discussion is the exemplar of the Panopticon, which was conceived in 1785 by social theorist Jeremy Bentham (*Discipline* 62-63). It was originally designed as a new type of prison facility, in which the inmates could be watched and controlled by a minimum number of guards. The simplicity and power of the system came through the designed relationships between prisoner and guard; through the use of windows and backlight the guards could easily see what the prisoners were doing, while the prisoners had no idea whether they were being watched at any given time. They had to assume that they were always under the watchful eye of the guards. According to Hille Koskela, "while the panopticon ostensibly keeps the body entrapped, it is in fact targeted at the psyche: in this mechanism 'the soul is the prison of the body'" (25). The dynamic of the prison, and indeed power relations, changes with

this concept. While the body may be free to move about, the mind is controlled through visibility. “Visibility is a trap,” because each prisoner become “perfectly individualized and constantly visible” (*Discipline* 200). The prisoners do not have to be physically controlled. Because of their pervasive and constant visibility, they would control their own behaviour, assuming they were being scrutinized at all times. The design also increased power and control through “axial visibility and lateral invisibility” (*Discipline* 200). Because prisoners could not see or otherwise communicate with one another, there was no possible way for a plan or revolt to form. The prisoners were only objects of information, and had no way to participate in communication.

In the novel, the Overlords live in their spaceships, avoiding all contact with the Earth. The spaceships act as an all-seeing eye, recording and watching every move of humans – which encourage them to control their own behaviour and rapidly be familiar with the sense of being watched, as Clarke describes, “[i]t was amazing that so many abuses, follies and evils could be dispelled by those messages from the sky. With the arrival of the Overlords, nations knew that . . . their existing weapons were certainly impotent against a civilization that could bridge the stars” (16-17). When the possibility that the spaceships operate in the same manner of Panopticon is mentioned by a character in the book, as Van Ryberg says “[p]erhaps all those other ships are automatic, and there’s no one in any of them. They’re just an imposing façade,” Stormgren dismisses by stating “[y]ou. . . have been reading too much science fiction” (14). However, the idea that the spaceships act as a Panopticon of sorts become true,

> There was only the single ship now, hanging above New York. Indeed, as the world had just discovered, the ships above Man’s other cities had never existed. The day before, the great fleet of the Overlords had dissolved into nothingness, fading like mists beneath the morning dew. The supply ships, coming and going far out in space, had been real enough; but the silver clouds that had hung for a lifetime above almost all the capitals of Earth had been an illusion. How it had been done, no one could tell, but it seemed that every one of those ships had been nothing more than an image of Karellen’s own vessel. It was not important: all that mattered was that Karellen no longer felt the need for this display of force. He had thrown away his psychological weapons. (54)

The iconic value of the Panopticon stems in part from Foucault’s jarring description of Bentham’s architectural plan:

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

Even after years of working side by side, Karellen does not reveal any details about himself or his race to his friend General Stormgren. As befitting to the abovementioned architectural idea, even the room Karellen and Stormgren meet in "told absolutely nothing of the creatures who had built it" (11). Just as people all over the world, as fitting to the Panopticon mentality, think that they are constantly watched by the Overlords via spaceships (and there's no way to ensure this is real), the very room Karellen meets Stormgren for information has a "vision-screen" which is practically a one-way glass. As Professor Duval states, "there's no such thing as a truly one-way glass. It's simply a matter of arranging the lights. Karellen sits in a darkened room: you are illuminated – that's all" (Clarke 48).

The panoptic structure seems to speak to the sense of helplessness individuals often feel in the face of the overwhelming force of institutions (prisons, hospitals, schools, workplaces, families) to determine life within their confine in the sense that there is nowhere to run and nowhere to hide. This material structuring of visibility is only one half of the panoptic equation. There is also an important component of horror. As Foucault continues:

> Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at at any one moment; but he must be sure that he may always be so… the Panopticon is a machine for dissociating the seeing/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen. (*Discipline* 202)

Not only does the panoptic machine make one visible but it also hides the operations (the motives, practices and ethics) of the supposed viewer. To know one is being seen

without being able to see carries with it an uncertainty that becomes a source of anxiety, discomfort and terror. This seeming combination of structurally imposed visibility (one is always seen) and perceptual uncertainty (but one cannot see) has led many commentators to focus on the centrality of vision in the production of social control. Indeed, for some, this focus on vision has become a primary source of critique. Yet, as Bogard has observed, Foucault's comments on the seeing/being seen relationship should be understood as a consequence, not a cause, of the panoptic diagram:

> If Foucault emphasized the importance of the gaze… it was always with a view to other problems: first, of the standardization of multiple techniques – the concrete operations – for partitioning space and ordering temporal relations (i.e. imposing form on the multiplicity of human conduct), and second, of linking these operations to the forms of discursive knowledge which direct the gaze and give it its object (336-37).

Thus, the Panopticon is not a vision machine so much as an ordering machine; a kind of assemblage for sorting and arranging social categories and individual persons so that they can be seen and understood. It is this sorting process with its origins in early modern plague management, according to Foucault, that produces the possibility of a certain kind of dominating vision.

Respectively, Clarke refers to the Panopticon in *Childhood's End* with regard to the Overlords and the re-formation of the mythical Golden Age. Just as in Panopticon the inmates are led to believe that they are constantly seen through the windows, in the novel the spaceships cover the skies at all times, as if they are on a constant watch:

> Their shadow was everywhere, but it was an unobtrusive shadow. Though there were few great cities on Earth where men could not see one of the silver ships glittering against the zenith, after a little while they were taken as much for granted as the sun, moon or clouds. Most men were probably only dimly aware that their steadily rising standards of living were due to the Overlords. When they stopped to think of it – which was seldom – they realized that those silent ships had brought peace to all the world for the first time in history, and were duly grateful. (Clarke 16)

In the first months and years of the invasion, the constant spaceships are a reminder for people to make them control themselves, for fear of what might happen. In the following times it becomes a reminder for the existence of the Overlords, yet the

possible threat removed, now remembered with benevolence. Accordingly, Foucault observes that:

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

What is worth noting at the revelation in the end is that the stars that were declared "not for men" by Karellen, emphasizing the powerlessness of humanity in the face of this benevolent dictatorship are not for the Overlords either, at least not in any comprehensive sense. Even though the minds of the Overlords are "ten – perhaps a hundred – times as powerful as men's . . . in the final reckoning [it makes] no difference" (Clarke 138). The Overlords are finally revealed as helpless as humanity, are "equally overwhelmed by the unimaginable complexity of a galaxy of a hundred thousand million suns, and a cosmos of a hundred thousand million galaxies". As Hollow points out, "[f]aced with such immensity, humans and Overlords alike become as impotent as the giant Cyclopean eye the Overlords have in their museum: they can but stare" (78). The stare, in this instance, can also be read in the Foucauldian discourse with regard to the Panopticon. As explained, Panopticon operates through the idea that people are always being watched, always under surveillance, whether there is a party at the centre that gazes or not; so long as the individual thinks he is being watched, he will mind his own actions and will discipline his own self – state control achieved through a sense of self-disciplining. However, as Foucault points out, the very nature of Panopticon enables for anyone to be the observer, the very design of Panopticon allows the centre position to be open to anyone; and as there is no possible way of ensuring that one is being watched, the guardians can easily become the ones watched. As Karellen explains,

> We are your guardians – no more. Often you must have wondered what position my race held in the hierarchy of the universe. As we are above you, so there is something above us, using us for its own purposes. We have never discovered what it is, though we have been its tool for ages and dare not disobey it . . . You called us the Overlords, not knowing the irony of that title. Let us say that above us is the Overmind, using us as the potter uses his wheel. (Clarke 167)

In the discussion on the Panopticon and the gaze, Foucault draws a line between visibility and isolation; arguing that above all techniques of discipline, the isolation created by permanent visibility enables the exercise of a maximum intensity of power over prisoners. Indeed, "solitude is the primary condition of total submission" (*Discipline* 237). The exact case can also be applied to the utopian individuals, who live in enclosed communities isolated from the outside world, and who are trained to be in control of their actions almost all of the time, through strict timetables and exercises and live in the gaze of the utopian authority, whether it is Clarke's Overlords in their spaceships or Graves's Goddess. Likewise, Neve Gordon stresses, "no other influence can overthrow this power because no viable alternative can be organized in isolation, and when no alternative can be organized then submission becomes the only tenable course of action" (130). Thus, in Graves's novel all the characters, even the protagonist Venn-Thomas eventually go through the course of submission; and in Clarke's novel although Jan subverts the system of the Overlords to go to their own planet so as to learn – and eventually rebel against that power, his isolation from both outer space and the isolation caused by the death of every person after the decades of space travel cause his submission to the Overmind's will – which concludes in Jan's death. Visibility, "is essential to power not only because it is out to use by power in order to control people, but perhaps more importantly because it is power's condition of possibility" (Gordon 132). In that case, discursive practices become powerless, arguably even meaningless if they are not visible. Similarly, Freedom League's resistance is both presented to the public, and not made visible by Karellen who knows how to manipulate humans as befits his gains.

In the utopian world of Golden Age, the issue of crime and punishment also worth noting. Although in the New Cretan society the ones transgressing the borders that the Goddess set were killed, Karellen does not directly kill individuals. Instead, as fitting to the disciplinary power, he chooses surveillance and mental torture, if necessary. As Foucault points out,

> At the end of the eighteenth century, people dreamed of a society without crime. And then the dream evaporated. Crime was too useful for them to dream of anything as crazy – or ultimately as dangerous – as a society without crime. No crime means no police. What makes the presence and control of the police tolerable for the population, if not fear of the criminal? This institution of the police, which

> is so recent and so oppressive, is only justified by that fear. If we accept the presence in our midst of these uniformed men, who have the exclusive right to carry arms, who demand our papers, who come and prowl on our doorsteps, how would any of this be possible if there were no criminals? And if there weren't articles every day in the newspapers telling us how numerous and dangerous our criminals are? (*Power* 47)

Likewise, as much as crime is useful to the state power so as to legitimize its rule and its exercise of power through police, so it is useful for the utopian ruler or utopian state, so as to justify the measures it takes to guarantee the circulation of the state power. In Clarke's novel, although he takes no direct action, Karellen uses the crime and the fear it creates in society to ensure the rule of the Overlords. When the Freedom League that rebels against the invasion and authority of the Overlords start to garner support, the extreme acts of kidnap and such done by some members of the League are used as a propaganda material to convince people that Overlords are the good, protective, benevolent side and the other is the dangerous. They do not take part in the events and situations on Earth, and when a major power actively resists against the invasion and tries to destroy the Overlords' spaceships with bombs, the missile unexpectedly disappears while Karellen takes no action against those responsible as a 'merciful' leader; "he ignored them contemptuously, leaving them to worry over a vengeance that never came. It was a more effective, and more demoralizing, treatment than any punitive action could have been. The government responsible collapsed completely in mutual recrimination a few weeks later" (Clarke 9). This benevolence and the ban on nuclear weaponry and war imposed by the Overlords convinces people of the necessity of the rule of the Overlords. Only once they are involved directly against a government. Overlords warn the Republic of South Africa to end the discrimination and the longstanding social strife against one another, and "there was apprehension, but little fear or panic, for no one believed that the Overlords would take any violent or destructive action which would involve innocent and guilty alike" (9). Accordingly, the discipline does not manifest itself in a physical form but in a psychological one – when the sun passes the meridian at Cape Town, the Overlords make it go out, erasing all the heat and light from the sun. And indeed the psychological threat is efficient; the government as well as all the others restore full civil rights to minorities and end social problems immediately, and as Clarke points out "the human race had accepted the Overlords as part of the natural order of things," which changes the perception of

invasion and oppression into a mutually acknowledged and accepted hegemony on the surface (10). This can be explained also by Foucault's argument on punishment,

> One must punish exactly enough to prevent repetition. There is, then, a shift in the mechanics of example: in a penality employing public torture and execution, example was the answer to the crime; it had, by a sort of twin manifestation, to show the crime and at the same time to show the sovereign power that mastered it; in a penality calculated according to its own effects, example must refer back to the crime, but in the most discreet way possible and with the greatest possible economy indicate the intervention of power; ideally, too, it should prevent any subsequent reappearance of either. The example is no longer a ritual that manifests; is is a sign that serves as an obstacle . . . Punishment has to make use not of the body, but of representation. Or rather, if it does make use of the body, it is not so much as the subject of a pain as the object of a representation: the memory of pain must prevent a repetition of the crime, just as the spectacle, however artificial it may be, of a physical punishment may prevent the contagion of a crime. (*Discipline* 93-94)

In the same vein, the Overlords ensure control by the examples and reminders of punishment so as to prevent reaction. They are against cruelty to animals, though they do not care if people kill one another. In the book, during the opening of the annual bullfighting event in Madrid, when the first lance is thrown at the animals, "came a sound that had never been heard on Earth before. It was the sound of ten thousand people screaming with the pain of the same wound – ten thousand people who, when they had recovered from the shock, found themselves completely unharmed. But that was the end of that bull-fight, and indeed of all bull-fighting, for the news spread rapidly" (Clarke 34). In this new disciplinary power, "between truth and punishment, there should no longer be any other relation than one of legitimate consequence. The punishing power should not soil its hands with a crime greater than the one it wished to punish. It should remain innocent of the penalty that it inflicts" (*Discipline* 56). The hierarchically stronger power should be on the background, and nor should it give the subjects a reason to rebel. What is important in this is that,

> There is also a specifically political cost [to the state/sovereign power enforced on individuals]. If you are too violent, you risk provoking revolts. Again, if you intervene in too discontinuous a manner, you risk allowing politically costly phenomena of resistance and disobedience to develop in the interstices. This was how monarchical power operated. . . In contrast to that you have the system of surveillance, which on the contrary involves very little expense. There is no need for arms, physical violence, material constraints. Just a gaze. An inspecting gaze, a gaze which each individual under its weight will end by interiorising to the point that he is his own overseer, each individual thus exercising this surveillance over,

> and against, himself. A superb formula: power exercised continuously and for what turns out to be a minimal cost. (*Power* 155)

Thus, when faced with a direct challenge, so as not to create a reaction, the hierarchically stronger power should not exact the sort of public execution power, or make a spectacle, which Karellen explains,

> As in all problems, there are efficient and inefficient approaches. Suppose, for example, that one of your nations, led by some fanatical ruler, tried to revolt against me. The highly inefficient answer to such a threat would be some billions of horsepower in the shape of atomic bombs. If I used enough bombs, the solution would be complete and final. It would also, as I remarked, be inefficient . . . [The efficient solution] requires about as much power as a small radio transmitter – and rather similar skills to operate. For it's the application of the power, not its amount, that matters. How long do you think Hitler's career as dictator of Germany would have lasted, if wherever he went a voice was talking quietly in his ear? Or if a steady musical note, loud enough to drown all other sounds and to prevent sleep, filled his brain night and day? Nothing brutal, you appreciate. Yet, in the final analysis, just as irresistible as a tritium bomb. (57)

As theorized in the introduction, the utopian narratives claim to portray, if not an ideal, then at least a perfection-seeking society. Thus they attempt to cater for what individuals hold as important in their personal lives, which includes basic needs like food and housing, education, work, leisure time, the possibility of developing relationships to other people, the right to express their own opinions, and active participation in political decisions. In *Childhood's End*, the Overlords do the exact same on Earth; they announce a ban on wars, inequalities, social strives, make a point to give people opportunity and time to do as they want with their professions, and provide basic needs. Clarke explains the newfound utopia as follows,

> The average man, though he might prefer not to meet the Overlords, was grateful to them for what they had done to his world. By the standards of all earlier ages, it was Utopia. Ignorance, disease, poverty and fear had virtually ceased to exist. The memory of war was fading into the past as a nightmare vanishes with the dawn: soon it would lie outside the experience of all living men. . . It was One World. The old names of the old countries were still used, but they were no more than convenient postal divisions. There was no one on earth who could not speak English, who could not read, who was not within range of a television set, who could not visit the other side of the planet within twenty-four hours. (59)

As Karl Mannheim points out in *Ideology and Utopia*, what defines utopia, is not just incongruence with reality, but also hostility to the established social order (121).

Likewise, in *Childhood's End*, the first thing done by the alien Overlords is the gradual dismantling of the established socio-political order so as to enact the utopian state. However, in order not to be seen as invaders they must take gradual steps and present themselves as the benevolent leaders, leading the world to a better state of existence. Indeed, as the supervisor of the Earth the leader of the Overlords, Karellen, convinces nations to unite and form a Federation, as well as taking action against the social strives and cruelties toward the other. They do not dismantle the entire established order at once and the gradual steps do work, as Clarke states "Earth still possessed democracies, monarchies, benevolent dictatorships, communism and capitalism. This was a source of great surprise to many simple souls who were quite convinced that theirs was the only way of life" (17). By presenting themselves not as an imminent threat, the Overlords gain the interest and acceptance of people. However, on the other side of the coin "others believed that Karellen was merely waiting to introduce a system that would sweep away all existing forms of society, and so had not bothered with minor political reforms," which turns out to be the endgame of the Overlords; as in fifty years that is exactly what happens in the book (Clarke 17).

In the discussion of utopian structure, positive freedom and free will are concepts that are problematic for liberals, as liberals generally form the anti-utopian side of the argument. "The positive view of freedom as active self-determination implies," argues Berlin, "a distinction between two selves –a higher self that determines, and a lower self that is subject to determination" (42). Berlin argues that in the history of political thought, it is all too easy for the higher self to become identified with the state or society, or with a particular political group's conception of what is rational. Freedom then tends to become defined as obedience to what is rational, or obedience to the will of the state, or conformity to a predetermined pattern of thought or life. As a consequence, positive freedom transforms into the opposite of freedom: totalitarianism or tyranny. In this model, the state is seen as the expression of collective will (positive freedom), rather than the (mere) protector of individual liberties (negative freedom). The total community equals to fascism, which functions through the nation-state. If the state is right, then there is no room for dissent, and liberty is equated with full immersion in the community. Conceptually, this is observed clearly in Clarke's work. In

Childhood's End, Overlords form the utopian state and end wars, hunger, social strives, and suffering; yet this also makes an interesting point in the utopian discussion as two main reasons. Firstly, the change is not made by the individuals in the society but forced from outside, as pointed out by Wainwright, one of the rebellious characters in the book; "I do not necessarily quarrel with Federation as an ultimate objective – though many of my supporters might not agree. But it must come from within – not be superimposed from without. We must work out our own destiny. There must be no more interference in human affairs!" (Clarke 5-6). Furthermore, it is a given that every act of power must have a reaction, especially with regard to the issue of free will and the individual in this system of community. As Foucault argues,

> 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; resistance to power does not have to come from elsewhere to be real, nor is it inexorably frustrated through being the compatriot of power. It exists all the more by being in the same place as power; hence, like power, resistance is multiple and can be integrated in global strategies. (*Power* 142)

The reacting side in the book is the Freedom League, led by Wainwright; they stand for the organisation that is against the rule of Overlords, they do not trust the benevolence of the aliens and demand that they show their true selves if aliens are here to stay. Wainwright is a typical dystopian rebellious character on the surface: "He was, Stormgren knew, completely honest, and therefore doubly dangerous. Yet his obvious sincerity made it hard to dislike him, whatever views one might have about the cause for which he stood – and some of the followers he had attracted" (Clarke 5). They protest against the Federation Scheme which gives the Overlords the power to maintain the world as they wish; according to this plan "local, internal governments would still retain their powers, but in the wider field of international affairs the supreme decisions had passed from human hands" (8). Wainwright and the Freedom League refuse to acknowledge an authority over human affairs. As they do not have faith in Karellen, nor do they believe in the benevolence of the Overlords, unlike the general population of the world and Stormgren. And yet, aside from protests, angry slogans, and marching mobs there is nothing they can do to prevent the downward spiral of the loss of control.

The majority, however, stands on the side of Overlords and believes that their interference in the earthly affairs does and will result in positive results. One of the major characters, Stormgren, stands for the majority when he persuades Wainwright to accept that the Overlords have brought "security, peace and prosperity to the world," which Clarke emphasizes throughout the novel, and it could be argued that this phrase is an ironical reference to the motto of French Revolution, "liberty, equality, fraternity" (Elliott 43-48). Following that argument; although the Overlords brought equality by treating all the nations and societies as one body, and fraternity by persuading them to form solidarities to achieve a worldwide peace; ironically, as Wainwright points out "they have taken our liberty" in return, which transforms the revolutionary motto into a slogan for a utopia in which there remains no possible freedom (Clarke 6). Wainwright, standing in for the role of the rebellious protagonist in traditional dystopias asserts that the prosperity and benefits gained from the Overlords still does not equate to the fact that their freedom is taken away, almost all of the remaining political leaders are corrupted by the Overlords, and that when the actual harm is realized "humanity will have lost its initiative and become a subject race" (7). However, Wainwright is not the protagonist nor among the main characters; and even though he identifies the illusory utopian state and the negative aspects of the system that is a dystopia at the core and stands against the oppression, he and the Freedom League is silenced by the system eventually. Similarly, in a recreation of the myth of Jonas, one of the protagonists of the novel, Jan Rodricks, stows away in the belly of a stuffed whale that the Overlords are sending back to their home planet, so as to defy the limitations of the imposed utopia, and as a dystopian protagonist, to reclaim his free will and agency. However, as a docile body that is at the power of Overlords, Jan's adventure underlines just how fragile human beings are. As John Hollow assumes, "[t]hat Rodricks has to put himself into a state of suspended animation, that he needs the protection of the best science of both humanity and the Overlords, and that his family and friends cannot possibly live long enough to see him return all argue that the stars are not for Man," and nor is the imposed utopia the perfect solution (78).

As a different challenge to the Golden Age established by the Overlords, some of the people decide to create New Athens, a utopian community founded and organized by humans. The people of this society believe that,

> Beyond this island . . . the human race has lost its initiative. It has peace, it has plenty – but it has no horizons . . . Everybody on this island has one ambition . . . to do something, however small it may be, better than anyone else. Of course, it's an ideal we don't all achieve. But in this modern world the great thing is to have an ideal. Achieving it is considerably less important. (Clarke187)

Thus, New Athens is an island, reminiscent of the enclosed and isolated island utopia tradition starting with Atlantis; in which cooperation and community are emphasized, the population is limited by rule so that everyone may know everyone else in his own field, and controlling the community is significantly easy. This community is also a reference to the Golden Age myth in that Athens, as exemplified by Hesiod, is ruled by justice against the violence and strength-based rule of Sparta. Likewise, New Athens is a challenge to the utopian perception of the Overlords. As opposed to Graves's nonsense houses as places of resistance, in Clarke's narrative the resistance takes up the place of a utopian community – a directly productive power that creates a new community, recreates arts and sciences, and revitalizes culture. As Clarke points out, "[New Athens] hoped to become what the old Athens might have been had it possessed machines instead of slaves" (178).

New Athens, it turns out, had been founded by a Jew named Ben Salomon. Francis Bacon (1561-1626) had written a utopia called *The New Atlantis* (1627), in which a residential college of scientists rules for the benefit of the community and mankind. Arguably, Clarke could be said to offer a Baconian corrective to the materialistic, centralized Golden Age. As Scholes and Rabkin discuss,

> The democratized utopia has always been the alternative to the centralized utopia, regardless of the possible attitudes toward technology. But in Clarke's novel, neither a centralized nor a democratized utopia emerges as a final answer for man. It is clear that the centralized utopia [the utopia of the Overlords] will fail through boredom,; it is hinted that the democratized utopia [New Athens] will fail through human weakness . . . Additionally, both types of utopia only persist because of the protection and control of the science-stifling Overlords [and the Overmind that controls the complete hierarchy]. (218-219).

New Athens is, as Howes points out, purely a social utopia rather than a technological one, it looks for the values that have been lost and aims to reclaim and restore them; attempts to give the citizens a relative degree of independence and visibility from the

Overlords, and an opportunity "to build up an independent, stable cultural group with its own artistic traditions" (15). Yet this utopia is although a good promise in theory, ends up as a failure in practice. As its evolution has not been natural but carefully planned, there is a sense of artificiality about all its achievements. Although movements and fashions come and go on the island, establishing a sort of contact with the outside world, they do not become a functional part of life, and nor do they manage to bring together the different people under the same utopian construct. As Howes suggests, "to compare total identification with Total Breakthrough is at once to see the paleness of life in New Athens – evolution cannot flow backward and aim at recapturing the glories of the past, nor can it be satisfactorily programmed – even by a giant computer" (166). Even the Overlord Inspector, Thanthalteresco, points out that New Athens is "an interesting experiment, but cannot in any way affect the future" (179), which is a foreshadowing that fulfils itself. Nevertheless, like the revelation of the transformation of the Golden Age into degeneration and apocalypse, the utopian community formed by people is also compelled to a dystopian ending. It is first foreshadowed by Jean Greggson, the clairvoyant women who is one of the protagonists, with the premonition that the seemingly extinct volcano under the New Athens, which may be read as the dystopian core beneath utopian surfaces, will "reawaken and overwhelm them all" (Clarke 121). It does, though in an unexpected fashion – the people of New Athens, realizing that their species is doomed and all utopian communities of their time became dystopian nightmares, use atomic weapons to reactivate the volcano and commit mass suicide. This can be arguably the perspective on humanity and utopianisms Clarke holds; instead of preventing nightmarish futures and working on to create a better world, through extremities carried out in the name of utopianisms, humanity in a way, also commit suicide. Consequently, then, the image of the volcano erupting at the end of the novel and the destruction of the world comes to stand for the end of all utopianisms that are carried to extremities and that reveal the dystopian sides beneath the pleasant surfaces. When Jan beholds, on the planet of the Overlords, a physical manifestation of the Overmind that was in control of the aliens, the shape it takes is that of a volcano. Likewise, the force that is the Overmind is about to erupt on Earth, through the union of children, destroys the entire world as it does so the last of humanity's illusions about controlling the end result of utopianisms are destroyed. On that note, as Jan looks at the

manifestation of the Overmind, the volcano becomes a “cyclone” and then, in the penultimate scene, a “burning column” ending in a “tornado” – which brings to mind the north wind that contains the seed of chaos into utopia and replaces the utopian surface with dystopian reality; signifying the shared idea about utopias and dystopias in both novels.

At the end of the novel, all children till the age of ten start to go through a transformation which is revealed to be the reason the Overlords came to Earth; they act as midwives in the transformation of children into a higher form of being in the union with the Overmind, which is an invisible entity that controls most of the universe as well as the Overlords. As Foucault states,

> We must cease once and for all to describe the effects of power in negative terms: it ‘excludes’, it ‘represses’, it ‘censors’, it ‘abstracts’, it ‘masks’, it ‘conceals’. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production. (*Discipline* 194)

Likewise, the Overmind shapes the children in order to “grow” and “extend its powers and its awareness of the universe,” as per with the productive side of the Foucauldian understanding of power. The transformation of the children “will be cataclysmic” and humans “will never understand them – will never even be able to communicate them with their minds,” for they will not possess separate minds but will have become “a single entity,” just as men are the sums of their cells (Clarke 204). Karellen concludes, “You will not think them human, and you will be right,” for the last step in human evolution will take the children beyond the human realm. As Foucault maintains:

> In actual fact, one of the first effects of power is that it allows bodies, gestures, discourses, and desires to be identified and constituted as something individual. The individual is not, in other words, power’s opposite number; the individual is one of power’s first effects. The individual is in fact a power-effect, and at the same time, and to the extent that he is a power-effect, the individual is a relay: power passes through the individuals it has constituted. (*Society* 29-30)

The children are the direct production of power; they are transformed to a higher state of existence through Overmind, and the power passes through each of them, connecting and comprising them into a whole. Though they may become “utterly alien” and look

on mankind's "greatest achievements as childish toys," they will be "something wonderful" and humanity can take pride and comfort in having created it (Clarke 220). Although the children are subject to the power of the Overmind, they are powerful themselves – which comprises a question for the independence of them. The children, brought to world by their parents yet transformed by the Overlords, are united with the Overmind once they leave behind every human identification and mentality they are raised with. Once they are stripped of their human identities and free will – as union with the Overmind is not a choice they made of their own – they are powerful enough to destroy the world and take the form they please. Yet, as Foucault states, they may not be as independent as they once were:

> All the activity of the disciplined individual must be punctuated and sustained by injunctions whose efficacy rests on brevity and clarity; the order does not need to be explained or formulated; it must trigger off the required behaviour and that is enough. From the master of discipline to him who is subjected to it the relation is one of signalization: it is a question not of understanding the injunction but of perceiving the signal and reacting to it immediately, according to a more or less artificial, prearranged code. . . Place the bodies in a little world of signals to each of which is attached a single, obligatory response: it is a technique of training, of dressage, that 'despotically excludes in everything the least representation, and the smallest murmur'; the disciplined soldier begins to obey whatever he is ordered to do; his obedience is prompt and blind; an appearance of indocility, the least delay would be a crime" (*Discipline* 166)

In the novel, this trigger is the dreams children become subject to, which become a coma of sorts that is the chrysalis state, "Jennifer slept: there was no other word to describe the state she had entered. To all outward appearances, she was still a baby, but round her now was a sense of latent power so terrifying that Jean could no longer bear to enter the nursery" (Clarke 162). After the dream stage, children start to leave behind their human identity, emotions, and their 'selves,' their faces "were emptier than the faces of the dead, for even a corpse has some record carved by Time's chisel upon its features . . . There was no more emotion or feeling here than in the face of a snake or an insect. The Overlords themselves were more human than this" (185). Yet, the power children hold after transformation does not allow independence; they have to leave all families and bonds behind as well as their free will. In the "common mould" they have to exist, there is no place for difference or individuality, and even the destruction of the

world is not the children's decision of their own, but the desire of the Overmind (Clarke 183-86).

On contrary to the utopian tradition, science fiction often imagines the meetings with the 'other' or the alien without the acquisitiveness that motivated most of the European voyages of discovery throughout history. As Peter Fitting argues, "in terms of the alien, for instance, we all know that 'the aliens are us', or that in some way or another they stand as emblems of the Other" (128). The use of aliens, accordingly, is a deliberate choice in criticising the current society the author lives, and negative connotations are not adopted to the aliens in their interactions with humans. However, with the turn from utopia to dystopia in the twentieth century, the figure of the alien becomes a monster rather than a merely different creature. The rising xenophobia and the possibility of Soviet invasion in the twentieth century, specifically with regard to Britain as in the middle of a Soviet and American invasion, is declared in the monstrous outlook of the alien in the utopian and dystopian narratives, such as in H. G. Wells's *The War of the Worlds* (1898), or in Clarke's *Childhood's End*. In the novel, even though the Overlords can be read as the embodiment of the threats of invasion on Britain during the Cold War era, either by the Soviets or America; the fact that the children are lost to Overmind is the display of the fear of the century that the new generations will be lost to communism; in other words, the "Red Scare" (Rabkin and Scholes 78). Thus, Clarke both refers to the socio-political and cultural climate of the Cold War era in the novel as well as pointing out to the fact that if proper measures are not taken, the new generations will be lost to the utopian extremities that will contribute to dystopia.

Related to this discussion, racism, for Foucault, is "a way of introducing a break into the domain of life that is under power's control: the break between what must live and what must die" (*Society* 254). It is the distinction among races and their hierarchy, the idea that certain races are perceived as good and others as inferiors, and therefore deserving to perish – a method of fragmenting and ranking the groups that exist in a population. Another significant function of racism is the fact that it enables a positive relation to the idea of killing the other. As the more inferior species die out as a cause of racism, the abnormal and the divergent are eliminated, and "the death of the other, the death of the bad race, of the inferior race is something that will make life in general healthier:

healthier and purer" (255). The totalitarian state that uses this characteristic of power and racism "makes the field of the life it manages, protects, guarantees, and cultivates in biological terms absolutely coextensive with the sovereign right to kill anyone, meaning not only other people, but also its own people" (260). Hence, the children united with the Overmind not only kill the other and the inferior, but also wipe out the entire human race and the planet Earth along with it. This portrays a merge, a co-existence between a generalized power and a dictatorship that is transmitted through the entire (remaining) social body by the right to kill and of exposure to death. The utopian state, now at the control of the Overmind, becomes a racist State, a murderous State, and a suicidal State, if read in this particular Foucauldian discourse (*Society* 259-61).

In the light of all the arguments so far, "[d]ystopianism not only represents the fear of what the future may hold if we do not act to avert catastrophe," in Ruth Levitas's words, but can also form what Erika Gottlieb calls "an accurate reflection of the 'worst of all possible worlds' experienced as historical reality" (665). Gottlieb's reference is to post-1945 eastern Europe, where mass arrests, show trials, political terror, and the suppression of the dissident writers indicated a world that complies in its essential features with the hypothetical societies of the Western classics of dystopian fiction; yet beneath a science fiction story of aliens and spaceships and apocalypse, Clarke fulfils the exact same premise. As Walsh states "Plato, who saw as far as anyone, saw only cycles – as tyranny, oligarchy, democracy, anarchy, and, once again, tyranny succeeded one another in time. Others saw history as having involved in a steady decay from gods to heroes to men, which could only be renewed by the gods returning to earth, possibly destroying it, and beginning the cycle again" (7). This exact idea, while under a science fiction adventure story, is portrayed in Arthur C. Clarke in *Childhood's End* in which the Golden Age is established by the godlike alien Overlords only to resolve in a tyranny and the destruction of the entire race, and beginning the cycle again; no matter the utopia were to be founded by humans, by technology, or by the outsiders. Clarke warns against the dangers of extremism, and as disillusioned by the realities of the era against the dystopian atmosphere caused by the past utopianisms, through both New Athens and Overlords and the transformation of the children. This is not only the childhood's end, but the whole world's, if humanity continues with the way it does with regard to politics and war. And utopia, although important in the evolution of humanity,

can produce nightmares if taken as the guide. Through the re-formation of the Golden Age myth, in the golden age of dystopias, Clarke's novel can be read as a critical utopia that warns against all these possible dangers on the other side of utopianism. After all, utopia, as Claeys concludes,

> is not perfectibility, neither is it flawless, complete, final, total or ultimate; it does not demand unceasing and undiluted virtue; it heralds neither salvation nor some form of ultimate 'emancipation' or 'end of history'. When utopia aspires to such goals, it becomes increasingly intolerant and compulsory and mutates into dystopia. For then it demands salvation rather than improvement, and striving for salvation in this life leads inevitably to impatience, and thereafter to violence against heretics and failures. In such a vision the refugees from utopia soon outnumber its inhabitants. (*Searching* 204)

CONCLUSION

Utopian and dystopian fictions are narratives that give a space to the writers and philosophers to meditate on the kind of world they want to live in, the conditions required in building such systems and places, and the social and political regulations that should be criticized in the world they already live in. As such, these writings have been the medium of criticism and satire both in literary and non-literary areas of thought. As Sargent puts it, they are the instruments of social dreaming, "the dreams and nightmares that concern the ways in which groups of people arrange their lives" ("Three Faces" 3). Utopian societies continuously aim to eliminate vices such as social conflict, accident, tragedy, all of which are the elements that would make a development in any society; yet whether the fulfilment of this desire guides the society to a better or a darker turn has become the most discussed issue in the academic studies about the genre. Similarly, in the twentieth century utopia, as a concept, has been problematic, full of social and moral conflicts as per with the chaotic turn of the century, its characters diversified and searching for a meaning in a world that is soon to be devoid of one. Many of the millennial publications reprised these themes, identifying utopia as dangerously contrary to human nature. Yet others ignored both the totalizing and the political colouring, focusing instead on utopia as "the pursuit of happiness, the satisfaction of desire" (Levitas "Elusive" 3). Yet still, history reveals that even though utopia is an aim towards better in theory, it ends up in a worse condition when put into practice – as can be seen in the utopian beginnings and dystopian endings of the Nazi State, the Soviet Russia, and other related events, all of which marked the twentieth century.

As pointed out in the introduction, in the light of the arguments in this thesis the main problem is the nature of utopia itself. Lyman Tower Sargent's statement that "utopianism is essential but dangerous" (22) acknowledges utopia's problem, but emphasises an important trend in the current debate about the value of utopianism: "[i]n one, utopia is seen as leading inevitably to force, violence, and totalitarianism. In the other, utopia is seen as an essential ingredient of freedom, civilization, and even of being human" (26). Opponents of utopianism claim that utopias are totalitarian states

that are not realized; in that "if a utopia contains a blueprint for the perfect world, there can be no space for dissent. They must therefore be repressive" (Sargisson 28). However, without the optimistic possibilities utopia represents, apathy may be the consequence, which can create worse futures. In its core, utopia preserves the belief that humans can improve social conditions; belief creates hope, hope generates effort, and likewise social changes depend on the desire for utopia. Despite inherent contradictions, Sargent claims utopias jointly form "the basic pattern of attitudes to social change" (28): hope is replaced by failure and a feeling of hopelessness, which again causes rejection of hope, followed by a renewal of hope. So, it is inevitable not to remember Thomas More's original pun on utopia, that is as Levitas explains:

> [Utopia] is either an idle dream, or, if attempts are made to create that society, a dangerous illusion. Thomas More's original pun – eutopos/outopos combined as utopia, hence the good place which is no place – is transformed into the good place which can be no place, and which, in seeking a place, becomes its opposite, dystopia. ("Elusive" 3)

In that sense, the main aim of this thesis has been to analyse the idea of utopia and to argue that although utopia is the core of idealist political thinking in theory, it evolves into an ideology in practice, resulting in a dystopian world. Through two Cold War British science fiction novels, Robert Graves's *Seven Days in New Crete* and Arthur C. Clarke's *Childhood's End*, which act as critical utopias in criticising the extremities of utopian ideals and the historically proven dystopic consequences, it is argued that in terms of their establishment and maintenance, utopian states are totalitarian systems that are characterised by submission, discipline and control to achieve ideal form of rule under the appearance of freedom and happiness. Whether formed by humans or the intervening hand of aliens, utopias stand for good places in theory but become dystopic states in the end – exposing the dystopic quality inherent in the formation of utopias. Through the discourses of Michel Foucault on discipline, power, control, and the place of the individual in power relations it is argued that although configuring an ideal place is at the root of every political ideology, it necessitates limiting the free will and freedom of the individuals so as to certify obedience, which the systems require to continue. In this study, the re-creation of Platonic, Morean, and Arcadian utopias that are the mythical, philosophical, and literary origins of the utopian narrative is proven to be far from an ideal solution against the problems of the century, as they all contain

dystopian characteristics and become totalitarian systems when these characteristics are realized by the protagonist. Therefore, this thesis has been concerned with the novels as cultural texts to be analysed, and has its own argument by focusing on the dystopian elements in these two novels. Whether perfect or not, utopias are always sentenced to stay fictional and unreachable; because, whenever serious attempts have been made in the name of utopianisms in history, no matter how idealistic and humanitarian their basis were, the result has been dystopian nightmares.

In the framework of the Cold War, neither Graves nor Clarke prioritise the possible existence of a better world or a better future, but they give a critical frame of a specific subject in a literary and fictional ground. The two authors have their own approaches to the utopian/dystopian analysis of their novels. While Graves talks about a re-creation of the Morean/Platonic utopian state in the post-war, post-collapse world which is an established one for the new generations, Clarke gives a different picture as he portrays the apocalyptic ending of the recreation of the Golden Age, which is not necessarily a dystopia in its premise – the humanity has come to an end but the children are still living, albeit in a different form. Hence, in this thesis it is argued and proven that the utopian ideals that reveal dystopian worlds when put into practice are the underlining political message in the science fiction narratives of the Cold War period. In an academic study, both novels analysed in this thesis prove essential for the understanding of the two sides of utopia, and the evolution of ideal into nightmare, specifically in the context of Cold War. Furthermore, as discussed throughout the study, since both novels have received relatively little attention from utopian and literary scholars since their publication although being important critical literary works, this thesis proves the necessity of closely analysing science fiction texts, specifically the Cold War British science fiction texts as they are beneficial in the understanding of the political, social, and cultural state of the period. Both in the Turkish academic circles and in the wider world, Robert Graves is acknowledged and widely studied with regard to his poetry, historical narratives, and mythologies; while Arthur C. Clarke is acknowledged as a writer of popular science fiction stories and not a part of the canon. Therefore, there is an extensive lack of academic studies for the novels chosen in this thesis; although Graves is known and appreciated, *Seven Days in New Crete* has few articles written

about it, the novel remains overlooked – while *Childhood's End* is known by the science fiction readers yet is also overlooked in terms of academic studies. Hence, this study aims to contribute to the literary studies and specifically to Cultural Studies by bringing forward two overshadowed works and within the Foucauldian discourses, emphasizing the critical nature of the works. Moreover, this study aims to pave the way for future studies on these novels, and similar critical works that still remain in the background, or still not accepted as part of the literary canon, even though they contain significant cultural, literary, and theoretical subtexts that is necessary in political and literary analyses.

One of the striking but controversial definitions of utopia is by Ruth Levitas, and also Fátima Vieira who assert that utopia is "the desire for a better life," which is harshly criticised by J. C. Davis and Lyman Tower Sargent. For Ernst Bloch, the central truth of utopia is paradoxical. On the one hand, utopia is never fully present in the here-and-now, and necessarily eludes all attempts to locate it with complete empirical precision. It depends upon what Bloch calls the "Novum," that is, by definition cannot be exhaustively or definitively mapped. Utopia is "to be found in the Not-Yet, or the Not-Yet-Being, or the In-Front-of-Us, or simply the Front," as Bloch variously designates it (30-32). Utopia can never be fixed in the perspective of the present, because it exists, to a considerable degree, in the dimension of futurity: not, however, in the future as the latter is imagined by mere chronological forecasting, or in mechanistic and philistine notions of bourgeois progress, but rather as the future is the object of *hope*, of our deepest and most radical longings. These are longings that can never be satisfied by the fulfilment of any individual wish, but that demand, rather, a revolutionary reconfiguration of the world as a totality. Utopian hope or longing, in other words, possesses an inherently collective character and at bottom has nothing in common with individualist impulses like greed (Freedman 63-64). It follows that the question of whether utopia should be achieved or not is about hope and reality. The fact that utopias are the desire of a better life does not necessarily mean that it would be a better life for all. In fact, when limitations are put on free will and through surveillance bodies are controlled; the 'better' becomes an undesirable reality in which humans are subjects, devoid of freedom, and even the resistance is under the control of the sovereign power

(Levitas 3-10). Considering this definition, since the chaos in *Childhood's End* is tried to be eliminated by means of some precautions, and harmony is aimed to be brought to the country, or in *Seven Days in New Crete*, the people are categorised to bring order to the society; and likewise, in both of them the better life of the people is the main concern of the scientists and the government regardless of the life of the individuals is of note. As Scholes and Rabkin point out,

> But most utopias have something repellent about them, since they involve the imposition of order on society at the expense of liberty. This order may be consciously imposed or unconscious, a matter of force or of manipulation, but every attempt to visualize a utopia which benefits all human beings involves alternatives to actual existence which will strike some readers (those most privileged in actuality) as unfortunate. And the more it is insisted that any particular utopian vision is actually lying ahead for humanity at some particular point on the road of history – the more repellent its oppressive or manipulative features are likely to seem. (27)

Building upon these arguments, it can be posited that not the power itself per se but its uses and consequences create oppression –the institutions and social norms as well as various other networks channel different forms of power (i.e disciplinary power, sovereign power) so as to oppress the other and conceive a hierarchy. The maintenance of the unified state power necessitates that diverse opinions must be taken under control, which endorses a rule based on discipline. Hence, in utopian narratives a closer look reveals the not so ideal form beneath. As Foucault argues,

> Traditionally, power was what was seen, what was shown and what was manifested and, paradoxically, found the principle of its force in the movement by which it deployed that force. Those on whom it was exercised could remain in the shade; they received light only from that portion of power that was conceded to them, or from the reflection of it that for a moment they carried. Disciplinary power, on the other hand, is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection (*Discipline* 187)

Likewise, in the novels of Clarke and Graves the seeds of dystopia were already planted in the utopian formations of the communities; and even before the dystopian endings they were already nightmarish, totalitarian places. The sovereign power of the Goddess and the non-sovereign disciplinary power of the Golden Age both functions in the aim

of control. Through visibility and non-visibility, through the punishment that is enforced upon the bodies and the minds, and through surveillance, the arrangement of the utopian state brings forward a power network that is based on control, which is reflected in the formulation of institutions, norms, roles, even to the point of construction of identities. Correspondingly, any ideal system inherently encompasses discipline, control, and submission as it is set on the premise of one form of existence. As Sargent points out, “utopia, one might say, is the measure of how far a society can retreat from itself when it wants to feign what it would like to become” (“Utopian Traditions” 6). As Foucault states, utopias are “emplacements that maintain a general relation of direct or inverse analogy with the real space of society. They are society perfected or the reverse of society, but in any case these utopias are spaces that are fundamentally and essentially unreal” (*Aesthetics* 178), and that the dangers of utopianism lie in the realization of extremities it contains.

Just as in the New Crete of Graves, in the Golden Age recreation, once limitations are made on the curiosity and adventure and challenge is abolished to a certain degree; arts, crafts and imagination lose their hold and utopian reality transforms into nothing more than an idleness. Although Overlords help humans use their technology, as there are serious limitations on experimentation and science, there is almost no progress at all in scientific research and no progress in literature. Thus, the endings of the novels paint a picture related to the issue of hope versus despair. Robert Graves creates an ambiguous ending for his novel; and Arthur C. Clarke leaves it with an open-ending to increase curiosity with regard to the children. Both authors attempt to deal with individuality in a world where there is a threat of an omniscient authority. As Hollow states, “Clarke ends his novels with births to match deaths, sunrises to match sunsets, with the hope that there still may be – in spite of all the arguments to the contrary – some meaning to the fact that the stars stand out ‘against the fall of night’” (19).

To conclude, Graves and Clarke follow the tradition of utopian and dystopian fiction to show the flaws and satirise the real-world societies, social structures, and social concerns. While Graves keeps in mind the problems in the post-war world and displays the disillusionment with the idealistic notions of the past, Clarke talks about the

localised systems in our lives, the methods of power on individuals, and the possible apocalyptic future. Standardisation, classification, and lack of individualism are still on the foreground, and as long as the social and political agenda continue to portray an oppressive frame, the fictional platform will not be able to have an optimistic tone. Therefore, whether it will be More's, Campanella's, or Zamiatin's, Huxley's, Orwell's, Clarke’s, Graves’s, dark place depends on both the individuals and the authorities. In a Foucauldian reading, the relationship between utopias and dystopias and politics become visible, as well as the dangers of utopianism that transform into disciplinary mechanisms. Therefore, in a Foucauldian reading, utopias can be read as dystopias beneath a mask of idealism. Every utopia always has a dark seed within itself, and whether by force or evolution, it always reveals its dystopian face. After all, as Claeys points out, “the great European empires were ‘utopias’ to their designers – extravagant dreams of national and personal glory, imposing order on vast populations of unwashed, heathen savages, but they were also dystopias to those who has no wish to be ‘civilized’ so violently and rapidly” (*Searching* 205).

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APPX. 1 ORIGINALITY REPORTS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 18/07/2016

Tez Başlığı/Konusu: Ütopyayı Distopya Olarak Yeniden Düşünmek: Arthur C. Clarke'ın *Son Nesil* ve Robert Graves'in *Yeni Girit'te Yedi Gün* Adlı Romanları

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 133 sayfalık kısmına ilişkin, 18/07/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 7'dir.

Uygulanan filtrelemeler:

1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar hariç/dâhil
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

18/07/2016

Adı Soyadı: Ece ÇAKIR
Öğrenci No: N12227219
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Kültür Araştırmaları
Statüsü: ☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Alev Karaduman

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT PRESIDENCY OF ENGLISH LANGUAGE AND LITERATURE

Date: 18/07/2016

Thesis Title/Topic: Rethinking Utopia as Dystopia: Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 18/07/2016 for the total of 133 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 7%.

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1. Approval and Decleration sections excluded
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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

18/07/2016

Name Surname:	Ece ÇAKIR
Student No:	N12227219
Department:	English Language and Literature
Program:	British Cultural Studies
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Aley Karaduman

APPX. 2: ETHICS BOARD WAIVER FORMS FOR THESIS WORK

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 18/07/2016

Tez Başlığı/Konusu: "Ütopyayı Distopya Olarak Yeniden Düşünmek: Arthur C. Clarke'ın *Son Nesil* ve Robert Graves'in *Yeni Girit'te Yedi Gün* Adlı Romanları."

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

18/07/2016

Adı Soyadı: Ece Çakır
Öğrenci No: N12227219
Anabilim Dalı: İngiliz Dili ve Edebiyatı
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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT PRESIDENCY OF ENGLISH LANGUAGE AND LITERATURE

Date: 18/07/2016

Thesis Title/Topic: "Rethinking Utopia as Dystopia: Arthur C. Clarke's *Childhood's End* and Robert Graves's *Seven Days in New Crete*."

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

18/07/2016

Name Surname:	Ece Çakır
Student No:	N12227219
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ADVISER COMMENTS AND APPROVAL

Assist. Prof. Dr. Alev Karaduman

ÖZGEÇMİŞ

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Bildiği Yabancı Diller :İngilizce, Almanca
Bilimsel Faaliyetleri :

Konferans Bildirileri

Çakır, Ece. "A Feminist Reading of Fanny Burney's *Edwy and Elgiva* (1795): The Female Body as the Battlefield of Patriarchal/Political Power Play." *9th International IDEA Conference: Studies in English*. Inönü University, Malatya/Turkey, 15-17 April 2015.

---. "From 'Radiant City' to Waste Land: Urban Degeneration and its Dystopian Reflection on Society in J. G. Ballard's *High-Rise* (1975)." *16th International Conference of the Utopian Studies Society: Utopia and the End of the City*. Newcastle University, Newcastle upon Tyne/UK, 1-4 July 2015.

---. "Resistance is Fertile: The Use of Humour as Subversion and Critique in Douglas Adams's *The Hitchhiker's Guide to the Galaxy*." *4th BAKEA International Western Cultural and Literary Studies Symposium*. Pamukkale University, Pamukkale/Denizli, 7-9 October 2015.

İş Deneyimi

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