



Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

British Cultural Studies

**INDIVIDUALS OPPRESSED BY SOCIETY: RUPERT THOMSON'S
DIVIDED KINGDOM, KAZUO ISHIGURO'S *NEVER LET ME GO*,
AND JASPER FFORDE'S *SHADES OF GREY***

Emine ŐENTÜRK

PhD Dissertation

Ankara, 2015

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KABUL VE ONAY

Emine ŐENTÖRK tarafından hazırlanan "Individuals Oppressed by Society: Rupert Thomson's *Divided Kingdom*, Kazuo Ishiguro's *Never Let Me Go*, and Jasper Fforde's *Shades of Grey*" başlıklı bu çalışma, 12 Haziran 2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora tezi olarak kabul edilmiştir.



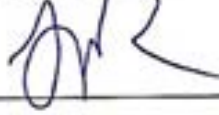
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BİLDİRİM

Hazırladığım tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin kağıt ve elektronik kopyalarının Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

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Emine ŞENTÜRK

To my family...

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ÖZET

ŞENTÜRK, Emine. "Rupert Thomson'ın *Divided Kingdom*, Kazuo Ishiguro'nun *Never Let Me Go* ve Jasper Fforde'un *Shades of Grey* adlı Romanlarında Toplum Tarafından Bastırılan Bireyler." Doktora Tezi, Ankara, 2015.

Ütopya olarak nitelendirilen ideal toplum düzenini arayış insanoğlunu hem mevcut sistemdeki aksaklıkları araştırmaya hem de daha iyiye, ya da en iyiye ulaşabilecek toplumsal projeler oluşturmaya yöneltmiştir. Ancak, bu projelerin romana ve hayata yansımaları şekilleri yirminci yüzyılda görülen toplumsal ve siyasal değişimlerle birlikte yeni bir boyut kazanmış ve Batı edebiyatında daha karanlık bir bakış açısı olan karşı-ütopya ya da distopyanın yaygınlaşmasına sebep olmuştur. Distopik roman, kontrol ve baskı altında tutulan toplumları ve bu toplumlarda genellikle görülen totaliter devlet modelini yansıtan ve eleştiren bir yazım türüdür. Bu çalışmada Rupert Thomson'ın *Divided Kingdom* (2005), Kazuo Ishiguro'nun *Never Let Me Go* (2005) ve Jasper Fforde'un *Shades of Grey* (2010) adlı romanları günümüz İngiliz distopik romanının önemli örnekleri olarak incelenmektedir. Bu bağlamda, çalışmanın konusunu oluşturan bu üç çağdaş romanın öncüleriyle hem aynı hem de onlardan farklı bir tabloyu nasıl ortaya koydukları incelenmekte ve tartışılmaktadır.

Giriş, üç ana bölüm ve sonuç bölümünden oluşan bu tezin giriş bölümünde, ütopya ve distopya kavramları farklı eleştirmen ve akademisyenlerin tanımları kıyaslanarak açıklanmıştır. Tezin ilk bölümü ütopyik ve distopik romanların edebi gelişimini zamandizimsel olarak incelemeyi hedeflemektedir. Eski Roma dönemi mitlerinden yirmi birinci yüzyıl genç yetişkin romanlarına dek ideal dünya arayışı ve günümüz dünyası temsillerinde değişiklikler olmuştur. Bu değişimi göstermek ve ütopyik bakış açısından distopik bakış açısına geçişi daha net resmetmek amacıyla, İngiliz ve Amerikan edebiyatından başlıca edebi eserler örneklendirilmiştir.

Takip eden iki bölüm baskıcı toplumu *Divided Kingdom*, *Never Let Me Go* ve *Shades of Grey* adlı romanlarda iki farklı yönüyle incelemektedir. Tezin ikinci bölümü otoritenin

rolü üzerinde odaklanırken, üçüncü bölümü aynı sistem içindeki bireyin rolü üzerinde durmaktadır. Toplumsal uyumu sağlamak ve refah oluşturmak için yetkili merciler toplumsal sınıflandırma ve güç uygulamaktadır, diğer yandan bireyin önceden oluşturulmuş düzene sorgulamadan ve itaatkar bir şekilde boyun eğmesi beklenmektedir. *Divided Kingdom (Bölinmüş Krallık)* romanında hükümet Rearrangement (Yeniden Düzenleme) yoluyla insanları mizaçlarına göre bölerek itaati sağlamaya çalışmaktadır. *Never Let Me Go (Beni Asla Bırakma)* romanında, otorite, insan ömrünü uzatabilmek için bir grup klon yaratmıştır. *Shades of Grey (Grinin Tonları)* romanında yerel hükümetler, insanları renk algılarına göre bölen Colourtocracy (Renk Otokrasisi) sisteminde Munsell kitabına bağlı olarak yasalar koymaktadır. Tüm bu sosyal yapılarda, kendisine sunulan dünyadan farklı olarak gerçek tabloyu zamanla farketmeye başlayan bireyin itaatkar veya karşı çıkan olma tercihiye kendisine kalmıştır. *Divided Kingdom*'da Thomas, kendi kimliğini ve sistem içindeki yerini keşfetmek amacıyla tüm bölgeleri gezmektedir. *Never Let Me Go*'da Kathy, erteleme çabalarının ne kadar sonuçsuz kaldığını göstermek için eski günleri hatırlayarak bir bakıcı olarak tecrübelerini aktarır. *Shades of Grey*'de Eddie, sistemin baskıcı yanlarını keşfeder ve bir parçası olarak sistemi içerden çökertmeye karar verir.

Bu tez, ütopya çalışmaları ve kültür kuramları ışığında bu üç romanın bireyin görmezliği ve farkındalığı arasındaki çelişkiye nasıl dikkat çektiğini ortaya koymayı amaçlamaktadır. Bu bağlamda çalışma, toplum yapısı konusunda otorite ve birey arasındaki çatışmanın bu üç günümüz distopik romanlarında ele alındığı sonucuna varmaktadır. Bu romanlar, bireyin farkındalığının onu sorular sormaya yönlendirdiği önermesinde bulunmaktadır. Her ne kadar itaatkar veya tepkisel olma tercihi bireye kalsa da bu romanlarda bir kaçış veya farklı bir hayat için ne olanak ne de olasılık sağlanmaktadır.

Anahtar Kelimeler

Rupert Thomson, *Divided Kingdom*, Kazuo Ishiguro, *Never Let Me Go*, Jasper Fforde, *Shades of Grey*, ütopya, distopya, birey, baskıcı toplum.

ABSTRACT

ŞENTÜRK, Emine. "Individuals Oppressed by Society: Rupert Thomson's *Divided Kingdom*, Kazuo Ishiguro's *Never Let Me Go*, and Jasper Fforde's *Shades of Grey*." PhD Dissertation, Ankara, 2015.

The pursuit of an ideal social order, which is named as utopia, has led humanity to look for the flaws in the current system and also to create social projects that can achieve a better or the best system. However, the representation of these projects in literature and life has reformed in tandem with the social and political changes in the twentieth century, which caused the prevalence of anti-utopia or dystopia in Western literary works. Dystopian fiction is a genre which critically portrays an oppressive society with its mostly totalitarian governmental system. This dissertation analyses Rupert Thomson's *Divided Kingdom* (2005), Kazuo Ishiguro's *Never Let Me Go* (2005), and Jasper Fforde's *Shades of Grey* (2010) as significant examples of contemporary British dystopian fiction. In this sense, this study is an attempt to analyse and discuss how these three contemporary novels present both a similar picture to their precursors and also a different one from them.

This dissertation consists of an introductory chapter, three main chapters, and a concluding chapter. In the Introduction, the concepts of utopia and dystopia are defined in a comparative method by referring to different critics and scholars. The first chapter of this study is an attempt to analyse the literary development of utopian and dystopian fiction in a chronological basis. From myths of the ancient Romans to the young adult novels in the twenty-first century, there has been a change regarding the search for an ideal world or representation of the current world. To demonstrate this change and to give a clear picture of the transition from utopian to dystopian perspective, major literary works from British and American literature are presented.

The following two chapters concentrate on two aspects of an oppressive society in the three novels: *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey*. The second

chapter focuses on the role of authority, whereas the third chapter engages in the role of the individual in the same system. The authority applies social stratification and force on the individuals to create harmony and welfare; on the other hand, the individual is expected to be submissive and obedient to the pre-established order without questioning. In *Divided Kingdom*, the government take some steps and initiate Rearrangement to enforce compliance with the new measures of dividing the people in accordance with their humours. In *Never Let Me Go*, the authority created a group of clones to maximise the longevity of the human life. In *Shades of Grey*, local governments put law enforcements in regulation with the Munsell Book in the system of Colourtocracy where hierarchy is based on the colour people see. In all these social structures, the choice between being submissive and being subversive is left to the individuals who gradually see the real picture rather than the presented picture. Thomas in *Divided Kingdom* travels through all Quarters to explore his identity and his existence in this system, Kathy in *Never Let Me Go* remembers the old days and narrates her experiences as a carer to show how inconclusive their attempt to deferral is, and Eddie in *Shades of Grey* finds out the repressive sides of the system and decides to overthrow it by being a part of it.

This dissertation aims to analyse how these three novels focus on the dilemma of the individual's blindness and awareness in the oppressive society in the light of utopian studies and cultural theories. In this regard, this study concludes that the conflict between the authorities and the people in terms of social structure is presented in these three contemporary dystopian novels. These novels propose that the awareness of the individual will raise some questions in his/her mind. Although the choice to be submissive or subversive is left to the individuals, no opportunity or possibility for an escape and an alternative life is offered in the novels.

Keywords

Rupert Thomson, *Divided Kingdom*, Kazuo Ishiguro, *Never Let Me Go*, Jasper Fforde, *Shades of Grey*, utopia, dystopia, individual, oppressive society.

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To live! Like a tree alone and free
Like a forest in brotherhood
THIS YEARNING IS OURS.

Nazım Hikmet
(1902-1963)

INTRODUCTION

DEFINING THE DREAM AND THE NIGHTMARE

The concepts of utopia and dystopia, like many complex constructs, present challenges in arriving at a widely acceptable definition. A variety of approaches have been employed to describe these terms in academic and literary discourse, some of which will be referred to in this study. However, it is necessary to confine the definitions in order to subject them to empirical research. Being at the opposite ends of the continuum, they can be accepted as binary oppositions from one perspective though they also seem to be embedded within each other from another perspective. Therefore, it is necessary to study them together as they are inseparable and complementary. Caution should be exercised when examining them together as the initiation and the primal step of the two concepts is utopia in both historical context and literature. Dystopia is an aftermath of utopia and an inevitable consequence of the flow of history. Lyman Tower Sargent, in his remarkable bibliography of British and American utopian literature, delves into extensive research on the genre, and states the problems related to the diverse definitions of utopia and dystopia among the scholars, as follows:

This situation has arisen from three main problems. First, there is Sir Thomas More's original use of the word. Second, there is the usage that confuses utopian literature, utopian thought, and utopian communities. Third, there is the problem of form versus purpose or intention. If more were needed, one might also mention the effect of the derogatory connotations of utopianism in popular usage and the influence of Karl Mannheim's concept of the utopian mentality. These have both led to further uncertainty regarding the characteristics of the literary genre. (*British* x)

Although the central definition of utopia is mostly considered by its initial appearance in More's *Utopia*, as Sargent also mentioned, the concept has changed and gained new meanings and spread to new fields like literature, architecture, political science, art, and music through time. Despite its wide usage in various fields, utopia will be analysed in the medium of literature and with respect to the cultural studies in this dissertation.

Even in literature and social sciences, the definition varies since it is a natural process in language and terminology. Fátima Vieira strives for a clear definition of utopia in her article entitled "The Concept of Utopia," where she states that the concept "showed a facility for acquiring new meanings, for serving new interests, and for crystallizing into new formats" which may lead to the risk of "losing its own identity" (6). Vieira asserts this because from time to time, the concept has "become so close to other literary genres or currents of thought" (6). Although this argument is acceptable to some extent, stating the variation in the concept and its transformation as a loss of identity or loss of its original value puts the recent studies on the concept in a risk of understatement. The changes in history and in the mind of people inevitably result in a sort of conceptual alteration. Gregory Claeys also suggests that utopia is on the verge of 'losing its own identity' by referring to the multiplicity in the meaning and the definition that the term "has come to imply so much that its meaning usually collapses under the weight of multiple associations" ("News" 147). These arguments on the multiplicity versus the single definition emerged as a result of the divergence among scholars in utopian studies. The diversity in meaning expands the field of study on utopia; however, the meaning referred to in this study should be clarified in order to avoid any misunderstanding and misrepresentation. As this dissertation aims to analyse three novels written in the twenty first century from social and cultural aspects, the latest arguments on the definition of utopia, and subsequently that of dystopia, will be given rather than referring solely to the central definition. This will provide a synchronised analysis of the use of utopia and dystopia among the scholars and the writers.

Ruth Levitas claims that utopia "is not necessarily conceived of as a literary genre or even a written work of any kind, although such definitions remain current" ("Educated Hope" 14). One of these definitions she refers to is given by Darko Suvin who, unlike Levitas, describes utopia as "*a literary genre*" since above all its original source is a literary text (38-9). After giving a number of definitions by some other critics, he reaches his own definition of the concept as follows:

Utopia is the verbal construction of a particular quasi-human community where sociopolitical institutions, norms, and individual relationships are organized according to a more perfect principle than in the author's community, this

construction being based on estrangement arising out of an alternative historical hypothesis. (49)

In the centre of Suvin's definition, there is a representation of the literary construction of utopia in comparison to the world that the author lives in. This shows another concern of the critics in describing utopia because the claim of a perfect, more perfect or relatively perfect world does not give an objective perspective to the issue.

Either in the literary or in the socio-political studies, the attempt to define the meaning of utopia¹ leads to its own problems. Vieira puts the definition into four categories in her article,² and according to the last category, utopia is "the desire for a better life, caused by a feeling of discontentment towards the society one lives in" (6); in other words, it is "a kind of reaction to an undesirable present and an aspiration to overcome all difficulties by the imagination of possible alternatives" (7). Moreover, the subjectivity of the topic and the concepts creates a problem since one's better or the best world might not be equally important to another. In her book entitled *The Concept of Utopia*, firstly published in 1990, Ruth Levitas puts forward the feature of utopia as a desire before Vieira's article. Levitas states that "[u]topia expresses and explores what is desired; under certain conditions it also contains the hope that these desires may be met in reality, rather than merely in fantasy. The essential element in utopia is not hope, but desire – the desire for a better way of being" (221). Levitas changes the lead of the concept to an abstract concept which includes a craving for something which aims to bring satisfaction in the end. Although this is valid to some extent since the life illustrated in utopias is expected to include desirable conditions, it also seems to be restrictive to draw the lines of the definition of utopia as only "desire."

Citing J.C. Davis's work will be essential to expound on this issue. Before the publishing of both Vieira's article and Levitas's book, Davis analysed the problems in such definitions in his work in 1981. He claims that defining utopia simply as "man's dreams of a better world" (12) is complicated and problematic since stating a world to be "better" makes it "too imprecise, vague and subjective" (13). He also exemplifies the case by referring to the seventeenth century:

In the period of the English Civil War, for example, many men were capable of thinking of a 'better world' than that of the chaos in which they lived. Does this mean that Thomas Hobbes, William Prynne, Oliver Cromwell, Charles I and the Fifth Monarchists should be viewed as utopians? (13)

The use of comparative descriptions inevitably locates a particular agency in the centre of this definition; however, different perspectives may lead to different explanations. Hence, calling a life, an age, a community, a thought "better" reflects the subjectivity of the meaning. Nevertheless, subjectivity of this issue does not have to deter the writers or the politicians from imagining or planning a more advanced social order. Similar to the relativity in "better," "dream" is another dubious term to be used in the definition of utopia, according to Davis's claim. Identifying utopia as a dream makes it "fictional, unreal and impractical" (13). He states "[u]topia is but one type of a form, the ideal society" (19). Hence, rather than being fictional and unreal, utopia is the description of a society and social welfare expected to be achieved and worth trying or at least worth thinking on. In Davis's approach, the main function of utopia is to be inspirational and thought provoking for the people, for the philosophers, for the politicians. It should open new horizons rather than being labelled and disregarded as only an unachievable dream.

Pursuing possible alternatives by means of creating utopias may sound conflicting since utopia also includes nonexistence and no place, so the question arises; how can it suggest an alternative or how can it aspire to overcome difficulties? Considering utopia as a direct solution for the current systematic problems or as an exact alternative to the present can be misleading. It should be kept in mind that utopian idea or utopian fiction can only open new doors for new ways of thinking rather than drawing the exact blueprints of the alternatives. In 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). The representation of an ideal society or an ideal regime in fiction is more useful than the theoretical bombardment without any practical exemplification. The benefit of utopias is emphasised by Zygmunt Bauman in one of his lectures as such: "progress was a chase after utopias, rather than the 'realization' of utopias. Utopias played the role of the rabbit

dummy – pursued, but never caught in dog races" (2). To put these arguments on a common ground, it is clear that Davis's, Claeys's, and also Bauman's remarks demonstrate the stimulating, inspiring, questioning, and motivating side of utopian fiction. It is not a blueprint of a social structure, but still it may inspire one.

Utopia presents an alternative, ideal life or only aims to open new horizons, whereas dystopia is a concept presented as the adverse one in literary works. If utopia expresses a dream, dystopia expresses a nightmare. Although this may seem to be problematic since there are disagreements or different approaches to the definition of utopia and also it may look like an oversimplification of such an extensive field of study, this is only to give the basics for understanding. In its broadest sense, utopia encompasses the ideal, the great improvement of a place, government, legal system, and/or education system, whereas dystopia 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). Like utopia, its opposite also carries conflicts in the definition, and even there are different naming processes like anti-utopia, dystopia, or satirical utopia. For instance, some critics name a utopia that has gone wrong as anti-utopia, whereas some others call it dystopia. Therefore, it is necessary to examine the meaning of utopia from different perspectives in order to form an accurate meaning of dystopia.

Kumar's definition of "utopia" as "nowhere (outopia) and [...] also somewhere good (eutopia)" (*Utopianism* 1) definitely gives the fundamental idea behind the utopian and also indirectly dystopian writing. Being addressed as "nowhere" can attribute some meanings to this ideal place like being unachievable, unattainable, impossible, and even non-existent, and being addressed as "somewhere good" can lead to the positive, progressive, and even optimistic meanings. However, the merging of these negative and positive aspects in the same pot results in a blurring difference between the definitions of utopia and dystopia. The sarcastic and witty quote by the satirist Max Beerbohm reflects this ambiguity:

So this is utopia,
Is it? Well –
I beg your pardon;
I thought it was Hell. (qtd. in Sargent, *Utopianism* 1)

This short but comprehensive quote presents the gist of the paradoxical nature of the definitions of utopia. Moreover, describing an allegedly utopian place as Hell reveals the definitive process of dystopia. The negative connotations attributed to the concept of dystopia are given 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)

Dystopia, as a word, was initially used in a parliamentary debate by John Stuart Mill³ in 1868 to describe "a situation or a government that would be the 'worst imaginable'" (Roth 230). The system described here is such a political state "that would be beyond the border of the acceptable, perhaps even the imaginable, but that would still be recognisable as a political world" (Roth 230). This depiction is reminiscent of a dark picture as a governmental structure. When Mill debated the policies of the Conservative government, he used the word 'dystopia' in a sarcastic and critical tone; afterwards, this tone has been carried out by the theorists and the novelists in their works to criticise a political or social entity. After having referred to Mill's usage of dystopia, Roth explains that "[d]ystopia is the utopia you must be careful not to wish for" (230) because the imagined ideal future can transform to a dark and horrendous reality. Roth's and also Beerbohm's statements eliminate the clear-cut differences between these two terms. Roth mentions the French Revolution and Maximilien Robespierre, who is known for his reign of terror, to illustrate how the line between "terror and virtue," and in other words between utopia and dystopia, is blurred since Robespierre "was opening a new page in the possibilities of engineering political perfection in such a way as to create a genuine nightmare" when he puts terror and virtue in the same context (231). The blueprints of a new order may sound promising and ideal, whereas the necessity of terror to fulfil these aims would highly end up in dissatisfaction. As Roth points out, "[t]his is the utopia in which you awaken to fulfilment and find that fulfilment is the greatest disappointment" (Roth 231). Speaking of "terror and virtue" in the same sentence or labelling the concepts of utopia and dystopia different but also similar and

employing them interchangeably can be a little exaggerated. Nonetheless, Beauchamp's clarification of the intention of utopias as "benevolent, but the techniques are totalitarian" invokes the possibility that all utopias can be counted as dystopias from a different perspective (qtd. in Sargent, "Authority" 573).

Both utopian and dystopian literary works have a common theme or common target which is also seen in the aforementioned definitions, and this common denominator is society. The former tries to create a flawless and ideal society which even can be an alternative to the one that existed while the latter pictures the worst that could happen either as a warning or only as an expression of imagination. The connection between society and dystopia is reflected in Booker's definition of dystopian literature as "imaginative literature that constructs flawed fictional societies the shortcomings of which satirize ideal utopian societies, or specific real-world societies, or both" ("English" 32). Although the connotation of utopia is positive and that of dystopia is negative, it is crucial to note that both can be read from reversed perspectives. Fredric Jameson asserts that "[...] Utopia can serve the negative purpose of making us more aware of our mental and ideological imprisonment" (xiii). In Jameson's definition, the words "utopia" and "imprisonment" are used together and this implies 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 are the fundamental issues. Berneri indicates this homogeneity of characterisation as follows:

Utopian men are uniform creatures with identical wants and reactions and deprived of emotions and passions, for these would be the expression of individuality. This uniformity is reflected in every aspect of utopian life, from the clothes to the timetable, from moral behaviour to intellectual interests. (4-5)

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 clarifies this paradox where one argument discusses utopia "as leading inevitably to force, violence, and totalitarianism," whereas the other sees it "as an essential ingredient of freedom, civilization, and even being human" ("Authority" 576). He 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 clashing 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.

Lewis Mumford highlights the attributes that were seen in the utopian city depictions by the Greeks and also by the authors of the nineteenth century. These elements are "[i]solation, stratification, fixation, regimentation, standardization, militarization" (277) which can be analysed from both utopian and dystopian aspects. Hence, the impossibility of having a clear-cut distinction between utopia and dystopia originates in the formerly mentioned concepts that are paradoxical but occupy a considerable part of utopian fiction: force and authority. The utopian thoughts in Plato's *Republic* and also the ideas of Karl Marx are based on the "hopes for a better society involv[ing] a desire for perfectibility [, and] both believed that the population should be forced, by whatever means necessary, to submit to the pursuit of this ideal" (Claeys, *Searching* 175). In other words, the creation or emergence of a utopian society necessitates the practice of force because it is impossible to have such a perfect⁴ society without putting any rules. Moreover, "[f]orce will be necessary either because people question the desirability of the utopia or because there is disharmony between the perfect blueprint and the imperfect people" (Sargent, "Authority" 569). Therefore, the key concept representing

the ambiguity between the ideal and its opposite is the excessive use of power regardless of its being used for positive or negative purposes.

The last sentence of Berneri encapsulates all the discussion of utopian writings: "[u]topias have often been plans of societies functioning mechanically, dead structures conceived by economists, politicians and moralists; but they have also been the living dreams of poets" (317). Another distinction is given by Gottlieb in her introduction as follows:

In the modern scenario salvation is represented as a just society governed by worthy representatives chosen by an enlightened people; damnation, by an unjust society, a degraded mob ruled by a power-crazed elite. Works dealing with the former describe the heaven or earthly paradise of utopia; those dealing with the latter portray the dictatorship of a hell on earth, "the worst of all possible worlds" of dystopia. (3)

These utopian and dystopian ideas are also expressed in literary works by fiction writers. Sargent describes dystopia or negative utopia as "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived" ("The Three Faces" 9). The representation of utopian and dystopian ideas in fiction is analysed in the following chapter of this study in detail; therefore, the focus of the Introduction is only limited to the definition of these concepts rather than their appearance in literary works.

For the method and the plot, the difference between utopian and dystopian fiction is the existence of a visitor in utopian writings who goes to a utopian world and criticises his/her own social structure by comparing it to the ideal one, whereas in dystopian fiction, the story begins directly in the middle of a nightmarish society⁵ (Baccolini and Moylan 5). Vieira connects this journey feature of utopia to its effect on the reality by stating, "[t]he fact that the utopian traveller departs from a real place, visits an imagined place and goes back home, situates utopia at the boundary between reality and fiction" (8). The life or the place depicted in utopia is an imaginary place, and likewise, dystopias are located in a fantastic and imaginary world or in a different time period; past or future. The aim of using different places for the setting of the plot is

defamiliarization,⁶ and Booker emphasises the purpose of this as to "provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable" (*Dystopian* 3-4). In this setting, there is a major character who tries to criticise this dystopian society s/he lives in when s/he "moves from apparent contentment into an experience of alienation and resistance" (Baccolini and Moylan 5).

The problematic defining process of utopia and dystopia brings the necessity of different readings, and this study will concentrate on the dystopian reading of three contemporary novels *Divided Kingdom* (2005) by Rupert Thomson, *Never Let Me Go* (2005) by Kazuo Ishiguro, and *Shades of Grey* (2010) by Jasper Fforde. The common point of these novels is that all three are British contemporary novels set in the United Kingdom. The settings of these novels strengthen their cultural specificity and also the familiarisation of them to the target audience. As Sargent emphasises, "in addition to the various prefixes 'u,' 'eu,' and 'dys,' – the word *topos*, or place, is an important part of the terminology. *Topos* implies that the utopia must be located spatially and temporally; even though nowhere, it must have some place" (*British* xi). The specification of a place or locating the story in a place makes the story plausible, and as Sargent claims, this is "a device for imparting reality, making it seem possible rather than impossible" (*British* xi).

In this reading, the argument propounded by Claeys will be one of the basics as he gives a duality between utopia and dystopia where "dystopias alienate individuals from each other, and destroy 'society' by undermining institutions of mutual support" ("News" 156). In the literary works analysed in this dissertation, the mutual support is the intriguing point because it is claimed to be the main purpose of the social structures in the novels. At that point, Claeys's argument is also valid and applicable for the novels since the connection between individuals is obstructed and replaced by a new way of connection. The basic illustration of this is the family concept which is reformulated by the authorities in all three novels. The main support for the individuals is in the family, and the support found here is thought as invincible and indestructible although the writers show another picture to the reader. The consequences of the destruction of the

strong family bonds or human relations, the friendship, the love relationship, or any kind of close connection are negative for people. The writers of these three novels demonstrate a picture of alienated individuals who cannot form an attachment with one another.

In brief, utopia refers to the ideal life that can be an alternative to the real one, whereas dystopia gives a dreadful picture that might be the negative version of reality. Both can be regarded as a warning, can be a moment of awareness for the reader, can spread an enlightening vision or can only lead to some questions in mind. As explained from different viewpoints of different scholars, utopia has various meanings, connotations, and also is used in various fields. Like utopia, dystopia has diversity in meaning and in the field of study. However, who describes and labels what as a dystopia is still problematic, after all the definitions given above. In terms of the definition of dystopia, this study will look for specific components which are centralisation of authority, rigid social stratification as a destructive element for the individual, (de)humanisation, the individuals driven to despair by the lack of any escape from the preordained lives.

Vieira expounds the purpose of dystopia which is not totally portraying despair for the reader, but is "didactic and moralistic" since "images of the future are put forward as real possibilities because the utopist wants to frighten the reader and to make him realize that things may go either right or wrong, depending on the moral, social and civic responsibility of the citizens" (17). In this regard, dystopian fiction should not be solely perceived as a dark criticism, but as an opportunity to manoeuvre. Hence, this study will inquire whether there is any hope for individuals to save, change or mould their lives; or they are only puppets in the hands of the authorities who decide what to do, how to behave, and whom the individuals will fall in love with, if indeed there is any love.

This dissertation aims to reveal that in the three selected contemporary British dystopian novels, on the one hand, there have been changes from the former traditional dystopian fiction, on the other hand, there have been similar issues shared with their predecessors. The selected novels demonstrate that the disagreements between the authority and the

individual are still the focal point of dystopian fiction. However, the representation of a world with obvious hegemony, dominance, and rigid stratification does not dominate the story. Instead, there is still a depiction of a world where there is authoritarian structure, but the life of the people occupies the central focus of the story. Furthermore, how the individuals find a place to themselves in this world is questioned. Hence, these three novels cannot be read only as a political criticism of a possible nightmarish authority, but they should be studied as the stories of the people and their daily lives, ambitions, feelings in this system. The issues explored by the three texts can be grouped roughly under two basic topics as the perspective of the authority and that of the individual. For the purpose of comparison in a parallel structure, the novels will be analysed thematically rather than novel by novel. Setting and time of the stories are not considered as the foremost elements although the settings of all three novels are fictional recreations of factual geographies. Time is used differently by each author: Thomson uses a parallel present in his novel, Ishiguro uses ten-year backwards, and Fforde presents a picture five hundred-year onwards.

This study will first begin with a close analysis of the historical and literary development of utopian and dystopian writing dating back to the myths as the central founders of imaginary and ideal places, lives, or worlds, and reaching today's mostly dystopian fiction. Within the contents of this chapter, Western literature and widely British and American literary works are referred to. These works can be read and studied as literary texts; however, this dissertation aims to analyse them from the aspect of cultural studies. Therefore, the theoretical framework and the contextual structure will be a cultural analysis rather than a literary one. The theoretical framework for this dissertation is constructed through two interdependent fields. One of these fields is the discussion on the characteristics and also various definitions of utopia and dystopia. Also, the established traditions in dystopian fiction will shed light on the study of contemporary dystopian fiction to indicate that the recently written novels are situated in the dystopian tradition with their parallel and common features. The other field that forms the theoretical background is cultural and social theories introduced by Michel Foucault, Erich Fromm, Louis Althusser, and Henry David Thoreau. This analysis will claim that the issues mentioned in the utopian and dystopian fiction are not only a

matter of fiction, but they are a matter of social critical theories. Moreover, this research demonstrates that the issues presented by these contemporary novelists are not restricted only with British culture and literature, but they are open to cross-cultural and trans-cultural arguments. The subject matter of this study is wide enough for such argumentation as well as the cultural theories, recent studies on utopian fiction, historical, political, social, even psychoanalytical perspectives.

The first chapter will provide an enhanced as well as a condensed analysis of the literary works in utopian studies, and what has changed through time thematically.⁷ Following the presentation of works that are considered to establish the distinctive features of utopian and dystopian novel, along with some contemporary ones written particularly in the last decade of the twentieth and the first decade of the twenty-first centuries, the relation between society and the individual, and also some other topics such as the role of individual in or against society, pleasure as an oppressive concept, and love as a reactive feeling will be introduced in three contemporary dystopian novels: *Divided Kingdom* (2005) by Rupert Thomson, *Never Let Me Go* (2005) by Kazuo Ishiguro, and *Shades of Grey* (2010) by Jasper Fforde. The critical theories like "interpellation" by Louis Althusser, "panopticon" by Michel Foucault, and significant thoughts of Erich Fromm on the role of the individual along with the valuable arguments by other critics will be referred to in order to support the analysis of the selected works.

The second chapter of this thesis builds upon the issues related to the concept of authority. These issues cover the social change to bring order by eliminating disorder, the social stratification in the newly established order, and the issue of authority, force, and regulations to preserve this order. To discuss these issues, the three contemporary British novels written in the first decade of the twenty-first century; *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey* will be studied. The classification of the citizens by using a kind of power without the personal choices of people will be demonstrated as a method used to govern people. To illustrate, in *Divided Kingdom*, division is based on humours, in *Never Let Me Go*, the role allotment is based on duties like being clones as substitutes of real humans, or in *Shades of Grey*, the grouping of the citizens is based on perception of colours. However, this classification is not based on individual choice but

on authoritative decisions which make any flexibility impossible. Arthur Koestler's well-known quote can epitomise the meaning of individual from the perspective of the authority which will also be the focal point of this study: "The definition of the individual was: a multitude of one million divided by one million" (208).

The third chapter of this dissertation aims to give the other side of this discussion and give a refreshing and comforting picture related to the individuals. The novels analysed in this dissertation support the individual in the struggle of the oppressive authority versus the submissive individual, and the writers of all three novels make their characters question the system, the authority, the rules, and their pre-determined fates. In all three novels, individual is rendered as part of a strictly shaped social system wherein people are kept obedient. In this system, by forcing or encouraging individuals to conform to social norms and obey the rules without questioning, the function of individuals is reduced only to entities that meet the needs of authorities, or to maintain social conformity. However, there comes a moment of questioning for the major characters which exposes the clash of society and individual. In Thomson's *Divided Kingdom*, Thomas gradually realises that the life he has is a pre-determined and an already formed one by the authorities, in Ishiguro's *Never Let Me Go*, Tommy and Kathy yearn for an opportunity to change their fate through the end of the novel; similarly, in Fforde's *Shades of Grey*, Eddie starts to criticise his own life and also the system after he has met Jane. Although there is recognition by the characters in these novels, they cannot and do not escape from the society that they are a part of.

Finally, in the concluding part of this dissertation, an extensive analysis of the points discussed will be given. Furthermore, after the in-depth analysis of these novels, in the light of the theories on ideology, discipline, power, and individual, this study aims to indicate that in the strictly formed and practised social and governmental systems, there is no place for individual autonomy. However, the main purpose is not to give a dark and pessimistic picture that makes the reader feel at the edge of an abyss since there is still hope for some alterations.

CHAPTER I

FROM A DREAM TO THE NIGHTMARE IN THE LITERARY FIELD

The dream of ideal place, ideal community, and/or ideal life has been the main concern of many writers for centuries, sometimes to achieve the best applicable system for a specific community, to show the flaws of the current system, and at times to present an alternative. Originally, this dream of the ideal started in the form of myths, mostly Greek and Roman myths, which are imaginary worlds of affluence, unending life, harmony, simplicity, and "are achieved without human effort and are seen as a gift of nature or the gods" (Claeys and Sargent 2). There was no intention to create an ideal life or the greatest world while creating these myths for mankind. Rather, there was only a belief in the existence of another life because people only tried to find some stories to explain and justify the inexplicable events around them. Following the myths, more secular occurrences like festivals (such as Saturnalia, the Feast of Fools, and Carnival) brought some hope or ideal life by means of a temporary reversal of fate for the poor and the wealthy (Claeys and Sargent 2-3). Compared to myths, the festivals were related to this world, the world that people were living in, and they created an alternative life though not a permanent one. The myths or the festivals have been a part of the daily lives of people, and the purpose is to create some other realities different from the people's own reality.

The human pursuit of social order emerged with Plato's *Republic* (around 380 BC) where the first example of an ideal community was constructed. The pursuit of justice in *Republic* is not a "utopian fiction, but rather a utopian discourse" (Somay 34). *Republic* is a striking example for the changing meanings of the concepts of utopia and dystopia since from the twentieth or twenty-first century reader's perspective, *Republic* is not a utopia any longer. As pointed out in Lewis Mumford's article, according to Bertrand Russell and Richard Crossman, 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" (272). On the contrary, Claeys

claims that "utopias also confront the social and political transformations of their own time, and often propose more dramatic solutions than the mainstream political literature" (*Utopias ix*).

The first utopian fiction emerged centuries later in Thomas More's acclaimed literary work *Utopia* (1516). The best possible life in an ideal, imaginary island in the form of a journey was drawn by Thomas More and it was followed by other writers. Utopias are social thoughts on the existing systems, and More's *Utopia* is the first representative of it. The historical, political, and social background that prepared the steps for More's utopian depiction was Renaissance thinking as explained by Vieira (9). The Renaissance increased the awareness of man for alternatives to the society he lived in and also awareness of the future and the possibilities that can be applied by using reason; similarly, the Enlightenment developed the idea of a happy life rather than "human perfection" (Vieira 9). More's *Utopia* has a significant value for utopian studies not only because he coined the term but because he "described an ideal society achieved solely by human means: evil and vice are ousted after 'the best state of commonwealth' has been instituted in the here and now, taking, in other words, the human condition as it is" (Schaer 3). Furthermore, "[u]topia's first prerequisite, therefore, is *humanitas*, humanity as a virtue" (Schaer 4). More's society might not be regarded as an ideal structure with its authoritarian and restrictive tone for the twenty-first century reader, but for the sixteenth century readers, it was a courageous step to challenge the existing social and political structure. Berneri expounds this argument and states: "[b]ut that dream often had its dark places. There were slaves in Plato's *Republic* and More's *Utopia*; there were mass murders of Helots in the Sparta of Lycurgus; and wars, executions, strict discipline, religious intolerance, are often found beside the most enlightened institutions" (2).

Subsequently, two significant utopias were written: *The City of the Sun* (1623) by Tommaso Campanella, and *New Atlantis* (1627) by Sir Francis Bacon, both of which were writings about a journey to an ideal place and contributed to the development of utopian writings. In Campanella's work, the equal division of labour and the idea of sharing are at the centre; moreover, the social equality and group awareness are

underlined since each person's happiness or welfare depends on the other's work. Moreover, *The City of the Sun* is remarkable for its depiction of education and the method of acquiring knowledge not by means of books but by using the walls to picture knowledge. Bacon's *New Atlantis* also has a great importance for its time since it concentrates on science rather than religion which was a challenging step for the seventeenth century when religion was one of the unquestionable subjects for the people. Hillegas calls *New Atlantis* as the "first scientific revolution" in literary field with "its House of Salomon and its various prophecies of scientific marvels, such as submarines and aircraft" (9).

As literary works are inspired by the developments or the changes in real life, the improvement of science had also an impact on the writers' tendency on the issue of science. Hillegas uses Marjorie Nicolson's *Voyages to the Moon* to indicate the reflection of cosmic voyages on the literary works like *Somnium* (1634) by Johannes Kepler, *The Man in the Moone* (1638) by Francis Godwin, and *Voyages to the Sun and Moon* (1650) by Cyrano de Bergerac. In addition to these science fiction novels, in 1666, Margaret Cavendish appeared as the first known woman writer of utopia and wrote *The Description of a New World, Called the Blazing World* which questions the natural events in another world. In Cavendish's literary work, the method used to describe a new world or another world is by means of travel as used by her contemporaries. Using another world as a setting for the story is a comforting act for the writers because this makes the depiction of an ideal and the imaginary easier. Two years later, in 1668, Henry Neville wrote *The Isle of Pines* which centres on a voyage again, yet which is argued to be classified as a utopia because of the sexual freedom, happiness, abundance, and harmony depicted. However, it is not easy to classify *The Isle of Pines* as a utopia since the life in the island turns out to be a primitive and non-developing one (as long as utopia is meant to be a developed one at least more than the one in which the author or the reader lives).

The eighteenth century was the Age of Enlightenment which promoted science, reason, and individualism. Concurrently, some changes were reflected in the utopian fiction where "utopian ideals could no longer be contained within imagined island

communities, isolated from the political turmoil out of which they had arisen" (Coverley 63). The utopian writing reshaped itself and changed from writing in journey form to satire like *Robinson Crusoe* (1719) by Daniel Defoe and *Gulliver's Travels* (1726) by Jonathan Swift. It is arguable whether Defoe's *Robinson Crusoe* can be called a total utopia because of the isolation and the struggle against nature, but still gives a picture of spiritual progress and power in solidarity or individual survival and dominance on the island. Like Defoe's writing, it is arguable if Swift's *Gulliver's Travels* can be called utopian fiction since it is far from giving an ideal picture for the people but only a satire of this perfection. In this period, there was "the widespread use of the utopian format primarily to lampoon existing social imperfections, rather than to recommend a superior regime" (Claeys, *Utopias* vii). Booker also expounds the transition from utopia to dystopia gradually, as stated:

Indeed, the rise of science as a discourse of authority in the Enlightenment directly inspired both an explosion in utopian thought and a corresponding wave of dystopian reactions. It is thus in the course of the nineteenth century – in which technological utopianism reached its peak – that dystopian literature becomes an important and identifiable cultural force. (*Dystopian* 5)

The nineteenth century was a productive and fruitful term for the utopian approaches parallel to the improvements in science and technology. Claeys enumerates some of the inventions at this century as "steam-power, railways, gas illumination, electricity, refrigeration, the telegraph, the internal combustion engine, the phonograph, vaccination, anaesthetics, photography, radiation – to name but a few" (*Encyclopaedia* xi). These inventions contributed to the enrichment of the lives of the people at this time, and this also changed the ideas of "revolution, social welfare, the international market and division of labour, race, democracy, equality, feminism, industrialism, rationalism, capitalism, Romanticism, utilitarianism" (Claeys, *Encyclopaedia* xi). All these also encouraged utopian thinking and the positive perspective among people and the writers. Not only utopian thinking as a social theory but also utopian thinking as a first step to establish an ideal community became pervasive. The well-known industrialist, reformist and entrepreneur, Robert Owen founded the community which is also called a socialist utopia in New Lanark, Scotland. Owen's aim is "the employment, instruction, and comfort of labouring classes, and of the poor, the education of children,

and the universal happiness of mankind" (MacNab 16). Owen's social utopia is a representative of the counter arguments to the nonexistence of utopia. Sargent underlines the idea that "neither eutopia nor dystopia in any way assert non-existence" and he adds, this is somewhat the reason why "we often use the term utopian to refer to communitarian experiments; they all have been attempts to move from utopia to eutopia; from nowhere to the good place" (*British x*). Hence, calling any of these terms non-existent and unreal also carries the function of setback that delays the progress by means of the thought-provoking features of utopia and dystopia.

After these satiric attempts, Edward Bellamy, William Morris, and H. G. Wells appeared on the stage of utopian fiction in the nineteenth century. These three writers criticised the current economic and political issues, especially capitalism and labour by drawing pictures of desirable and promising futures. Bellamy's *Looking Backward: 2000-1887* (1888) problematizes these issues by depicting a perfect and egalitarian society and a national government of the future. Morris's *News from Nowhere* (1890) is narrated in a future society where there is common ownership, no private property, no dominant or authoritarian powers and class system, but equality and pleasure. Lastly, writing through the end of the nineteenth century and in the beginning of the twentieth century, H. G. Wells is one of the most productive writers of both utopian and dystopian fiction. Wells was a prolific writer and produced a great variety of literary works which helped him be known as one of the fathers of science fiction, and the variety and abundance of his writing makes him very suitable to be analysed separately. Among his novels which are still inspiring for readers, writers, and researchers, *The Time Machine* (1895), *The Island of Dr Moreau* (1896), *The War of the Worlds* (1898), *The First Men in the Moon* (1901), *A Modern Utopia* (1905), and *Men Like Gods* (1923) can be counted as the most popular, widely read, and also most analysed novels in science fiction and utopian/dystopian genres. In *A Modern Utopia* (1905), Wells invents a world state where there are no boundaries among nations, and there are regulations in this society to control the behaviour of men and women, and also there is a recording system for all citizens. There is no penalty system because the criminals are isolated from the society by being sent to islands.

However, the end of the nineteenth century brought almost an end to the utopian thinking or in a milder expression; it changed the perception of utopian thinking. When Claeys questions the transition from "the vision of heaven on earth" to "an anticipation of hell," he also gives a chart for the political shifts from one to another. He presents a picture of political and philosophical changes, as follows:

In many accounts we emerge from the hopeful, dream-like state of Victorian optimism to pass through what H. G. Wells called the age of confusion into a nightmarish twentieth century, soon powerfully symbolized by the grotesque slaughter of the First World War. Enlightenment optimism respecting the progress of reason and science was now displaced by a sense of the incapacity of humanity to restrain its newly created destructive powers. ("The Origins" 107)

Roth also connects this to the political changes by asking the question: "was the realisation of our liberal democratic dreams the beginning of a well-ordered, balanced world, or, as Max Weber famously put it, the iron cage of 'specialists without spirit and sensualists without heart?'" (231). The dilemma between the welfare society and 'the iron cage' gives the general frame of the political and social state in the western countries in those years. When the attempts to find the ideal or the best started to be seen unrealistic, unachievable or excessively optimistic, utopia stops to be a portrayal of perfection and the sublime. Instead, it "becomes a vehicle for us to comprehend the reality underlying the existing society by trying to imagine a *more* perfect social order" (Somay 35).

The attempt to present the flaws in society brings the necessity of a transfer from the quest of a utopian world to the portrayal of a dystopian one as it occurred through the last decade of the nineteenth century. This shift from utopian writing to the dystopian one is explained by Sargent as follows:

[n]ineteenth century utopias were primarily concerned with equality, and while many of the authors clearly believed that an egalitarian social system would enhance personal freedom, this was a secondary concern. In the twentieth century most works have been written as dystopias, but the positive utopias written in recent years convey disillusionment with equality as a sufficient guide to the good society; freedom is appearing as a primary value. ("Authority" 573)

This expression clarifies the difference between the nineteenth century and twentieth century perspectives reflected in the utopian and dystopian writings. There has been a transfer from social equality to personal freedom which is also parallel to the change around the world from social identity to individual identity, or group consciousness to individual consciousness, especially due to the economic system changes. Hence, the nineteenth century utopias are replaced by the twentieth century dystopias as a result of many triggering events. The focal point of fiction was moulded into a dark and dystopian picture with the historical and political changes. "The age of mechanization, industrialization of science, emergence of the working class, mass society and nuclear energy became the main points of criticism and subjects of dystopian novels" (Şeran 52). Kumar also expresses the "mutual flourishing" of utopia and anti-utopia by referring to the nineteenth century literary works because the transition from the nineteenth century to the twentieth century is a story of the relation between utopia and anti-utopia:

Utopia and anti-utopia support each other; they are two sides of the same literary genre. They gain sustenance from each other's energy and power. The one paints the future in glowing tones; the other colors it black. But the imagination of whole societies and the techniques of representing them in all their particularities are features that they share in common. Both deal in perfected societies, the only difference being whether they attach a plus or a minus sign. The fate of utopia in the twentieth century turns partly on the extent to which this dialectic of utopia and anti-utopia continues. ("Utopia" 253)

The twentieth century and the first decade of the twenty-first century have been a productive period for dystopian fiction and also will be the main focus of this study. "In the twentieth century, the dark side of Utopia – dystopian accounts of places worse than the ones we live in – took its place in the narrative catalogue of the West and developed in several forms throughout the rest of the century" (Baccolini and Moylan 1). The critical perspectives on fields such as gender, ethnic minorities, race, nations, and ecological issues have become prominent; the social and political changes around the world, the calamity of the two World Wars, and despotic regimes in Europe impelled a number of writers to observe and write critically on the position of an individual in these social systems in the form of the dystopian novel. To give a clear frame to all these points, it would be useful to look at Sargent's article where he states that

[t]he catalogue of the twentieth century has been read as nothing but failure – World Wars I and II, Korea, Vietnam, the Middle East, Northern Ireland, the Gulag Archipelago, the rising rate of violent crime, the Cold War, the apparent failure of the welfare state, ecological disaster, and corruption. Not surprisingly this led to pessimism about the ability of human race to achieve a better society, and the dystopia, warning that things could get even worse, became the dominant utopian form. ("Authority" 578)

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" ("The Origins," 108). Beauchamp also sketches out how the idea of social improvement turned out to be a social destruction;

The dream of social redemption through the State, dawning with such bright hopes in the decade of the French Revolution and growing ever brighter through the nineteenth century, became for many in the twentieth century a nightmare. The reasons are historical: the rise of messianic totalitarian regimes, whose utopianistic schemas resulted not in man's salvation but his damnation. (3)

Not totalitarianism exactly but collectivism may sound like a hopeful term. It gives the idea of unity, togetherness, common good, brotherhood, or social integrity; however, collectivism is not so different from totalitarianism or despotism. All of these terms target the same point which is the power of a specific group over the majority of the people. The dominance of the minority over the majority sounds familiar for the twentieth century with dictators such as Adolf Hitler, Benito Mussolini, and Saddam Hussein. Not only these leaders but also the wars have been disappointing but also mind changing for the people affected by them. Moylan also summarises all the triggering factors for the emergence of the dystopian narrative in the twentieth century in the Preface of his book as follows;

A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination. (xi)

This has been the background that gave birth to dystopian writings responsive to the totalitarian regimes in the twentieth century, the changes in the class systems in European societies, and the new streams like feminism, socialism, and capitalism. All

these changes have encouraged the fiction writers to raise awareness of people about the possible threats related to their future. As a result of this struggle, "the dystopia emerged as a literary form in its own right in the early 1900s, as capital entered a new phase with the onset of monopolized production and as the modern imperialist state extended its internal and external reach" (Moylan xi). The negative historical facts resulted in dystopian writing, and the aim of these writers has been to shake the readers not in a direct way but in an indirect and implied way. Even though they put the story in a different place, in a different time, or in a different social structure, the story has always caught the reader from a familiar point. In her article on Jim Crace's *The Pesthouse*, Joyce Carol Oates mentions that the role of fiction about the future is to "unsettle and provoke" because "[t]hese novels are fundamentally didactic; their authors have crucial lessons to impart." Also, Gottlieb indicates the role of dystopian fiction writers, especially Zamiatin, Orwell, and Huxley to warn the readers for possible dangers "so that [they] realize what the flaws of [their] own society may lead to for the next generations unless [they] try to eradicate the flaws today" (4). George Orwell points out the significance of power as a way to mould the human mind, especially when O'Brien talks to Winston Smith; "[p]ower is in tearing human minds to pieces and putting them together again in new shapes of your own choosing" (306).

The overarching concept for the utopian fiction is advance, whereas it is regression for the dystopian fiction. While giving their messages, both the utopian and the dystopian fiction writers have rounded on particular subjects. The prevailing motifs in utopian writing are advance in technology, civilisation, society, education, legal system, and/or governmental system;⁸ whereas, the ones in dystopian fiction are presented from a dark perspective such as the enslaving feature of technology over humankind; removal of collective memory, history, consciousness; classification of people by the authority, government, or any hegemonic power; dehumanisation of people, limitation of freedom and personal rights or choices.⁹ In his article entitled "The Origins of Dystopia," Claeys portrays the common theme of the dystopian novel writers, especially H. G. Wells, Aldous Huxley, and George Orwell as

the quasi-omnipotence of a monolithic, totalitarian state demanding and normally exacting complete obedience from its citizens, challenged occasionally but usually

ineffectually by vestigial individualism or systematic flaws, and relying upon scientific and technological advances to ensure social control. (109)

In the core of dystopian novels, society is portrayed as an oppressive structure which forms the citizens' behaviour, manners, and lifestyles; 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. 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 by the roles allotted to them in accordance with the systematic structure of society. In this sense, "[t]he arresting feature of society in speculative dystopias is standardisation and lack of individualism" (Stockwell 110), and this standardisation makes individual resistance to totalitarian and authoritarian systems almost impossible. Varsam focuses on the similarity between slave narratives and dystopian narratives by stating that "one common thread unites them: a conspicuous preoccupation with obtaining freedom" (204). However, when the individuals who are regarded as social entities realise their instincts, feelings, and thoughts, a small hope inspires them for possible change. Therefore, by touching upon love which is a personal feeling, dystopian novel writers locate the positive drive toward individual awareness from social unawareness.

In dystopian novels, the purpose of social and political systems is supposedly utopian in terms of society and authority but dystopian in terms of the individual because the ideal society is achieved regardless of depression, unhappiness or any other negative feeling on its members. In Aldous Huxley's *Brave New World*, for instance, the portrayal of society is revealed with the alleged blissfulness of citizens by means of drug use or directly in the creation of human beings; in George Orwell's *Nineteen Eighty-Four*, the purpose of Big Brother is to have a structured society by imposing uniformity and sameness on all individuals; in Anthony Burgess's *Clockwork Orange*, the aim of all the governmental violence on the individual (Alex) is to create harmony and peace in society by reintegrating the criminals into society. The purpose of authorities in these novels is mainly to have uniformed society consisting of standardised and identical individuals.

Some of the acclaimed literary works of the first half of the twentieth century are: Jack London's *The Iron Heel* (1907), E. M. Forster's story "The Machine Stops" (1909), Eugene Zamiatin's *We* (1921), Aldous Huxley's *Brave New World* (1932), and George Orwell's *Nineteen Eighty-Four* (1949) which "represent the classical, or canonical, form of dystopia" (Baccolini and Moylan 1). These literary works are accepted as the foundation stones of dystopian fiction in their emphasis on the topics like the dehumanising effect of technology, the totalitarian state, and the destruction of the individual as a human being. In London's novel, there is an oligarchic tyranny, the Oligarchy in the United States and also the revolution against this Iron Heel, and in his novel, London opens the argument of socialism versus capitalism. In Forster's story, the over dependence on technology and even deification of it are criticised by picturing an alternative world where some people are isolated and living in separate cells with the belief of impossibility of survival in the world any more. The message of Forster is given at the end with the demolishing of technology and regaining of nature. Zamiatin's *We* is very intriguing and inspiring for the coming generations, and thought-provoking as well. The people, encoded with numbers and letters instead of names, live in One State which is constructed in the glass design to make the job of the police easier. This panopticon style of construction provides the police and the spies with the capability and ability to monitor the citizens easily. The sexual relations of people are regularised by the laws or the guardians of the One State. Quite different from Forster's world, in Zamiatin's *We*, rebellion is seen in the organisation called MEPHI which aims to bring down One State. Huxley's *Brave New World* touches upon many issues from totalitarianism, uniformity, and identity to technology, eugenics, and sexuality. The novel is set in 632 A.F. which refers to After Ford since the mass production by Ford in the twentieth century is accepted as the changing moment for the people in the World State. Natural reproduction has been replaced by conditioning centres, and genetic engineering is used to create a new nation with already attributed roles.

Likewise, in *Nineteen Eighty-Four*, Orwell criticises similar issues severely although he excludes high-technology and eugenics. In his novel, Orwell describes a world where language is manipulated by the authorities to shape the minds of the people and to

rewrite history. Its idea of leadership produces such a severe regime that Big Brother is the centre of fear and surveillance for everybody. The mechanisation of individuals by putting them in uniformity for food, manners, and language is criticised in a very striking way. Orwell's novel has been cited by many scholars and inspired many authors in their writings or criticism. It is also one of the remarkable representatives of dystopian fiction. Referring to Orwell's *Nineteen Eighty-Four* as "the prototype of the genre," Gottlieb resembles twentieth century dystopian fiction to the "underlying structure of a morality play" where "Orwell's protagonist, a modern Everyman, struggles for his soul against a Bad Angel; he struggles for the dignity of the Spirit of Man against the dehumanising forces of totalitarian dictatorship" (4).

In the second half of the twentieth century, after the Second World War, science fiction and dystopian fiction have "served as a prophetic vehicle, the canary in a cage" that warns the readers of "terrible socio-political tendencies that could, if continued, turn our contemporary world into the iron cages portrayed in the realm of utopia's underside" (Baccolini and Moylan 1-2). Kurt Vonnegut's *Player Piano* (1952), Ray Bradbury's *Fahrenheit 451* (1953) are highly praised dystopian novels of the early second half of the twentieth century. In *Player Piano*, Vonnegut deals with the issue of mechanisation, industrialisation, and the automated systems since in real life, following the Second World War, the necessity for human workers decreased with the widespread popularity of machines with their practicality and the affordability. In *Fahrenheit 451*, books are outlawed, and firemen are assigned the duty of burning the books they find. Bradbury criticised state censorship and also the possible consequences of not reading and not learning any more, or the threat of illiteracy. William Golding's *Lord of the Flies* (1954) and Anthony Burgess's *A Clockwork Orange* (1962) are other two successful literary works of those decades. In the former one, the popular setting of the first utopias, the island, is seen. The struggle of the boys for self-governing create all the argument about the individual pursuits versus the communal benefits in this novel. The island and the group of boys with their conflicts in the group are like the microcosm and the criticism of the macrocosm at a micro level. Fear, power, violence, savagery, anger, will to grasp power, and desire for harmonious community are a few issues dealt with by Golding. *A Clockwork Orange* is another striking novel with its lasting influence even now. A near

future England is the setting of the novel where the authorities experiment with new methods to suppress, sooth, and pacify the violent individuals. Although the aim of the state to reform violent individuals sounds promising, the limits of this are exceeded in the novel.

After the 1960s, the quest of the writers was reshaped with the utopian rather than dystopian perspective, and consequently, there emerged the critical utopia. "Shaped by ecological, feminist, and New Left thought, the *critical utopia* of the 1970s" (Ursula K. Le Guin, Joanna Russ, Marge Piercy, Samuel R. Delaney) struggled for raising awareness of the possibility of societal changes (Baccolini and Moylan 2). Because of the restricting nature of utopian fiction to a specific ideal, the critical utopia writers "reclaimed the emancipator utopian imagination while they simultaneously challenged the political and formal limits of the traditional utopia" (Baccolini and Moylan 2). Those years were also the time for the making of another utopian approach. As Kumar explains, "[a] new view of society appeared, drawing on the abundant recent critique of technology, economic growth, capitalism, and consumerism. This was the ecological utopia or 'ecotopia,' a vision of society organised along ecological lines" ("Utopia" 261). Ernest Callenbach's *Ecotopia* (1975) and Ursula K. Le Guin's *The Dispossessed* (1974) are two famous ecotopias. Different from the mentioned writers of critical utopia, the authors in this genre changed the path to science fiction and back to dystopian nature in the 1980s; moreover, cyberpunk emerged as a popular style in those years (Baccolini and Moylan 3). In the following years, the dystopian narrative was revisited, especially with Margaret Atwood's *The Handmaid's Tale* (1985). Through the end of the 1980s, "moving beyond the engaged utopianism of the 1970s and the fashionable temptation to despair in the early 1980s – the science fiction writers (for example Octavia E. Butler, Le Guin, Piercy, and Charnas) studied dystopia to point out a critical perspective on the current economy, politics, and culture (Baccolini and Moylan 4).

Before giving the thematic analysis of dystopian fiction in the twenty-first century, it is to be emphasised that there has been a change in the direction of dystopian fiction and the popularity of it. The intriguing aspect of the twenty-first century dystopian or apocalyptic vision in literary works is that there is a new target audience who changed

the writing and publishing process, and even the film industry. The new audience is young adults, and these novels and films are produced to draw their attention to some threats and fears like the increasing danger of technology for people, global warming as a destructive change, or inequality based on possession of something (Siddiquee). In 2008, John Green wrote an article for *The New York Times Sunday Book Review*. In his review, he claimed that the "past year has seen the publication of more than a dozen post-apocalyptic young adult novels that explore what the future could look like once our unsustainable lifestyles cease to be sustained. (Spoiler alert: It's gonna be bad.)" In the article, the reason for this popularity is explained as the similarity between the life of the heroes or heroines of the novels and that of the readers. By referring to the popular *The Hunger Games* (2008) series by Suzanne Collins, Green argues that the writing has no special feature but the action and the heroine to make it attractive. These make "a future we can fear and believe in, but also allows us to see the similarities between Katniss's world and ours (Green). Moreover, there is a similarity of the social problems to the depiction in the novel because "American luxury, after all, depends on someone else's poverty. Most people in Panem live at subsistence levels, working to feed the cavernous hungers of the Capital's citizens" (Green). In the Introduction to their book, Basu, Broad, and Hintz give the comparison of the traditional dystopian fiction and the contemporary young adult dystopian novels, and they claim that the traditional dystopias are more like a warning, whereas the recent examples that target the young readers "are expressly concerned with how to use this warning to create new possibilities for utopian hope within the space of the text" (3).

Basu, Broad, and Hintz analyse the thematic threads in the recent young adult dystopian fiction. They state that one of these threads is "the threat of environmental destruction" which is seen in the novels like Julie Bertagna's *Exodus* (2002) and *Zenith* (2007), Saci Lloyd's *The Carbon Diaries 2015* (2009), and Paolo Bacigalupi's *Ship Breaker* (2010) (3). In these novels, the young readers are exposed to a world demolished by global warming, but at the same time "they depict young protagonists learning to adapt and survive in altered times" (3). As another type, post-apocalyptic writing has emerged which gives threatening events such as "plague, World War III, cataclysmic asteroid crashes, or even zombies" (Basu, Broad, and Hintz 3). The novels dealing with these

issues are Philip Reeve's *Mortal Engines* (2001), Meg Rosoff's *How I Live Now* (2004), and Carrie Ryan's *The Forest of Hands and Teeth* (2009). The other theme is 'conformity' used by Louis Lowry in *The Giver* (1993) and *Gathering Blue* (2000), by Veronica Roth in *Divergent* (2011), and by Allie Condie in *Matched* (2011). "As they depict the struggle between adolescent protagonists and oppressive governments, these novels attempt to tease out the appropriate balance between personal freedom and social harmony" (Basu, Broad, and Hintz 4). The two elements crucial for the young adult dystopian fiction are "didacticism and escape" say Basu, Broad, and Hintz, and they assert, "[...] they speak to the possibility that adolescents can at once fit themselves to better meet society's demands *and* shape society to better reflect their own desires and goals, creating the world they need, the world they want, and the world that they deserve" (5). Like Basu, Broad, and Hintz, Virtanen concentrates on the young adult novel and specifies the difference between adult dystopias and young adult dystopias: "[w]hereas adult dystopias thrive on fear and misery, dystopian writing for young adults has happy or ambiguous endings to lighten the story" (3). In short, the difference is on the pessimistic and optimistic perspectives presented in the novels which changes according to the target reader. Furthermore, Virtanen summarises that "[t]o achieve hopefulness in their texts, writers of dystopian literature for adolescents often give their young protagonists agency and power to change their surroundings" (3-4).

The study of Basu, Broad, and Hintz analyse only young adult novels from different nationalities; however, as this dissertation focuses only on the British novels, it could be beneficial to analyse the common themes in the recent dystopian novels. The novel genre continued to present an established dystopian tradition of criticism towards totalitarianism and emphasis on individual freedom. Thus, like the milestones in dystopian fiction, contemporary dystopian novels in British literature deal with similar problems from a similar perspective. *The Ice People* (1999) by Maggie Gee, *Noughts and Crosses* (2001) by Malorie Blackman, *Cloud Atlas* (2004) by David Mitchell, *Never Let Me Go* (2005) by Kazuo Ishiguro, *Divided Kingdom* (2005) by Rupert Thomson, *The Pesthouse* (2007) by Jim Crace, *The Cleft* (2007) by Doris Lessing, *Far North* (2009) by Marcel Theroux, *Shades of Grey* (2010) by Jasper Fforde, *The Culture Series* by Iain M. Banks, *Equations of Life* (2011) by Simon Morden, *Breathe* (2012) by

Sarah Crossan, and *Rootless* (2012) by Chris Howard can be regarded as British dystopian works from the last two decades.

The issues of contemporary dystopian fiction can be differentiated from those of the earlier dystopias because of the changing social and political structures around the world. The political issues criticised in the post-war period have been replaced by more varied ones such as race, gender, ecological matters, and psychological topics. The post-war period shaped the dystopian fiction mostly in political terms because the political changes have led to this. However, in the second half of the twentieth century, there was a shift from colonial to postcolonial and even to neo-colonial period; moreover, ecological studies emerged like eco-criticism which brought new horizons for the fiction writers, or the advance in technology has come to such a point that the minds of people are filled with new ideas without any limitation. In addition, global warming has become one of the most widespread and problematic issues in the first decade of the twenty-first century. Recent significant global political changes have included the softening and then re-hardening of the West's relationship with Russia, the two Gulf Wars and the Arab Spring. Historical economic orders have been upset by the huge growth in China and Russia concurrent with recession in many Western countries. All these issues reshaped the contemporary dystopian novels.

One of the most popular issues of the twenty-first century dystopian novels is the ecological problem where an increase in global warming could lead to a new ice age. The novels touching upon this topic are Maggie Gee's *The Ice People* (1999), Marcel Theroux's *Far North* (2009), Sarah Crossan's *Breathe* (2012), and also Chris Howard's *Rootless* (2012). These novel writers attempt to show the twenty-first century readers the high risks of environmental danger and threats to nature. In *The Ice People*, for example, Gee puts her story in an ice age setting, and immigration is seen from the northern countries to America. Parallel to Gee's novel, Theroux also emphasises the threat and possible consequences of global warming. Covering the environmental issue but not in the focus of global warming, *Rootless* is also another contemporary dystopian novel where there are almost no real trees any more but only trees manufactured from scrap metal and junk, especially built for wealthy people. In here, there is a quest for a

green Promised Land with a dream to save the last few trees. The similar tree issue is underlined in another recent novel, *Breathe*. Crossan pictures a world where there are no trees left in the world, and therefore, the oxygen supply becomes limited and its amount decides the social stratification and the life standards of the people.

Apart from ecological issues, technology is also an inevitable topic included in the novels such as Maggie Gee's *The Ice People*, Kazuo Ishiguro's *Never Let Me Go* (2005), and Mike A. Lancaster's *I.4* (2012). Gee demonstrates the destructive borders of improving technology by means of the Doves which are "not really creatures. Machines. Robots. Manmade things" (108). In *The Ice People*, the power that people have to create something new makes them fall into their own trap because people "wanted to be god" (109), but these creatures, the Doves, turn out to be "better than [people], biddable wives, well trained children, mothers who never got cross or tired. And unlike [people] they would never die" (125). These machines also destroyed the relationships between people, and they have become the new companions for human beings. In Lancaster's *I.4*, the story is happening thousands of years in the future, and in it, everything is coded and recorded. These data are also the memories of the people with its recordings rather than their actual memories acquired by the people. In Ishiguro's novel, *Never Let Me Go*, science and technology are used and abused for the sake of the health of particular people, but this means the destruction of some others that were created as clones. The clones have lived as human beings but have been seen just as organ donors rather than humans.

Another recurring topic is the conflict between the totalitarian state and the submissive individual which can be observed in the novels *Divided Kingdom* (2005) by Rupert Thomson, *Shades of Grey* by Jasper Fforde, and *Breathe* (2012) by Sarah Crossan. In Thomson's *Divided Kingdom*, the government decides to "reorganise the country's population [and they] divided the population into four distinct groups" (8) which are based on the four humours: black bile yellow bile, phlegm, and blood. This division is called the Rearrangement and the citizens have no right of choice or decision in this process. The transfers, imprisonments, and appointments are realised by authorities. The individuals are reduced to the level of matters or instruments because they must obey all

the rules and regulations, even when their names are changed or their families are reorganised. In Crossan's *Breathe*, there is a corporation called Breathe which is able to manufacture oxygen-rich air, and also to manipulate the public by deciding on the amount of oxygen they can have, and hence decide whether these people can survive or not. Similarly, in Fforde's *Shades of Grey*, the role of the individual in the social structure is very clear since "you simply accepted your position within the Colourtocracy, and assiduously followed the Rulebook" (26).

Like global warming, enslaving technology, and also the lack of personal rights, ethnic or racial segregation is another popular subject in the last fifteen years that can be seen in Maggie Gee's *The Ice People*, and Malorie Blackman's *Noughts and Crosses* (2001). Discrimination, segregation, and classification of the people can be seen as the most criticised point, especially by Rupert Thomson in *Divided Kingdom* (2005), Jasper Fforde in *Shades of Grey* (2010), and by Sarah Crossan in *Breathe* (2012). In *Divided Kingdom*, the classification of the people is based upon the four humours: black bile (melancholic people), yellow bile (choleric), phlegm (phlegmatic), and blood (sanguine). Thomson makes one of his characters, Fernandez, speak. "[i]t's like racism. [...] The new racism is psychological" (167). In *Breathe*, Crossan divides the society as Premiums and Auxiliaries as the basis of the social stratification. In *Shades of Grey*, Fforde portrays a social structure which is formed in accordance with the colour perceptions of people, and there is a system of categorisation of people called Colourtocracy where all the colours have their own status. In Blackman's *Noughts and Crosses*, the social stratification is a familiar one for the twentieth century reader because it is based on race and colour though modern stereotypes are reversed. The black people are superior, whereas the whites are inferior, but the rest of the story is the same.

Recent dystopian novels deal with the issues which are also problematised by the earlier dystopian novels. Authority is always the central figure, but it changes the lead from totalitarian regimes over the working class people to the authority of male over female by feminist writers or the power of the white over black or vice versa by the writers who criticise the racial segregation. Dehumanisation and mechanisation are also the core

issues; however, not only the robots but also clones, computers, mechanical trees, and nature take the lead. Whilst the contemporary dystopian novel writers tend to mention all these discouraging and dark issues, they also include something positive like love, hope, and nostalgia as can be seen almost in all these novels.

Among these contemporary British dystopian novels, *Divided Kingdom* (2005) by Rupert Thomson, *Never Let Me Go* (2005) by Kazuo Ishiguro, and *Shades of Grey* (2010) by Jasper Fforde are chosen as the literary works to be studied in this dissertation since they cover the topics related to the oppressive society and the submissive individual, they are all British contemporary novels, they picture a dystopian fiction without transforming it to science fiction or young adult novel, and also they give stratification as the basis for their social order. The necessity of the numerical limitation of the literary works to be analysed also determined the direction of this study. It was a challenging process to decide which novels were to be included and which ones to be excluded. In the three novels subject to this dissertation, there is a personal space saved for the individual through love and nostalgia, and also they present a realistic picture of the oppressive society to make the readers question the social state they are in.

In *Divided Kingdom*, the aim of the government is to obliterate disagreements among people and to establish peace and order by means of grouping them in accordance with their humours; in *Never Let Me Go*, the aim is to achieve a healthy society by creating clones as substitutes of human beings; in *Shades of Grey*, Chromatacia is a place where everybody has been categorised in a colourocracy based on their colour perception so as to have an ordered society where nonconformity is unacceptable. However, the utopian world that is aimed to be created by government or any other kind of authoritarian power can be named "dystopian" because the utopian idealistic perspective of the government may be perceived as a dystopian destructive structure by the citizens of these countries and/or societies.

Considering the relation between powerful society and the helpless individual, this dissertation will discuss whether the struggle of the individuals may provide any individual autonomy and self-determination or whether it does not change anything

because social or communal benefits are always superior to personal benefits. Moreover, "the turn toward dystopian modes in modern literature parallels the rather dark turn taken by a great deal of modern cultural criticism" (Booker, *Dystopian* 4). The issue whether there is a choice left for people apart from the ones imposed by the external powers is not only discussed in dystopian or utopian literature but this has also been emphasised by social critics like Louis Althusser, Michel Foucault and Erich Fromm. Social, cultural criticism and utopian or dystopian thinking are not independent but rather interdependent branches. Somay underlines the connection between utopia and all the other disciplines such as "philosophy, politics, and literature," and states that "[e]very Utopia is a political proposition, philosophical speculation and literary creation at the same time" (34). Therefore, in addition to the deep analysis of the novels as literary works, the social perspectives of these critics can shed light on dystopian novels since these novels are a kind of bitter projection of a future that may be a harsh criticism of the present day.

Profoundly shaped by the political, economic, and social changes in the twentieth century, the general oppositional view of these critics is on the role of individuals against state or communal interests. Louis Althusser's argument on the concept of "interpellation" of the subject by means of Ideological State Apparatuses and also Repressive State Apparatuses demonstrates how an individual is shaped by authorities in accordance with a specific ideology. In Orwell's *Nineteen Eighty-Four*, for example, the Party is the representative of both the Repressive and Ideological State Apparatuses since it functions as the police force, the army, the political power, the ideology, the control mechanism, the decision maker on the nutrition of the citizens, and anything else. The rebellious or questioning individuals are brainwashed by means of torture for adherence to the Party. In the end, the submission of the main character, Winston Smith is presented in the sentence; "[...] everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother" (342). This concept can be exemplified with Kathy's bitter remark that she would go where she was "supposed to be" (282) in the end of Ishiguro's *Never Let Me Go*. Her acceptance of fate is not an act without questioning but an act as a result of interpellation and desperate submission because "[her] life must now run the course that's been set for it" (261). Similarly, in

Thomson's *Divided Kingdom*, Thomas tries to justify the sacrifices he made and to rationalise his behaviours in a self-deceptive manner by stating "I *had* to fight for the system, I *had* to believe in it" (63). Erich Fromm wraps up all these points in only one sentence and states, "[m]an must want and even need to obey, instead of only fearing to disobey" (*On Disobedience* 7).

In the process of this so-called "interpellation" of the individual, Foucault's central image of "panopticon" can be seen to elucidate how the subjects are kept under control and surveillance so as to preserve the dominant ideology. Foucault's concept of the panopticon is present in most of the dystopian novels and it substantiates the argument on the strong totalitarian regime with surveillance and also with self-controlling individuals. The well-known example for the control mechanism as panopticon is the Big Brother concept in Orwell's *Nineteen Eighty-Four*. Even in their own houses, people are watched, checked, and monitored by the telescreens, and the note "BIG BROTHER IS WATCHING YOU" (Orwell 3) explicates it clearly. In Thomson's *Divided Kingdom*, the government always keeps track of its citizens, they use children to spy on their families, and they recruit some groups to guide the society. The "panopticon" effect of these is apparent on individuals since they have to lead a "double-life" because of fear. Like *Divided Kingdom*, *Shades of Grey* is another example of the control of individuals as everyone has barcodes in their nail beds.

Furthermore, in line with these critics, the sacrifice of the minority for the sake of the majority will be demonstrated in these novels. In *Divided Kingdom*, it is stated that "[i]n times of crisis, the good of the many always overweigh the misfortunes of a few" (10), similarly, in *Shades of Grey*, the Munsell rule is given as "I.I.01.01008: All residents are required to make sacrifices for the good of the community" (430). Similarly, in *Never Let Me Go*, the children in Hailsham are seen as "shadowy objects" rather than human beings since "[h]ere was the world, requiring students to donate" (258), and Margaret Atwood calls them "human sacrifices, offered up on the altar of improved health for the population at large" ("Brave"). In another recent novel, *Breathe*, the controlling mechanism of the authorities is dominant, particularly with the concept of thermo-detectors checking the body heat of everyone.

This act of questioning is not only the matter covered in the dystopian novels but also a topic of discussion mentioned by Erich Fromm in his book *On Disobedience and Other Essays*. He refers to Adam and Eve and emphasises the change of their being human and being a part of nature by means of an act of disobedience. "By breaking the ties with earth and mother, by cutting the umbilical cord, man emerged from a pre-human harmony and was able to take the first step into disobedience and freedom" (Fromm 1). There is a correlation between disobedience and freedom because "[t]he act of disobedience set Adam and Eve free and opened their eyes" (1). This relevance has been a part of the history writing of humankind like the abolition of slavery or women's gaining their rights to vote by the disobedient acts of suffragette movements.

In addition to introducing the act of disobedience as an act of questioning the norms, Fromm gives another picture and explains the issue of obedience by dividing it into two: "heteronomous obedience" and "autonomous obedience" (*On Disobedience* 4) which can be considered in the analysis of the novels in this dissertation. Erich Fromm explains "heteronomous obedience" as "[o]bedience to a person, institution or power" and this type of obedience means "submission; [...] the abdication of my autonomy and the acceptance of a foreign will or judgment in place of my own" (4). On the other hand, Fromm also clarifies "autonomous obedience" as "[o]bedience to my own reason or conviction" and this is not counted as "an act of submission but one of affirmation" (4). The point to be emphasised related to these two types of obedience is that one of them is related to "the concept of conscience" and the other is related to "the concept of authority" (4). The decision to be obedient in heteronomous or autonomous basis is left to the individual at some points, but mostly it is upheld by the authority. If the civilians are under pressure by means of violence or any regulations, there is no place for personal autonomy there. However, still the individuals can accept the authority if they have the liberty and opportunity to think and decide. For the topic of disobedience, Fromm states that "not only is the capacity for disobedience the condition for freedom; freedom is also the condition for disobedience" (*On Disobedience* 6). Therefore, the questioning by the people has a main requirement which is the space and opportunity to think.

In spite of these momentary releases from the dictates of the authority and also from the patterns imposed on the individual by the society, there are other feelings such as fear and pleasure that are used to create submissive and docile subjects. Pleasure is practised by powerful forces to suppress individuals by making them satisfied with their lives and to keep them busy with some leisure activities rather than questioning. In an interview, Jasper Fforde explains his treatment to this issue in *Shades of Grey* where its function is to "keep [people] amused with ballroom dancing and entertainment" so as to banish the "idle and seditious [and also] destructive thoughts," but also these people are kept "in line with fear" (Interview). Similar to the ideas of Fforde, in *Never Let Me Go*, Ishiguro also allocates a major role to pleasure and art by making the students draw pictures. However, in this novel, the concept of pleasure is not only to suppress individuals and to divert their attention away from any destructive or interrogating ideas but also to reveal that these children have souls like other human beings.

There has been a change in the contemporary dystopian fiction regarding the concept of hope because there was no existence of hope in the dystopian world in the former novels, whereas there is in the recent ones. Baccolini explains that utopian vision can be achieved in dystopia "only by considering dystopia as a warning," but

recent novels such as Margaret Atwood's *The Handmaid's Tale*, Le Guin's *The Telling*, and Butler's *Kindred* and *Parable of the Sower*, by resisting closure, allow readers and protagonists to hope: the ambiguous, open endings maintain the utopian impulse within the work. In fact, by rejecting the traditional subjugation of the individual at the end of the novel, the critical dystopia opens a space of contestation and opposition for these groups [...]. (520)

The "ambiguous, open endings" mentioned above by Baccolini is covered in British dystopian novels in the first decade of the twenty-first century. To illustrate, *Shades of Grey* finishes with an open-ending and there is the idea of a sequential trilogy to give the idea that this is not an end but there is still something there to emerge. Like Fforde's novel, Crossan's *Breathe* also ends with the sentences emphasising the survival of the three characters from the Resistance who can fight against the Ministry.

Like hope, love is another positive issue that turns the future or the life of the people in dystopian novels to a promising and optimistic one. Despite the emphasis on how futile the efforts of the individuals are to save themselves from the suppressive atmosphere of the strictly shaped and pre-determined life, there still exists a possibility of change or escape for the individuals through love. It is only through love that they might find a way to a personal space which leads them to question and reject the authorities. Love triggers awareness in individuals, leads the major characters to questioning, and assists them to subvert the roles ascribed to them. Gottlieb points out the significant role of 'love' by stating that "[f]alling in love with a woman who offers affection, passion, or simply an intimate bond is essential to the protagonist's awakening to his private universe, an essential step in building resistance against the regime" (21). The emotional or sexual love and desire are the major borders between the personal and political space because the governmental structures use it to oppress the individuals, whereas the individuals use it to subvert the system. Deleuze and Guattari explain the encouraging feature of desire to question:

If desire is repressed, it is because every position of desire, no matter how small, is capable of calling into question the established order of a society (...). But it is explosive (...). [D]esire is revolutionary in its essence (...) and no society can tolerate a position of real desire without its structures of exploitation, servitude, and hierarchy being compromised (...). [S]exuality and love (...) cause strange flows to circulate that do not let themselves be stocked within an established order. Desire does not want revolution, it is revolutionary in its own right. (116)

Such function of love has been commonly presented in Western dystopian novels, and Huxley, Orwell, Zamiatin, and Bradbury "present the protagonist's awakening to the dystopic nature of his society through his awakening to a kind of love forbidden by the regime" (Gottlieb 21).

Following a similar path with these writers, twenty-first century dystopian fiction writers have dealt with the same issue. Malorie Blackman, in her *Noughts and Crosses* (2001), puts the love affair of Sephy and Callum in the centre to indicate how limiting social structures can be by referring to race discrimination. Likewise, in *The Pesthouse* (2007), Jim Crace uses Margaret and Franklin's relationship to make them find a way of salvation or redemption. Similarly, Ishiguro, Thomson, and Fforde have also touched

upon this issue, and in these novels, love is a factor which helps the main characters question and almost resist authority. In Ishiguro's *Never Let Me Go*, for instance, Kathy and Tommy try to find a way to escape from their fate by means of true love but they get disappointed because this is an impossible pursuit. Similarly, in Thomson's *Divided Kingdom*, Thomas finds his love when he travels from quarter to quarter around the country, or in Fforde's *Shades of Grey*, Eddie falls in love with Jane although she is a Grey, a lower colour in the Colourtocracy. The issue of love is emphasised in these novels as a moment of recognition for the main characters that life is not as it seems or as they see. In another more recent novel, *Breathe* (2012) written by Sarah Crossan, one of the main characters, Quinn, a Premium, falls in love with an Auxiliary, Alina; however, another Auxiliary, Bea is in love with him. This unrequited love compels all three characters to follow one another in a rebellious and questioning manner in the oxygen-based social structure.

Not only by means of love but also by means of rebellious groups or attitudes, the suppressed individuals can stand against the regime in these novels. However, there is still a paradoxical situation when a rebellious movement arises because this movement starts to become an identical version of the authority that is criticised. Like the animals trying to be equal by making a group superior to others in Orwell's *Animal Farm*, Crossan, in her novel *Breathe*, also offers a criticism of the group known as the Resistance, gathered and organised against Breathe and the Ministry. Alina, one of the main figures of the Resistance, says to Bea, "I can't. I'd be breaking the rules. If there's one thing we have to do here, it's obey. It's the only way for the Resistance to succeed," and Bea reacts as "Obey? That doesn't sound like you" (238). From the similar point, the conflict between the authority as a criticised figure and the resistance against this authority is mentioned in the quotation by Bea, one of the main characters of *Breathe*, as given below:

I have no idea which side I'm on any more. I know the Ministry keeps us down, keeps my parents working day and night, keeps us pumped full of oxygen so we've no way of surviving without Breathe, and in the pod I'll never be in a position to help my parents unless I marry a Premium, but at least there was the illusion of liberty. The Resistance claims to stand for freedom and justice, despite the fact that so far they haven't shown us any mercy – and I'm certainly not free. They fed me, but they don't care about Maude at all. (253-54)

All this darkness, all this struggle lead to similar points, but why do all these writers who have a common background, similar environment, and also who have experienced the same historical progress still create a dystopian world which is too dark to be saved from and too desperate as well. Do they still try to reflect the darkest image of the possible? Don't they have any utopic vision for the present or the future? Have they left all the dreams for the progress or change of humanity? There is always a totalitarian regime, is this what the people deserve or is there no alternative governmental system any more that has not been tried? Is there no hope for any kind of happiness but only bliss by means of ignorance and submissive attitude?

"When the individual feels, the community reels" says Lenina, one of the characters in Aldous Huxley's novel *Brave New World*, in order to reveal how society is prioritised over the individual, and also how an individual can be regarded as a threat for society. In contrast to these words, even when the individual "feels," there is no destruction in the community or society because "the dimensions of the cage" (Thomson 76) do not allow any flexibility of action for people. In these three contemporary dystopian novels, the main problem is the role of the individual in the hierarchy of strictly shaped social structures, and the futile struggle of this individual to question, perceive, and change his / her life and fate. In this respect, it is clearly pointed out that the three writers, Rupert Thomson, Kazuo Ishiguro and Jasper Fforde, follow the similar path of their precursors in presenting the clash between the individual and society. The individual always tries to have his/her own boundaries but s/he always realises that s/he is entrapped in the boundaries drawn by the authoritarian regime. However hard an individual struggles to be *against* oppressive society, s/he is always inevitably victimised by social structure or dominant powers *in* this oppressive society. Consequently, these writers demonstrate that it is an arduous and mostly futile struggle for the individuals to challenge the social structure prevalent in their environment and to achieve individual sovereignty. Thus, in the literary space opened up by the dystopian novels in the twentieth and twenty-first centuries, it is shown that oppressive society does not leave any space for the individual to make or create his / her own choices and does not bring any ultimate freedom. The only possibility for individuals to find their own limits is within a subversive attitude

created by the means of love, but even this possibility ends up with a submissive attitude as illustrated in these three novels.

CHAPTER II

THE DREAM PLANS OF AUTHORITY

Dystopian fiction mostly aims to present a kind of sociological analysis and criticism of a particular social structure or the society on which the writer focuses and mostly the society in which the writer lives. As continuously emphasised in the previous two parts of this study, opposite to the best case scenario in utopia, dystopia portrays the worst possible case scenario of the social structure and the social order for a specific group of people in a specific period of time. This critical presentation in the form of a literary work mostly has two important aspects which occupy a position of central emphasis here: the authority and the individual. Although ecological, feminist or technological dystopias focus on various issues, such as technology, environment, gender, race, global warming, discrimination, these two have always been at the centre of the discussion. The problem to be kept in mind regarding the relation between authority and the individual is that they perceive the same conditions but look from different perspectives. The powerful minority has a utopian project, whereas the powerless majority experiences the dystopian consequences and the dark side of the supposedly bright plans.

Authority regulates the social mechanisms and also the minds of individuals so as to consolidate the socio-political system in which everyone lives. Although labelled as dark and dystopian in this study, Davis's explanation of the "visualisers of ideal societies" would be helpful 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). The governmental structures in the novels are the visualisers of ideal societies from the authority's perspective since they struggle for harmony and welfare of the people. However, it is not clear whether the initial aim to create harmony in the society is achievable 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, Kumar establishes a connection between Fascism, Communism, and also the novels like *We* and *Nineteen Eighty-Four* which are conceptually utopian plans. 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)

Although claiming the plans of the authorities to be optimistic and positive with their easily seen hazardous consequences does not sound very credible and reasonable, this is another aspect of the issue.

This chapter, with the three sub-parts that follow, will provide a detailed analysis of social reconstruction as a form of oppression illustrated in the three contemporary dystopian novels: *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey*. These novels are open to analysis from cultural and social critical perspectives since they all represent the citizens as systematically classified which indeed bears the reflections of class consciousness in the British society. This chapter aims to examine the topic of authority and how authority establishes order in a community. In order to achieve this aim, the issue will be examined in three sub-topics: the reformation of the society in a new order; the segregation process geographically or biologically; and finally the regulations and the rules as the essential components of maintaining that order.

2.1 SOCIAL CHANGE TO INITIATE ORDER

MacNab claims that "[u]nity and consistency are essential qualities in every system or plan, calculated to promote the interest of society and the universal good of mankind" to introduce the idea behind Robert Owen's utopian community in New Lanark (17). However, this does not differentiate it from dystopian thinking; on the contrary, this concept unifies these supposedly opposite concepts. The most striking characteristic of

dystopian fiction is the idea of establishing order by means of extreme force with geographical or biological segregation and stratification, biological reformation, psychological reconditioning, and physical oppression. Since living together necessitates negotiation and consensus, people try to put an order via rules and regulations so as to have an organised life without any possible problems among the members. However, while trying to propose new solutions to problems, establishing a particular order for living together contains the seeds of its own destruction. The construction of a new social structure and pursuit of a flawless order have been a difficult and challenging task, and the consequences of this effort are mostly destructive rather than constructive as will be the main focus of this part of the study. This destructiveness makes the social construction a dystopia although the initial aim of social change was for the benefit of the people as the authority figures claim in the novels. Claeys touches upon the constructive side of dystopia as a possibility in the historical and literary context when he states that dystopia "can in certain circumstances be a deliberate strategy for social improvement, not merely the historical residue of a despotic regime resting upon the principle of universal fear compelling obedience" ("News" 163). This may be applicable for *Never Let Me Go* because the practice of human cloning is questioned and stopped by the authorities since the people are scared of the scientific possibilities and limits. However, the temporariness of the despotic regimes in *Divided Kingdom* and *Shades of Grey* is questionable as there is no clue that this social change is a temporary one, rather it is for permanent duration. Especially in *Shades of Grey*, the regime has been already in power for four-five centuries.

Either as a temporary precaution or a permanent social reorganisation, the control mechanisms destroy the existing social order to replace it with a new one by claiming its necessity. This is a common issue of dystopian writing. It would be explanatory to invoke Vieira's definition of utopia so as to understand the perspective of the authority and also the social acceptance of this new system as the better version. In one of the categories where Vieira classifies utopia, utopia is described as a pursuit of a better life and a search for alternatives, and this pursuit is suggested as an alternative to the real life which occupies negative and dreadful conditions for the people (7). Hence, both utopian and dystopian writing start from the same point: the search for an alternative

and the success or failure of this search. Before giving the details related to the issue of power and class in the contemporary novels, it is crucial to trace the major dystopian works to fully understand the origins of this problematic topic. In *Brave New World*, the social structure is formed with the classification of people into Alphas, Betas, Gammas, Deltas, and Epsilons, or in *Nineteen Eighty-Four*, the social stratification is in three levels as Inner Party members, Outer Party members, and the Proles. By referring to the well-known dystopian novels, *We*, *Brave New World*, and *Nineteen Eighty-Four*, Hillegas emphasises the issue dealt by the acclaimed authors of these novels as follows:

Appalling in their similarity, they describe nightmare states where men are conditioned to obedience, freedom is eliminated, and individuality crushed; where the past is systematically destroyed and men are isolated from nature; where science and technology are employed, not to enrich human life, but to maintain the state's surveillance and control of its slave citizens. (3)

This excerpt epitomizes the common issues of the dystopian novels and gives the key terms related to this study that are nightmare, obedience, destruction of individuality, demolishing and even the erasure of the past. The dystopian fiction writers ruminate on these issues and present them in their writings. The state's surveillance and erasing the past require justification and credibility. At that point, what the authorities do is to show the citizens' perspective rather than their own perspective. All the re-planning, re-construction and the amendments are claimed to be done for the benefit of the citizens, society, and their welfare.

This re-construction means the systematic division and grouping of the people in terms of particular categories, which may include biological, racial, financial, intellectual, educational, gender-specific or physical ones. Even at some point, these categories have been combined rather than being treated as separate issues. For instance, discrimination based on economic and racial terms go hand in hand since an inferior race in a society cannot be economically affluent. Likely, discrimination based on gender, economy and race has put black women in the category of secondary class citizen for long years. Regardless of the categories employed, social stratification is the main method to place all the people in specific parts of the society and have a systematic life. The social order and classification are inseparable issues but a full discussion of classification will be in

the following part of this chapter to avoid any overlapping point that might weaken the argument.

Claeys's distinction between utopia and dystopia also sheds light on the argument in terms of the purposeful acts of the governments or the system. Claeys points out that "[w]e *create* utopias, fortuitously (or not), based upon a need to envision a more hopeful future; dystopias *happen*, unfortunately. Surely no-one *sets out* to create a dystopia?" ("News" 160). Although it is not the purpose of the authority to deliberately create a dystopia in the novels, the inevitable consequence is turned to be a dystopian atmosphere. The three novels create a dystopic image, a dystopic world; however, the initial aim of authorities is to make the present and future better rather than worse although the results are not so. There is another case scenario for the actions of the government or the authorities in these novels; they might have preferred the worst method to suppress the people in the easiest way because they had another plan following the first disastrous step. However, as Claeys inquires whether the created dystopian structure will "remain only as a temporary expedient" or not, the reader also questions whether the precautions taken to stop the chaos or the negativity in the society will help people in the end. Even if there is a reformatory and promising secret plot behind the suppressive and restrictive one, the people are not introduced to that in any of these novels.

The method of social change is clearly displayed in the title of the novel by Rupert Thomson because it creates curiosity about the meaning but also consoles the reader by giving the answer itself that the well-known factual United Kingdom is changed into the fictional Divided Kingdom. The so-called United Kingdom¹⁰ is divided into Wales, Scotland, England, and Northern Ireland; this is both criticised and parodied by Rupert Thomson in his novel. Different from the aforementioned classification methods, in Thomson's *Divided Kingdom* (2005), the partition based on the bodily humours inspired the idea of social and geographical divisions of the citizens.¹¹ Such grouping comes from Hippocrates's and Galen's ideas that a balance among the four bodily humours can only bring health to the body. Being inspired by these ideas, Thomson has developed this to balance among the humours as the fundamental principle of health in a diseased

country. Although it sounds intriguing, unbelievable, and somehow exaggerated, as O'Hehir states in his review of *Divided Kingdom*, "[i]t's a ridiculous concept, but Thomson turns it into a richly imagined picaresque adventure – and after a while you'll start wondering if it's any stupider than some of the social-science constructs of our day." Moreover, O'Hehir suggests the parallelism between the *Divided Kingdom* in the novel and the United Kingdom in reality, as follows:

One way of understanding "Divided Kingdom" is to suggest that all four of its zones represent contemporary Britain as seen through a different satirical scrim: The Yellow Quarter is violent, vulgar America-lite, while the Blue Quarter is a brooding, mystical nation of witches and pagans, and the Red Quarter belongs to sensible, upper-middle Labor Party voters. (And the Green Quarter is very clearly the bleak and shabby Britain of the postwar years.)

Rupert Thomson does not come up with such a parallelism and also this is somehow a narrow division, but it is worth considering with its different approach.

In *Divided Kingdom*, the re-grouping of the populace and the social re-formation is called Rearrangement which emphasises the necessity to rearrange the former social order. The depiction of the old world that has been left behind and from which the people of the kingdom has been saved heroically is overemphasised by the teacher, Miss Groves to the children in the Red Quarter. These were the times for "extreme measures" according to Miss Groves, and she further explains what these measures are and why they have been taken. "The Prime Minister and the members of his cabinet had met in secret chambers, far from the eyes and ears of the electorate. (...), and in the end they reached a decision: they were going to do something bold, something extraordinary" (7-8). This extraordinary precaution consists of the reorganisation and reformation of the social structure which also includes the royal family. In the Rearrangement, the government "divided the population into four distinct groups, not according to economic status or social position, not according to colour, race or creed, but according to *psychology*, [...] THE HUMOURS [...]" (8). The psychological harmony among the people is equated with the harmony in the country.

The reason to re-form the social structure has been explained and justified by the authorities, and this justification has been imposed on others by the teachers who are the

representatives of the system and they are assigned to perform this duty. Thomas, the major character of the novel from whose perspective the readers are following the story, tells what they have been exposed to under the name of education in the school they are brought to. Miss Groves describes the Rearrangement which is the newly established system and also she teaches the students the history of their country and the chaos left behind. The dark and chaotic portrayal of the country before the Rearrangement is very likely, as follows:

It had become a troubled place, she said, obsessed with acquisition and celebrity, a place defined by envy, misery and greed. Crime was rampant: the courts were swamped, the prisons overflowing. Divorce followed marriage as quickly and predictably as teenage pregnancies followed puberty. Homeless people slept in every doorway, ditch and underpass. Racism was more widespread and more firmly rooted than ever before. Violence lurked round every corner. (7)

Although the image described by Miss Groves is very dark, dangerous, desperate, and hopeless, this is only one-sided explanation. Thomson states that the world he created is a parallel present rather than a future and the *Observer* columnist, Carl Wilkinson comments on the similarity between the fictional world in the novel and the factual world in Great Britain in his article. Like Miss Groves, there are some assertions that the country is always in danger and under the threat of something, whatever it seems logical at that time. Wilkinson explains in his column,

If the scaremongers are to be believed, we are inundated by immigrants, awash with petty crime and violence, racial abuse is rife, our police are overstretched and underfunded. There are travelling bands of communities disrupting the bucolic life of our country folk and morality is crumbling.

It's a short hop from here to the dystopian nightmare Thomson has created in *Divided Kingdom*, where the grinning faces of leaders such as Michael Song leer down on the benighted population. Britain 'had become a troubled place obsessed with acquisition and celebrity, a place defined by envy, misery and greed.' So far, so familiar.

The reader and also the major character of the novel, Thomas learns about the past of the Divided Kingdom only from the perspective of Miss Groves which leads to questions on whether this portrayal is fairly and objectively drawn by the teacher who is most probably subjective in her stand. The picture drawn by Miss Groves is aimed to be

deleted and rewritten by means of re-planning of everything. The reorganisation has worked to a point since there is nothing left in the new order like the obsession with celebrity, greed, envy, or there is no criminal act in excessive account. Moreover, ironically there is no account of divorce since there is no account of marriage based on love or any kind of personal choice. It is not the people's choice to marry the person they want but the marriage is the place of arranged and assigned unity of two people. Miss Groves mentions the widespread racism and violence which are the two terms that have gained new meanings and are redefined in the Rearrangement. The success or the failure of the Rearrangement will be also the argument of the following parts in this study.

Establishing a new rule, a new structure, a new system starts with children, and Thomson makes the main character a boy who is taken from his family and brought to a school to be educated, to be trained, to be pacified, in other words, to be manipulated and to be abused. The so called "early casualties of the Rearrangement" reflect the first consequences of this despotic practice and these "casualties" are ignored and are hidden away from all others. At the school, Thorpe Hall, "[o]ne boy hung himself in an upstairs lavatory;" (5) however, this did not turn out to be a big deal because it is normalised and neglected. "Nothing disturbed the darkness and silence that surrounded us," said Thomas, and more importantly, in the sermon, the vicar "described the boy's death as a tragic accident, though everybody knew the truth lay elsewhere" (5). It shows how the new system deals with the problems and any kind of disorder which shows that there is no solution but only evasion. Dividing the country into different sections in *Divided Kingdom* is to bring order which naturally comes after disorder and also comes with discipline or attributions by the government. Disorder is presented as an extremely dangerous concept and should be handled and overcome immediately according to the authorities in the novel. There is a connection between degradation and disorder in the society and the necessity of regulation and order. However, the reliable reference for the definition of disorder is vague since the centre of the decisions and also precautions are the authority figures and any threat for their sovereignty can be categorised as a dangerous movement to be prevented.

The step of taking measures against any menace in society reminds us of the precautions against the plague in the late seventeenth century illustrated by Michel Foucault in his seminal study entitled *Discipline and Punish*. Foucault, in his chapter "Panopticism," 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 Thomson'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 reminiscent of putting a person into quarantine and to isolate him or a particular group of people from some other group of people. As Tew explains the role of the borders, they "serve as an analogy for all belief systems and coercive regimes, at times reassuring and convincing, but finally constrictive and oppressive" (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)

The idea of taking precaution against any possible disease to save and heal people is not only about health or a genuine disease, sickness, but anything which disturbs the peace or the order can be perceived as disease by the authorities. Naming a problem as a disease will definitely give the opportunity to control the vulnerable people under the guise of assistance and healing.

Similar to Foucault's argument on the partition of the country as a precaution, Thomson uses the idea of partition to provide harmony and welfare in the country. 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 Rupert Thomson presents in the novel illustrates almost all the points suggested by Foucault. Thomson describes his divided kingdom as a continuous system which makes the adaptation and assimilation a necessity, and even a normal process. The divided kingdom is defined as "self-perpetuating" and the transfers of the people from one quarter to another are thought to be unnecessary in the near future because "[e]ach of the four quarters had already developed its own unique character and identity" (98). That means the people who are brought to a quarter will be shaped accordingly and each quarter will start to develop its own character; hence, the people living in this quarter will not be transferred anymore because they will ultimately be formed with the same identity they have to live with. In other words, "although the idea of four types of people was fundamentally simplistic, there was a certain amount of self-fulfilling prophecy involved. Place someone in an environment for long enough and he starts to take on the attributes of that environment" (98). The authorities will be able to decide who somebody is, how they should act, react, or behave, and also what their character should be.

When the government reshapes the social structure, it manipulates the weaknesses of individuals. It demolishes their identity in order to establish a new identity that can be forged in requested form. The weakness and the easily manipulated nature of the people are the first conditions 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). Nationalism and religion are not directly the patterns and the values people are attached to in *Divided Kingdom*, but a new form of nationalism is imposed upon the citizens as being related to a group, this may be even called regionalism with its emphasis on the flag and an emblem for each quarter, a colour for each country, a specific humour under which each member can categorise

himself. Hence, the members of the quarters are able to identify with the region they are located. In Fromm's words, these people can relate to the world outside and also they can "avoid aloneness." However, this voluntary acceptance by the individuals is the second step of the social change because this follows the role attribution and the social change fulfilled by force.

In the novel, dividing, classifying, and reconstructing the demographic structure is not based on a reasonable ground, but the purpose of the authorities is to find a credible and believable disguise to divide and control the people. The people in different positions are responsible both for providing continuity and durability of the system and for imposing the reliability of it on the citizens in order to prevent them from questioning. The teacher, Miss Groves also touches upon this point to clarify the reason behind this classification, and she says, "[f]or almost two millennia, [...] from Hippocrates onwards, medicine had been based on the idea that there were four bodily fluids or humours – black bile, yellow bile, blood and phlegm" (8). Moreover, she puts parallelism between the country and the human body in order to justify the new order, as she states, "the circle is your body. Imagine your good health depends on the correct, the judicious, balance of all the humours" and then she continues "Imagine the circle is the whole country – the body politic, as it's sometimes called. [...] 'the theory of the humours is built on notions of harmony and equilibrium, and these were the very qualities that were lacking in the country prior to the Rearrangement.'" (9)

The theoretical argument behind the Rearrangement creates some questions regarding whether it is possible to qualify anyone accordingly, how it is applicable, how it can be determined, and how the people are classified. The answers for all these questions are clarified by Miss Groves:

Everyone in the country had been secretly examined, assessed and classified, all in strict accordance with the humours. [...] In times of crisis, she said, the good of the many always outweighed the misfortunes of a few, especially when the health of an entire nation was at stake. Once the population had been split into four groups, the land was divided to accommodate them. What had been until then a united kingdom was broken down into four separate and autonomous republics. New borders were created. New infrastructures too. New loyalties. (10)

The division applied as a part of the Rearrangement leads to an imprisonment which is ingeniously planned by the authorities. It is presented as a positive and hopeful thing which is supposed to be for the benefit and the welfare of the people, but it turns to be negative and restrictive for the people. The authorities do not want anybody to have any connection as they consider this is the only way to prevent disruption, miscommunication, and disorder. The only possibility for connection is among the people sharing the same temperament. In order to succeed in this grouping, the geographical placement and relocation are crucial and applied accordingly. Hence, strict borders were built between the quarters. Even the people who were born in the same family may not have any connection in the following years of their lives if they do not share the same humours. They will be transferred to another quarter which suits their humour. The geographical re-planning and physical re-conditioning are presented below:

Throughout the divided kingdom the walls of concrete blocks had been reinforced with watch-towers, axial crosses and even, in some areas, with mine-fields, which rendered contact between the citizens of different countries a physical impossibility. If you have been classified as sanguine, then you remained in the Red Quarter for the term of your natural life. Attempts to cross the border illegally were punishable by prison sentences, and if you defied the guards they had the right to open fire on you. All this to prevent what was now being referred to as 'psychological contamination.' (24)

To prevent the psychological contamination, to provide order in the social structure, to build welfare and harmony, the government asserts that they have all power to use where, when, and how it is necessary. The use of power to stop, to monitor, to transfer people to the "suitable" places is not the only power of the government. They also abused and shaped the environment, the nature in accordance with their demands and purposes. For example, Thomas tells us that:

There had been a bridge here once, but it had been dismantled during the Rearrangement. Only bridges that complemented the partitioning of the city had survived. In the Red Quarter, for instance, we had several of our own, since we had been granted territory on both sides of the river, but in stretches where the river itself had become the border all the bridges had been destroyed. The roads that had once led to them stopped at the water's edge, and stopped abruptly. (69)

The bridge is used as a metaphor to show the connection among the people, and when the bridge is destroyed physically, the people are separated geographically and physically. Demolishing a bridge to separate two regions is like building a physical borderline without constructing but destructing. Instead of putting a barrier in front of them and preventing their connection, the government acts wisely and makes the people unsupplied and deprived of any way to connect and transport. In her book *Bridges: Metaphor for Psychic Processes*, Rosemary Gordon analyses the bridge as a symbol, a metaphor, or a real entity and the myths, rituals, sacrifices in relation to the bridges. In her book, Gordon expands on the bridge as a metaphor and states, "[...] it allows and presupposes separateness and uniqueness, but without isolation or rupture. Rather, bridge and bridging symbolizes contact and communication between that which remains separate, distinct, and apart" (4). She also emphasises that the "presence of a bridge favours and facilitates diversity but without exclusion or disjunction: there are boundaries but no barriers" (4-5). On the contrary, the Rearrangement dismantles all the bridges which connect different quarters in order to show that there is exclusion and there are barriers in front of connection and communication.

This division and separation are not only practised in the geographical and social rearrangements but also in the smallest unit of a society: family. It is impossible to think of a society without any family concept, or with such a family concept defined in the novel, *Divided Kingdom*. It has been already argued and challenged, even has been reshaped by the new ideas; for example, from a feminist critical perspective, the mother-father-children concept where the mothers are the child-bearers and the fathers are the breadwinners is challenged, or the single parent family has been widely seen recently as a result of the divorces or new kinds of relationships. The main point here is that there emerged new definitions of family, and the perception of family has undergone a change. However, the idea of putting people together with people sharing the same humour, attitude, psychology is perplexing but also amusing and thought-provoking. Berneri, in her analysis of utopias, touches upon the destruction of the family concept, as follows:

When Utopias want to abolish the family it is much for the same reasons as they want to abolish property. The family is considered as encouraging selfish instincts

and as having therefore a disintegrating influence on the community. On the other hand the advocates of the family see in it the basis for a stable State, the indispensable cell, the training ground for the virtues of obedience and loyalty required by the State. They rightly believe that the authoritarian family, far from presenting a danger by inculcating individualist tendencies in the children, accustoms them, on the contrary, to respect the authority of the father; they will later obey just as unquestionably the orders of the State. (6)

In *Divided Kingdom*, the family unit is considered as the reason for the disintegration, disharmony, and disorder in the society. Therefore, the family concept is reshaped and redefined because the "family had been in serious decline for years, decades even, and it was a measure of people's conservatism, their fear of change, that the idea had lasted as long as it has" (12). The validity of the family based on blood ties is questioned by the government, and they have decided that it is not possible to have harmony among people who have nothing common except their blood ties. The blood ties are the main reason for all love, connection, loyalty, and trust in conventional understanding of family. However, the authorities asserted that "the family could be held responsible for society's disintegration, and the politicians who masterminded the Rearrangement had felt compelled to acknowledge the fact" (12). Therefore, the rearrangement of the population in accordance with the humours also inevitably led to the reform of the family concept. "The new family would be a group of people who shared a psychological affinity – people who got on, in other words. Blood ties would be set aside in favour of simple compatibility" (12). By dismantling the meaning of the family unit and redefining a new concept of the family, the authorities aim to bring a new idea of harmony to the society. This idea of harmony is established on the grounds of separation. As bridges are demolished to divide the country physically, the bridges among people are demolished to divide and kill all the feelings in people.

Like Rupert Thomson, his contemporary Kazuo Ishiguro engages with similar concerns in his disquieting novel *Never Let Me Go* (2005). The novel is set in a fictional England in the late twentieth century, late 1990s, which is an unusual aspect for a dystopian setting as dystopian settings are mostly pictured in the far future and mostly in a fictional and unknown world, country, or geography. In this respect, Ishiguro's novel is a criticism of the present from a present perspective. The defamiliarisation effect is used neither in terms of time nor in the setting in this novel. Although the society is different

in this novel from a usual dystopia, still the elements in the novel can be analysed within the frame of common points. There is no total renewal of the system but some slight touches in this novel.

Black defines what Ishiguro demonstrates in the novel by stating that the novel "gradually reveals a counterfactual twentieth-century England where clone colonies provide ready supplies of organs for donation" (785). The reader is not equipped with the lifestyle or the conditions under which the rest of the society is living, but the clones are mechanised by the totalising effect of science and the authorities. Therefore, the dystopian dimension of *Never Let Me Go* is on the aspect of the clones, the donors. The ambiguity related to the rest of the society allows the reader to have their own pictures of the social structure. The readers can either associate the world in the novel to the world they are living in empathetically or put a distance between themselves and the novel so as to perceive the dark and inhumane consequences of science. In England depicted, the clones "constitute an underclass whose biocapital is expropriated for use by the 'normals' whose lives are extended by transplantation. By contrast, the lives of the clones are brutally curtailed, as they die (or 'complete' as the narrative euphemistically puts it) as soon as they have 'donated' four vital organs" (Hanson 154). Ishiguro's approach to this issue is open to analysis from Sargent's comment on dystopia as he states: "dystopia has for me always had a strong connection to the 'reality' that to me needed utopia to change it" ("Do Dystopias Matter?" 10). Likely, *Never Let Me Go* draws the drastic picture that needs to be questioned and either to be avoided or to be reconsidered.

Raz demonstrates the relevance of eugenics to both utopia and dystopia as he asserts that as an idea and as a practice, eugenics was originally utopian since it aims for advancement; however, with the analysis of the past, it is clearly seen that it is dystopian as it shows "the inherent pendulum shift between utopia and dystopia that is one of the characteristics of the eugenic discourse" (604). The argument on eugenics is based on two aspects: positive eugenics which focuses on improvement of the genes "through selective breeding or genetic enhancement" and negative eugenics that focuses on prevention of "the birth of the undesirable offspring" or "preventing them from

reproducing" (Raz 603). Ishiguro does not display a totally scientific, technologically loaded, mechanical picture of cloning and eugenics, but rather gives a human touch to the issue. Science is in the core of the plot, but not in the foreground since Ishiguro wants to focus on the consequences of these scientific improvements on human beings or non-human beings. The plot of the novel comprises a complication of incidents which are explained by Kathy H. who is a clone herself, and these incidents portray the problem of human cloning which is a controversial issue of today's world as well. The novel, as Black asserts, can be read as "a meditation on a world shaped by the eugenic fantasies of Nazi-era incarceration" (789). McDonald opines that the novel "provides us with a window into a culture of genetic engineering and cloning technology in which people are exploited and killed by a state seeking the wider benefits of organ farming, a window that nevertheless reflects in part the decisions facing contemporary culture" (76).

Living in a society, being a part of this society, or identifying one's self with the codes in this social entity requires some concessions. The expectations from an individual or the ascribed roles put the person in a vulnerable position. As Black points out, "the novel envisions a dystopian civil society where clones struggle to comprehend the significance of their own circumscribed personhood" (785). As the people have to obey the regulations and the rearrangements by the government in *Divided Kingdom*, the clones have to obey the dictates of science, technology, and medicine. In this novel, as Liaschenko suggests, "Ishiguro raises serious doubts about the viability of this new world order, where human worth is determined solely by the individual's position in the scheme of production" (69). This is also valid for any social structure because every individual person has a role like the role of a teacher in the scheme of education, the role of an engineer in the scheme of development, or the role of a mother in the scheme of reproduction.

The different aspect of the social structure in *Never Let Me Go* from *Divided Kingdom* is the emphasis put on the family and personal relations. The human bonds and close relationships are prevented by breaking down the family structure in the Rearrangement, whereas the strong bonds are established among the students in Hailsham. In her book

entitled *Bodies in Glass: Genetics, Eugenics, Embryo Ethics*, Deborah Lynn Steinberg examines genetics, eugenics and kinship. Steinberg epitomizes the emergence of eugenic science "as a project of social engineering based on medical scientific theories of heredity, of natural inheritance, and a more general logic of selection," and the drive to "control the reproduction of desired and stigmatised social categories, groups and characteristics" encouraged the idea (75). The fundamental association of eugenics is to race and racial selection, but also, though less common compared to the former association, eugenics is "seen as expressive, indeed productive, of a dominant discourse of family, that discourse of 'legitimate' kinship in which class, gendered and racialised inequalities are normalised and in which heterosexuality is assumed and (re)inscribed" (75). Compared to Steinberg's definition of kinship legitimised through eugenics, the kinship portrayed in *Never Let Me Go* is slightly different, but still valid.

Family does not mean parents but friends for the students in Hailsham. Rachel Cusk emphasises the emotional side of the novel rather than struggling to remark the scientific side of the issue. Cusk also remarks Ishiguro's approach to the family issue as follows: "what he concludes is that a child without parents has no defence against death; that its body is not sacred, that it is a force of pure mortality. The parent is a kind of god, sanctifying and redeeming the child." The idea of parents as a protector or as a divine power does not totally fit in to the arguments in this study. However, it is clear that the discourse of family is redefined for the clones in Hailsham because the students here will not become a part of a family; however, they should be connected to each other to satisfy their need for human touch. Moreover, as a reinterpretation of Steinberg's explanation of the normalisation of the racialised inequalities, the normalisation in Hailsham is in a different path. Although there is no inequality concern among the clones, the cloning itself as a discriminatory factor for the students from the rest of the society is normalised by the teachers or by the authorities.

The kinship in Hailsham is to have a collective conscious among the students and to make them feel a part of this place rather than defining their own identity independently. When the collective identity surpasses any other kind of self-expression, there will be no questioning or rebellion among the group members, or the students in

this case. Black supports a similar point by stating that "[a]s the students become more and more emotionally bound to each other through the exchange of art, they gradually lose their ability to imagine themselves outside the system that governs their collective lives" (795). Kathy also remarks on the role of the Exchanges for the students years after she left the school and became a carer: "I can see now, too, how the Exchanges had a more subtle effect on us all. If you think about it, being dependent on each other to produce the staff that might become your private treasures – that's bound to do things to your relationships" (16). This kind of strengthening bonds among the students means a strong collective existence which weakens the individual existence. "The circulation of student art helps to shape community bonds that keep the students, as peers, moving in lockstep toward their deaths" (Black 795). The bond and kinship among the clones in Hailsham are expressed as "an alternative form of kinship; they are 'significantly same' to each other due to their shared memories and experiences" (Carroll 65). Moreover, the other point they share is the common aim to exist as a carer or donor.

The students in Hailsham have two missions to be carried out which are being a 'carer' and later being a 'donor.' The difference of Ishiguro's novel from the other two novels in this study is that there is no responsible agency or no authority named for the implementation or cancellation of this scientific experiment, but an unseen authority. The responsible people authorised to deal with the clones are vague and not clearly depicted in any part of the novel. Therefore, this raises questions and Liaschenko interprets this "lack of any concrete sign of authority" as a triggering factor "to indict society as a whole, all of which has a hand in the program, whether they acknowledge it or not" (70). Not only the students in Hailsham but also all the rest of the society is regulated according to the donation programme since all people "are at the mercy of rules and are denied knowledge to an extent" and also "everyone is involved with it, either donating, receiving donations, or running some aspect of it" (Liaschenko 71).

The social change in Ishiguro's *Never Let Me Go* goes back to the Second World War after which science has quickly developed, and suddenly, as Miss Emily pointed out to the students of Hailsham,

[...] there were all these new possibilities laid before us, all these ways to cure so many previously incurable conditions. This was what the world noticed the most, wanted the most. And for a long time, people preferred to believe these organs appeared from nowhere, or at most that they grew in a kind of vacuum. Yes, there *were* arguments. But by the time people became concerned about...about *students*, by the time they came to consider just how you were reared, whether you should have been brought into existence at all, well by then it was too late. There was no way to reverse the process. How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? (257)

Also, this cloning process is normalised by all members of the society; the guardians / the teachers, the clones / the students, the scientists, and also the rest of the society. "The children (or captives) are described as 'special' and 'gifted' by their guardians (or wardens), and their murders are described as 'completions,' a jarring reminder of their sole purpose in the eyes of society" (McDonald 78).

For scientific¹² and humanistic reasons, cloning is arguable and what Ishiguro tried to do in his novel is to show the perspective of the clones because they would be most probably ignored by the normal people who are selfish and self-centred. Leon Kass, a well-known bioethicist, criticises cloning since it "personifies our desire fully to control the future, while being subject to no controls ourselves" ("The Wisdom of Repugnance" 10). Moreover, Kass strongly opposes the idea of cloning for familial reasons and also for humanistic reasons as follows:

Even if human cloning is rarely undertaken, a society in which it is tolerated is no longer the same society – any more than is a society that permits (even small-scale) incest or cannibalism or slavery. It is a society that has forgotten how to shudder, that always rationalizes away the abominable. A society that allows cloning has, whether it knows it or not, tacitly said yes to converting procreation into manufacture and to treating our children as pure projects of our will. ("Family Needs Its Natural Roots" 87-88)

Kass expresses his objection explicitly here, and his discussion is applicable to Ishiguro's argument in *Never Let Me Go*. In the novel, the reaction of the rest of the society is very dramatic since they ignore the clones as long as they benefit from them to live longer or to be healthy, or only to survive. Miss Emily explains the situation to Kathy and Tommy when they question why the situation is so tragic and why "people want students treated so badly;"

However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, heart disease. So for a long time you were kept in the shadows, and people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter. (258)

This is exactly what Kass argues while he asserts that cloning is a way of manufacturing and manipulating children for the selfish demands of the people.

Francis Fukuyama also points out the issues of biotechnology and cloning in his book entitled *Our Postmodern Future: Consequences of the Biotechnology Revolution* (2002). In the first chapter, Fukuyama gives the aim of his book as to argue that "the most significant threat posed by contemporary biotechnology is the possibility that it will alter human nature and thereby move us into a 'posthuman' stage of history" (7). Fukuyama questions the future of the improvements especially in biotechnology, and he gives some scenarios about the future possibilities. His suggestion for the problems that may occur in this process is to have regulations on the human biotechnology and these regulations should be applied by the government. This is an argument taken from the real life, and the same discussion is presented in Ishiguro's novel, *Never Let Me Go* where science is also questioned. Miss Emily talks about the reaction of the people when they realised the possible threat of the idea of cloning and also she explains why Hailsham and similar schools are closed. There has been a Morningdale Scandal which has changed all the thoughts related to cloning since it showed the other face of the medallion to the people. James Morningdale is a scientist and he initiated the idea that it is possible to create "children with enhanced characteristics [...], superior intelligence, superior athleticism" (258). However, this terrified the people because it means there can be a "generation of created children who'd take their place in society" and children who are "demonstrably superior to the rest of us" (259).

The creation of a superior generation is a step ahead of the creation of donors to provide longer and healthier life to the people. One option means the threat of destruction of the people, whereas the other option means the improvement of the health of the people. Ishiguro in a way demonstrates the selfishness and also the opportunistic side of

humankind by reflecting their own conflicts in his novel. James Q. Wilson, who also discusses the supporting and opposing views regarding the issue of cloning, states a possible problem as an undesirable consequence of cloning. The ambiguity of the future creates the problem because when parents want a clone with highly valuable traits, this may lead to threatening results for the future. As Wilson claims, "[t]raits that today are desirable may become irrelevant or harmful in the future; traits that now are unappealing may become essential for human survival in the centuries ahead" (69). Moreover, he adds, "[p]eople maximising the welfare of their infant can inhibit the welfare of the species" (69).

In contrast to the serious tones of Thomson and Ishiguro while dealing with these issues, Jasper Fforde uses another formula to create his fictional world in *Shades of Grey*. Fforde plays with the ideas by employing sense of humour to a great extent to reveal dissatisfaction and discontent. He is playfully making use of dystopian elements in his novel to "build up that very sort of interesting, intriguing, unusual world that can also ask all sorts of questions from a satirical point of view about the world we live in today" (Personal Interview). Some trivialities turn to become very severe issues like the prohibition of the use of spoons or some very serious matters like being eaten by a carnivorous plant is portrayed as a simple and comic incident. Jasper Fforde draws a picture of an imaginary world in the future in which the social grouping is defined by the colour perception of each person, and this colour perception is measured by means of a test called Ishihara. The main turning point for having such a system called Colourtocracy is explained as "Something That Happened." What has happened and why all people are forced to live in such a system is unknown and not explained. The years when the earlier generations lived, the former system before Chromatacia is called the Previous. While changing the system because of "Something That Happened," there has been subsequent Leapbacks and DeFactings which means the amount of knowledge is decreased each time and also the level of technology is regressed. To illustrate, the governmental system removes mechanical tractors, yoyos, or zippers, and only Model Ts are left for transportation or some monorail trains. Furthermore, technology is in regression; "telephones, automobiles, indoor lighting – all given up, along with more

and more of the books in the library through a process called 'deFacting'" (Charles). In this imposed social system, people are left ignorant as pointed out by Eddie:

Progressive Leapbacks had stripped so much knowledge from the Collective that we were now not only ignorant, but had no idea *how* ignorant. [...] I had a sense that everything about the Collective was utterly and completely *wrong*. We should be dedicating our lives to *gaining* knowledge, not to losing it. (253)

In this social order which forces individuals to become ignorant and unaware, the control of the people is also provided by a barcode system because everything is registered and also everything can be tracked or recognised easily whenever necessitated by the control mechanisms. "Not just all the pre-Epiphanic artifacture, but almost everything else, too – from Perpetulite to oaks, yateveos, slugs, fruit flies, mice, root vegetables, rhinosaurus – even us, with something similar to a barcode growing out of our left-hand nail-beds," says Eddie (257). The growing out barcode and the measurable colour perception are the alterations that the controlling mechanisms have applied through centuries.

In the colour-based social structure of Jasper Fforde's *Shades of Grey* although there is no separation based on geographical regions or lands, the social stratification is clearly seen as a part of the Colourtocracy. All people are supposed to carry their merit-books which include their Chromatic rating (e.g. "Red 68, Blue 81" is written in the merit-book of the man who is dying in the beginning of the novel). There is a Rulebook and the rules in this book are "infallible" (31). "The Word of Munsell was the Rules, and the Rules were the Word of Munsell. They regulated everything we did, and had brought peace to the Collective for nearly four centuries," Eddie explains (31).

Colour perception and naming the colours are also problematic in their own nature since colour as a signifier or as a signified as well is not clear to be uttered. In *Shades of Grey*, the society is reformed by means of the people's colour perception percentages; however, the reliability of the results is arguable. Fforde answers the question related to the colour scheme in the interview published in his webpage:

The most remarkable thing about colour is that it doesn't exist – it is a property of the mind and the mind alone. When you perceive orange your mind is simply interpreting light that is vibrating at a specific frequency. An orange isn't orange at all – colour has no colour in the real world – an illusion in order to help us make better sense of the world. (Interview)

Fforde also makes his characters discuss this problematic issue when Tommo asks Eddie whether the olive colour they are looking on the town hall is "*really green*" or not. Eddie replies that he has no idea and his thoughts reflect the same ambiguity related to colour perception of Fforde: "After all, colour in itself has no colour – it's simply a construction of the mind – a sensation. [...] I knew what red looked like, but I'd be hard pressed to explain what it actually is" (82-3).

Umberto Eco, in his article entitled "How Culture Conditions the Colours We See," refers to Marshall Sahlins who claims that "colour is a cultural matter," and this means that "every test of colour discrimination is rooted in a sort of referential fallacy" (160). Then, Eco continues:

Psychologists frequently assume that classifications of colours and utterance of colour names are linked to the representation of an actual experience; they assume that colour terms in the first instance denote the immanent properties of a sensation. Therefore, many tests are contaminated by this confusion between *meaning* and *reference*. (160)

Eco also quotes Sahlins's words to give the discussion on the different understandings of colour since "colour distinctions are naturally based, albeit that natural distinctions are culturally constituted" (160). In addition to their being the culturally constructed representations, Eco expounds the use of colours in flags as the representatives of the countries. "The colours of national flags are not colours: physical pigments; they are expressions correlated to cultural units, and as such are strongly categorized" (174). He adds, "[j]ust as language is determined by the way in which society sets up systems of values, things and ideas, so our chromatic perception is determined by language" (175).

Even healing is based on colour and the healers, called Swatchmen and Swatchwomen, use colour flashes to cure people like electroshock used today by the doctors, and Eddie explains:

With the heart stopped, ninety seconds was the time it took for the blood to drain away from the retina. Once eye-death had occurred, there would be no way to get any more colour into the patient's body and it would be all over. And that was bad. Not just because he was Purple, but because his full functionality hadn't been fulfilled. And anyone who didn't make target expectancy was communal investment wasted. (19)

The last sentence clearly indicates that all citizens are expected to have a target for the social benefit. The insignificance of the individuals as human beings or as separate values is apparently emphasised since each person is seen as an investment that should meet the social requirements. The duty of a person in Fforde's fictional community is to behave properly, to be a decent member, and to sustain the communal welfare.

More important, the social order in *Colourtocracy* is explained in detail with reference to the Ishihara test which determines all citizens' status in the society:

No one could cheat the Colourman and the colour test. *What you got was what you were, for ever.* Your life, career and social standing decided right there and then, and all worrisome life uncertainties eradicated for ever. You knew who you were, what you would do, where you would go, and what was expected of you. In return, you simply accepted your position within the Colourtocracy, and assiduously followed the Rulebook. (26)

The Ishihara test is the test that the people cannot reject and they should obey. There is no other way to determine their social places or social status. They can change by marriage but not a total change. The chapter entitled "Travel to East Carmine" starts with a rule which gives an idea about the relationship between the colours:

3.9.34.59.667: In order to maintain the quality of breeding stock and public decency, complementary colours are *absolutely forbidden* from marrying. (*Example: Orange/Blue, Red/Green and Yellow/Purple.*) (27)

Also, in the same chapter, Eddie cannot get Jane out of his mind, and he evaluates her position:

She had, in a few short words, utterly defiled, defamed and defaced the finely tuned social order that was the bedrock of the Collective. But what was strangest was this: that anyone *capable* of such rudeness could have survived their youth.

The disruptive were always flagged early by six-monthly reviews of merit-tally and feedback. If the system was working, she would long ago have been spirited away to Reboot to learn some manners. (28)

Eddie's dependency on the system reclaiming that the social order is the "bedrock of the Collective" reflects the thought of all citizens and their trust in the system. Actually, they have no other chance since the ones against the system are sent to Reboot. Fforde broaches the vitality of the submissive people for the health of the system, and he mentions that the rigid structure of this community might create its own rebels, as follows:

I like the idea of being self-governing without actually happening to have government. But, there is a rigidity to its end, and ultimately as you find out, people will have to die to maintain this rigid society because there will always be square pegs. You have people who will be outside, who will not join in with the community. In the book, you are sent to Reboot. I think that is one of the sort of the dark sides of the book. There will always be people who, for one reason or another, will not want to join in with the community for whatever reason, and maybe good reason. For the good of the community within *Shades of Grey*, it has been decided, written in the book, that you actually just to get rid of them. (Personal Interview)

The ones whose acts seem to be unsettling and disconcerting for the society are told to be sent to Reboot; however, this is not a real place for education but it is a pseudonym of death. Disturbance of the peace and violation of the ordinance are the two highest level crimes to be penalized because the welfare of the community is the top priority and any threat would be eliminated.

In brief, the governing structures need to make drastic changes and revolutionise the society to prove that there was a threat and to persuade people that these measures are crucial for the welfare of them. The more severe the precautions are and the bigger the change is, then the more credible and reliable the control mechanism is. In *Divided Kingdom*, the geographical division of the country is supposed to be the heroic moment that saves all people from the tragic situation; however, this also puts them in a troublesome life. Thomson's novel is the one among these three which presents awareness among the people in the social structure. There are illegal border trespassing, demonstrations, rebellious attitude, as a reaction to the oppressive regime, or suicide attempts as an escape from this regime. *Never Let Me Go* portrays two dimensions, one

of which is the clones' perspective and the other is the guardians', the normal people's, the scientists' and the unseen authority's perspective. All of these parts of the society, regardless of the clones themselves, already accepted the existence of clones for the benefit of a particular group of people. In *Shades of Grey*, about a society long after the change, the normalisation process is clearly described because people do not remember any more why there was a transformation in the past or they do not question however stupid the rules and the regulations are. Although the majority has integrated the imposed rules, there is still a minority that undermines this process.

2.2. CLASSIFICATION AS A METHOD OF OPPRESSION

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; therefore, this term will be frequently employed in this chapter so as to relate the arguments of this study to the arguments in cultural studies. Social stratification 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. (273-4)

The three novels studied in this dissertation include a kind of social stratification, and 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. In the novels *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey*, the authors display this point from a critical perspective. All three of them have occupied themselves with social problems and generated critical stories and images for the reader in their novels.

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 these three novels: "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 novels in this study. The distribution in the novels is geographical partition of the humours in *Divided Kingdom*, the enclosure of the clones in schools like Hailsham and then to the Cottages in *Never Let Me Go*, and also the local governmental divisions in *Shades of Grey*. 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 novels 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.

Claeys claims that the British dystopian fiction has got two major characteristics that are "the socialist engineering of human behaviour via the reconstitution of the society; and the eugenic engineering of human behaviour via biological manipulation" and these two were seen as something positive and also negative ("The Origins," 109). In Thomson's, Ishiguro's, and Fforde's novels, the socialist and the eugenic engineering adhere to both human improvement and social improvement. However, serious problems arise and the initial plan of social and biological advance and refurbishment has failed.

The Guardian columnist, Nicholas Wroe summarises the classification by Rupert Thomson: "*Divided Kingdom* (2005) sees a contemporary Britain arranged according to the medieval humours of citizens." Thomson explains his inspiration for his writing in our interview as the partitioning of Berlin in the 1980s because he lived in West Berlin and told that he

found it extraordinary, it was like a made-up place, like a fictional city. I couldn't quite believe that it existed. I thought how can you have a city with a wall down the middle, and you have the communists on the one side and the capitalists on the other side. This is really bizarre, this feels surreal. As I said, it felt like a fictional place.

He also gives the parallelism between these political facts to the fictional division he created in his novel, as "it is not such a big leap to go from a country divided into capitalist and communist to go to a country divided into different psychological types. It is not such a huge jump." In addition to Berlin, Northern Ireland with its sectarian divide as Protestants and Catholics although not totally geographically divided as seen in the novel was another inspiration for him, as well as the secret plans of Margaret Thatcher to divide Northern Ireland, her plans of "redrawing the border, so the Catholics will be on one side and the Protestants will be on the other." Likewise, the political history of Italy and Umberto Bossi who "wanted to cut Italy horizontally just below Rome, so the rich would be one part and the poor would be the other part" is another

inspiration for the novel (Thomson, Personal Interview). These ideas were the foundational steps of the novel, as Rupert Thomson explained. When the novel was written, it was twenty years after the Rearrangement which creates actually a parallel present for the story if Margaret Thatcher's secret plans to divide the country were the base of the divided kingdom in the novel. Thomson explains, "for me, *Divided Kingdom* was as if Margaret Thatcher in the early 1980s had decided that the social problems of the country were such that she had to restructure the country so that it would work better, be more cohesive, less problematic" (Personal Interview).

Thomson has improved the ideas of restructuring England in his novel and pictured a striking example. Tew clarifies the main aim of Thomson, as follows:

By utilizing an arbitrary scheme to assign fundamental characteristics Thomson undermines the essentialism of nationalist, ethnic and other categorizations of a typology of interest that have so dominated late-twentieth-century thought, and have rebounded in other even more aggressive delineations by fundamentalists. (217)

Blood, phlegm, yellow bile and black bile are the four humours that are known with Hippocratic medicine which is based on these four humours (King 27). "According to Hippocrates, Galen, and all subsequent major ancient and medieval physician-scientists, the body is composed of four humours – each fluid having a particular nature and affinities – present in varying proportions in each individual" (Lange 22). The Greeks emphasised the significance of these four humours on the health of the human beings. They believed that "so long as there were equal amounts of these four humours inside the body, then a person would be healthy" and the cause of illnesses was thought to be the imbalance among these humours (Mantin and Pulley 44). The surprising thing related to the Greek's thinking upon the humours as the base of illness and health is their challenge against the older ways of thinking. Before this, the only explanation for all problems was the acts of gods or some other non-existential entities. However, the Greek philosophers realised that by "careful observation and experiment, [...] certain things could be predicted – worked out before they happened" (Mantin and Pulley 44). Thus, the old-fashioned way of thinking for the twenty-first century reader was a novelty and a challenging idea for the medieval ages.

Hippocrates gave the first details related to the effect of humours on health, as follows;

The body of man has in itself blood, phlegm, yellow bile, and black bile; these make up the nature of his body, and through these he feels pain or enjoys health. Now he enjoys the most perfect health when these elements are duly proportioned to one another in respect of compounding power and bulk, and when they are perfectly mingled. Pain is felt when one of these elements is in defect or excess, or is isolated in the body without being compounded in the body with all the others. (qtd. In Lyons 1)

Similar to Hippocrates, his successor, Galen also used the same classification among humours. According to his thought, "[w]hile all four humours had functions that made them necessary to the body, the sanguine humour, warm and wet like blood itself, was considered the best and most life-giving of the four" (Lyons 1-2). Rupert Thomson refers to this biological categorisation to build his social infrastructure in his novel *Divided Kingdom*. Miss Groves, the teacher, explains that the idea behind the segmentation in the society stands upon the four humours and "each humour could be matched to a different personality or character. [...] Under YELLOW BILE she wrote CHOLERIC, under BLACK BILE she wrote MELANCHOLIC, under PHLEGM, PHLEGOMATIC, and under BLOOD, SANGUINE" (9). Moreover, each humour corresponds to different characteristics of humans. These common characteristics of people led to the classification of people in the society, as follows:

Choleric people were known for their aggressive qualities. They led lives packed with action and excess. Melancholic people, by contrast, were morbid and introspective. What interested them was the life of the mind. Phlegmatic people were swayed by feeling. Empathy came naturally to them, as did a certain spirituality, but they tended to be passive, a little sluggish. As for sanguine people, they were optimistic, good-humoured and well-meaning. They were often held up as an inspiration to others. (9)

As Galen classified sanguine "the best and most life-giving," Thomson has assigned the sanguine people to the best, most optimistic and good-humoured category. The necessity of the sanguine humour is specified in Galenic thought, and similarly, the significance of the people carrying the characteristics of sanguine is emphasised in the novel by the teachers. The students in the Red Quarter are brainwashed with the idea

that they are the privileged group and also the health of the country is dependent on them.

"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" (Foucault, *Discipline* 201). This separation of individualities rather than increasing the unity in the society is achieved by the authorities who try to have new group identities in *Divided Kingdom*. The group identity is imposed upon people to unify them under new categories; however, the government separates everybody and destroys all bonds that connect people to each other. The families are demolished and the family members are distributed to have a new harmony without having 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 humour 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. "The new family would be a group of people who shared a psychological affinity – people who got on, in other words. Blood ties would be set aside in favour of simple compatibility" (12). Again, Miss Groves' ideas and lectures should be referred to here since they give a clear picture of the reasons for this change and also they make sense to a point when heard from her mouth. Thomas says that she

[...] had taught us that the family had been in serious decline for years, decades even, and it was a measure of people's conservatism, their fear of change, that the idea had lasted as long as it had. How could people with little or nothing in common be expected to live together? How could they achieve stability, let alone happiness? Anyone with an ounce of common sense could see that it was a recipe for disaster. In short, the family could be held responsible for society's disintegration, and the politicians who masterminded the Rearrangement had felt compelled to acknowledge the fact. (12)

Forming a new country by dividing into four different quarters or regions brings the idea and the components of forming a nation. Benedict Anderson calls the nation "an imagined political community" (6), and "the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that makes it possible" (7). The

fraternity formalised in Anderson's definition of a nation is not a valid formation for the unity in Divided Kingdom. The citizens in this country are separated from each other, from their parents, their birthplace; therefore, having a "horizontal comradeship" is not a simple task for the people. The authorities, the Prime Minister and the Cabinet members suppose that the people will have an attachment to the regions they are located; however, attachment to a place, to a group of people cannot be established simply by physical relocation.

As it is argued from different viewpoints in detail in the Introduction and also Chapter I, the main concern of the utopian and dystopian novel writers is to show what can be the best, or sometimes what can be the worst, but also at times to present an alternative problem or an alternative solution. In this novel, the aim of Thomson can be all but also none at the same time since he describes a country divided by a new and an ancient method at the same time. However, this utopic vision of the government turned out that it has solved nothing but only triggered it in different closed regions. This is also expounded in the novel by the main character, Thomas, when he states that:

In the Yellow Quarter, for instance, where resistance to the new regime was at its strongest, not a day passed without somebody being shot dead for trying to escape. In the Green Quarter, on the other hand, a number of people killed themselves, leaving notes and letters which claimed the government had deprived them of the will to live; special cemeteries were set aside for those who had died by their own hand, and several bridges and tall buildings had to be pulled down since they were believed to encourage suicidal thoughts. Only in the Blue Quarter was the protest non-violent, but even there the authorities witnessed a spontaneous outpouring of grief and despair. (24)

There are a lot of people trying to escape in a way, trying to find some ways to change their Quarters, turn back to their families, and most of them are in a depressed mood. The main condition for transferring from one quarter to another is to be assigned by the authorities without getting the consent of the people. Except for the assignment for transfer, the only way is escape and illegal border passing. However, if the people are caught by the police officers or if anybody shows a sign of different behaviour or attitude, then they are reclassified, and this classification process starts with a test to find out the basic structure of the personality, then a true/false test to see the possible future behaviours which is followed by a visual test. Later comes the test of anxiety and

fear, and finally there is a "diagnostic" interview to evaluate the emotional reactions of the interviewee (211).

Hence, it can be claimed that dividing and classifying people with some specific rules or according to some specific categorisations to bring harmony with sameness would / could be destructive rather than constructive. It would be expected that the target of the government should achieve a supposedly well situation; however, it is seen that there is no happiness or welfare born with the isolated or separated people and regions. Even for the social terms in general, it cannot be seen as a positive thing. Although communal happiness is aimed, it has turned to be a tragic process. The differences among people are in the nature of being a human, but the decision of what these differences are or the categorisation of people is the destructive side of the controlling the majority.

The stratification in *Never Let Me Go* is not based on economy, psychology, education, or anything else but on responsibility, duty, biology since there are two kinds of people depicted in the novel, "normal" people and the "clones," who are divided into two as carers and donors, as well. Hanson stresses that the novel "explores the development of social groups organised around biological differences" (154). The authorities justify the classification and its practice by means of location where the students live, Hailsham. Hailsham is such an isolated place that nobody visits but only the ones bringing food or any supplies. The students are totally located in a far place from the normal people in order to prevent any possible communication. The idea of destroying communication among people or groups is also similar to the destruction of the bridges in *Divided Kingdom*. Physical boundaries or physical segregation can make the plan a successful attempt for the higher ranked people. The physical division of the society in terms of clones and normal people helps the smooth practice of the project of donation because neither side is so aware of the situation to question it or even to think on it.

Black observes the system in *Never Let Me Go* and notes that creating a group of people for organ donation is a "metaphor for the inequalities and predations of national and global economic system" (796). He explains that "[o]n the national level, the creation of a service class for organ donation extends the principles of the British class system to its

most horrifying extreme" (796). The intriguing point about the novel is that the clones presuppose that they are modelled from the lower class people in the society, and these lower class citizens are thought to be the prostitutes. When Kathy, Ruth and Tommy are looking for their doubles, with desperation and anger, Ruth observes that:

We're modelled from trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, just as long as they aren't psychos. That's what we come from... If you want to look for possibles, if you want to do it properly, then you look in the gutter. You look in rubbish bins. Look down the toilet, that's where you'll find where we all came from. (166)

Ruth might be expressing her thoughts in a suspicious and dark tone; however, this is the exact point they are looking for their originals. In addition to the social stratification, there is also social exclusion in *Never Let Me Go*. Social exclusion is a term used in social and political context, and Silver defines this term as "a multidimensional process of progressive social rupture, detaching groups and individuals from social relations and institutions and preventing them from full participation in the normal, normatively prescribed activities of the society in which they live in" (15). By referring to the novel, it is apparently noticed that the clones are located in distant areas from the rest of the society. The reason for that is not only to isolate, educate, train, and raise the students, but also to isolate the rest of the society from the clones and even from the idea of cloning. The students in Hailsham are detached from the ordinary people, and therefore, the students cannot find any way to contact with the other people.

The perplexing point is that these students already know they are different, and except for their search for the possibles, who are their originals, they do not try to communicate with other people. At the school and at the Cottages, the clones learn to perform their duties, to wait for their donations, and to continue their lives in the most possible normal way. In this way, the authorities "are able to maintain strict control over the clones in order to insure that they continue to fulfil their expected functions, while at the same time remaining too docile and ignorant to rebel" (Liaschenko 70). In this analysis, the clones in *Never Let Me Go* are resembled to the workers in nineteenth century England with the claim that "as the bourgeois mill owners could only comprehend the existence of their workers in terms of the part of them that was useful in a factory, the

hands, the society in *NLMG* only acknowledges the clones' existence in their organs" (72). Their value is their functionality and their use to the society.

The manipulation of the clones by the rest of the society is not limited because the donation process is not limited to one donation, but the clones are used, abused, and exploited until no possibility is left for another donation. The people waiting for the donation of the organs are very hungry to devour the life of the clones. In addition to the excruciating position of the students as donors, another agonizing fact is that none of them can have their own babies; they cannot reproduce since they do not have the ability and capability to have a child. When the students had learnt about that, they did not care much since they did not see the dramatic side of this. Kathy says, "None of us, incidentally, was particularly bothered about it," and then remembers "some people being pleased we could have sex without worrying about all of that – though proper sex was still some way off for most of us at that stage" (72). The clones are produced with the inability to reproduce; however, they do not think of this as a negative consequence of being a clone, but they accept and normalise their situation. Their highly self-deceptive attitude is a result of the impositions by the guardians. Reproduction is a part of human nature; however, clones are not humans and they have to live accordingly.

In *Shades of Grey*, the creation of social order by means of classification is applied through a chromatic scale which is a hierarchical order of the people formed by their colour perceptions. Not only the order but also the behaviours, respect, and speech are all shaped by the hierarchy of colours. Colour-based hierarchy sounds odd to the reader, but as Fforde clarifies in the interview on his website, "[h]umans, like all social mammals, have a natural propensity to sort themselves out into hierarchies that range from vaguely sensible (rare) to insanely arbitrary (common)" (Interview). In the novel, he chooses the one which is far from being sensible as a stratification method. The readers are exposed to a social organisation which is diverted to a new way without any clear explanation why this has happened. The colour-based hierarchy that Fforde constructs in the novel starts with purple on the top and continues with blue, green, yellow, orange, and red on the lowest level. Since there is always a lower level than the lowest in the societies, there are the greys who are lower than the lowest level in this

social structure. The social division based on colours seems to be illogical, baseless, or even fallacious, but Fforde reminds us of the social structure in Edwardian times as his inspiration as he "used Edwardian society as [his] model for the hierarchy, with Dukes as Purples, Greys as domestic servants and all other Colours strung out in between" (Interview).

In the first pages of the novel, this chromatic scale of the social order is illustrated by the main character of the novel, Eddie Russet:

I noticed also that despite the lack of any Rules regarding seat plans in 'non-hue-specific' venues, the guests had unconsciously divided the room along strictly Chromatic lines. The one Ultraviolet was respectfully given a table all to himself, and several Greys stood at the door, waiting patiently for an empty table, even though there were places available.

We were sharing our table with a Green couple. They were of mature years and wealthy enough to wear artificially green clothes so that all could witness the enthusiastic devotion to their hue, a proudly expensive and tastelessly ostentatious display that was doubtless financed by the sale of their child allocation. Our clothes were dyed in a conventional shade visible only to other Reds, so to the Greens sitting opposite, we had only our Red spots, to set us apart from the Greys, and were equally despised. When they say red and green are complementary, it doesn't mean we like one another. In fact, the only thing that Reds and Greens can truly agree on is that we dislike Yellows more. (3)

Also, the difference in levels among the colours shapes the attitude of the people. This is reflected in the scene when the Green woman gives an order to Eddie to fetch the marmalade, and Eddie says, "I dutifully complied. The Green woman's bossy attitude was not untypical. We were three notches lower in the Chromatic scale, which officially meant we were subservient" (3). The subservient status means that they should act as they are told or as the higher level people tell them. Eddie continues to explain the details related to the colour coding:

But although lower in the Order, we were still Prime within the long-established Red-Yellow-Blue Colour Model, and a Red would always have a place on the village Council, something the Greens with their bastard Blue-Yellow status could never do. It irritated them wonderfully. Unlike the dopey Oranges, who accepted their lot with a cheery, self-effacing good humour, Greens never managed to rise above the feeling that no one took them seriously enough. The reason for this was simple: they had the colour of the natural world almost exclusively to themselves, and felt that the scope of their sight gift should reflect their importance within the

Collective. Only the Blues could even begin to compete with this uneven share of the Spectrum as they owned the sky, but this was a claim based mainly on the surface area rather than a variety of shades, and when it was overcast, they didn't even have that. (4)

Everything is colourised, even the parks, the environment. Nobody is sure about the colour of anything, and this can be interpreted as nobody is sure what they see around and how they decode what they see because they are already led or guided to see specific things in specific form. Eddie thinks and confesses about the situation: "[t]here was no real way of telling. The most we could say was that this was what National Colour *felt* the colour of grass should be. Ask a Green how green was and they'd ask you how red was an apple. But interestingly, the grass wasn't uniformly green" (11). National Colour is the decision maker of the colours.

When Eddie and Jane first met, their dialogue was also based on the social differences. Eddie put his hand on Jane's forearm which irritated Jane and she threatened him to break his "fucking jaw" (24). Eddie was shocked since "she had used one of the Very Bad Words, [and also] she had threatened physical violence to someone up-spectrum" (24). This is unacceptable for Eddie because she is Grey and he is Red, but Jane neglects this fact, and the difference between them seems meaningless to her. The social stratification is reflected in their dialogue and in their attitudes. Eddie's behaviours and way of thinking are shaped by the accepted social norms because he follows the rules of the Munsell¹³ Rulebook. He cares about what is told to him and he behaves in accordance with this. The characters repetitively refer to the rules in the Munsell Book and Munsell, who lived long years ago. Munsell's rules dominate the system, regulate everything in the lives of people, and dictate all rights and wrongs.

Similar to the naming process of the social division with colours in *Divided Kingdom*, some of the attitudes are ascribed to specific colours also in *Shades of Grey*. The most recognisable example is Yellows. They are always depicted as rude people, and this is illustrated through the whole story. In the chapter entitled "East Carmine," Eddie and his father talk to a lady responsible for the arrivals in the train station, but her answers are short and without any further detail. Therefore, Eddie thinks that "[h]er attitude

would have been considered outrageously rude in any other hue; with Yellows it was pretty much standard operating procedure" (42).

Like White People in *Divided Kingdom*, there are Apocryphals in *Shades of Grey*. This commonality between these two novels is remarkable since they depict a class of people who are isolated and alienated from the society, even they are invisible for the rest of the society or they are ignored by the society. Fforde's Apocryphals are first seen in the chapter "East Carmine." These people are known as non-existent although they are there. The people pretend not to see them. Eddie comments on that by stating, "[t]he Rules, despite their vast complexity and extensive range, had no way of dealing with anything that had no explainable position within a world of ordered absolutes" (49). Moreover, the citizens are forced to ignore these people; otherwise, they are punished because "[a]dmitting that Apocrypha actually existed was a grave impiety punishable by a five-hundred-merit fine" (49).

The main character of the novel, Eddie Russett is a Red, but it is explained in the chapter "The Prefects" that they have an interesting past, as follows:

The Russett family scandal was annoyingly well known. Three generations ago an eccentric forebear with considerably more Red than sense decided to marry a Grey. He was called Piers Burgundy, was a Prefect and distantly related to First Red. His name and hue were lost in the union, and the diluted perception of barely 16 per cent that emerged in their son meant a dynastic downgrade to Russett. We'd been attempting to regain our lost social standing ever since. The whole thing had been unthinkably scandalous, even by today's standards, but not against the Rules. Marrying for love was not forbidden, it just didn't make any sense. 'If you want your grandchildren to hate you,' the saying goes, 'marry down-Spectrum.' (69)

In addition to the colour coding, people are also labelled and controlled with postcodes, merit books, feedback, or nail-bed barcodes. In the chapter "The Prefects," Eddie and his father are checked by the Prefects as the Rules order. They "loosened [their] shirts and showed him [their] postcodes, and he compared them to [their] merit-books. As a double check he also looked at the unique pattern of black and white lines that grew from [their] left-hand nail-beds" (74-75).

In order to gather all the citizens under one shelter and also to make them believe in this shelter, the authority figures, the Collective, have a slogan or "credo" as called in the novel: "*Apart We Are Together*" like the harmony of being divided emphasised in *Divided Kingdom*. The separation of the people, dividing them into different social classes, and also having a hierarchy by means of their colour perception are all emphasised but also justified with this slogan. Fforde explains in our interview that this slogan

is clearly a reference to segregation, apartheid. It is a very insidious kind of slogan and they embrace the slogan [...] because if people believe in a lie, then you can maintain that lie much easier. [...] If you have a slogan and say it again and again and again like a mantra, then you will believe in it, you will buy into it, they will have bought into it, the notion of Apart We Are Together.

The lowest colour of the Chromatology is the Greys and they live in the Greyzone in East Carmine which is apart from the rest of the town. The other colours do not enter the zone alone or without any reason. Eddie gives detail as follows: "Greys just didn't like us there in the same way that Greys weren't permitted in the village unless on business. The big difference was, Chromatics were allowed in the Greyzone – but thought it wiser to stay away" (93). As they are the lowest class, they have to work harder than everybody else. When most of the "Chromatics were either returning home, about to indulge in hobbies or just socialising," the Greys have to go with their third jobs (104).

The novels point out from different perspectives that stratification is applied in psychological, biological, and physical terms. The idea of segregation, classification, partition has been the most widely used method to divide the people in a society. Humour based, biological role attribution or colour perception are only the diverse expressions of the idea in fiction. This is not different from the racial segregation, the ethnic grouping, minority isolation, immigrant marginalisation in different geographies around the world. It does not sound unfamiliar because it is already a familiar concept for the reader. Only the limits have changed in these novels.

2.3. AUTHORITY / FORCE / RULES

Henry David Thoreau explains how a specific group comes to the throne as the ruler:

After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. (9)

Thoreau's explanation demonstrates how ahistorical the power concept is. While defining dystopia as a concept, Claeys resorts to history, politics and ideology to argue the different meanings. Claeys refers to the connection between real places and dystopia where the meaning is associated with "traditional forms of despotism" or "the repressive society" ("News" 162). This equivalence of dystopia to repressive society is applied by the authors studied in this dissertation, especially by Jasper Fforde and Rupert Thomson, though not practised thoroughly and systematically by Kazuo Ishiguro. Totalitarian regime is used as the backbone of the plot structure of these novels¹⁴ where the controlling mechanisms promote their rules and their system to the populace of the country. The practice of power shows differences according to the age, society, and also the plot of the novel. In his article entitled "The Subject and Power," Foucault touches upon the change in the form of power through time, and the change from pastoral power which is focused on religious thoughts and Christianity to the modern state today which is "both an individualizing and a totalizing form of power" (782). The modern state, the new form of power, has brought a change in power that included "an individualizing 'tactic' which characterized a series of powers: those of the family, medicine, psychiatry, education, and employers" (784).

In all three novels, the writers depict such a system that controls the individuals in overt or clandestine ways. Thomson and Fforde's novels demonstrate the overt methods, whereas Ishiguro's novel shows mostly the clandestine ways of the systematic practice of oppression and power. Althusser mentions the difference between State and State Apparatus in his article on the analysis of Ideological and Repressive State Apparatuses (ISA and RSA). As he criticises the Marxist Theory of the State, his distinction between ideological and repressive dimensions of the state apparatuses will be helpful for this

study. By changing the State Apparatus in the Marxist Theory to Repressive State Apparatus, Althusser took a great step towards the systematic control mechanisms of the civilians. According to Althusser's definition, "the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc." constitute the Repressive State Apparatuses, whereas the Ideological State Apparatuses are listed as:

- the religious ISA (the system of the different Churches),
- the educational ISA (the system of the different public and private 'Schools'),
- the family ISA,
- the legal ISA,
- the political ISA (the political system, including the different Parties),
- the trade-union ISA,
- the communications ISA (press, radio and television, etc.),
- the cultural ISA (Literature, the Arts, sports, etc.). (142-3)

In the novels analysed, the commonly used apparatuses are the educational ones, the family ISA, the political ISA, the communications and the cultural ISA. Although not described in detail for each quarter but only for the red quarter, the educational ideological state apparatus seen in *Divided Kingdom* is the school where the students, and strangely only boys, are taught that they are special and they are sanguine. The role of saving their country from any chaos and also of preserving the order in the country is attributed to the students at school. Thomson does not actually go into detail for the later years of education, but it is only narrated that Thomas went to university before he worked for the government. Likely and more widely, school is pictured in *Never Let Me Go* as the ideological apparatus. Hailsham as the school is the remarkable and memorable side of the story of Ishiguro's novel. The school years are described as directly the first moment of the existence of the clones. The preconstruction of this system is not illustrated, there is no birth or production details of the clones. But, Hailsham is a kind of primary step of their coming to the world; therefore, school is the crucial apparatus for the clones in this novel. Unlike Thomson and Ishiguro, Fforde does not describe a specific school structure, but education is defined in another way. For example, Eddie is sent to the Outer Fringes as a punishment for a joke to the son of Prefect, and he is supposed to carry a humiliation arm-band. Thus, it is not easy to mention a school or education system clearly specified and drawn in the novel, but education for docile citizens is given to the people in different methods.

Family is another apparatus analysed by Althusser and used by the writers of the novels. The approach of the writers on this issue is different. The other common apparatus used by the writers of these novels is communication. In *Divided Kingdom*, contact in any way is strictly banned among the Quarters, in *Never Let Me Go*, the only communication of the clones is with each other (though it is not forbidden with the rest of the society), and in *Shades of Grey*, the idea of having local authority for each region decreases the possibility of communication. All these apparatuses are imposed on the people as a collective unit rather than targeting them as individuals. However, this indirectly influences the individual. As Claeys writes, "[t]o some degree all despotic regimes erode or suppress individualism, but fear often functions chiefly as a means of controlling individuals rather than eliminating their personal identity" ("News" 162).

In *Divided Kingdom*, the problem lies in the purpose of the governmental structures because they claim to avoid chaos and save the people from psychological contamination, but they impose segregation based on humours, which means psychological manipulation. Moreover, all means of communication are prohibited in order to prevent any kind of bond or any kind of connection among people. Therefore, the "future described by Rupert Thomson is far from futuristic. E-mail and mobile phones seem to have disappeared: the government wants to stop communication across borders," as Barnacle stated. By doing this, the authorities expect to rule more easily. Francesca Wodtke underlines the function of fear for the continuity of the system as she states, the system

thrives on fear, but is built upon rumours and hearsay. Since nobody is allowed to freely cross borders, nobody really knows what it's like on the other side. [...] Legend has it that visiting another quarter can produce 'psychological contamination' and that the very act of crossing a border might cause one to 'lose a part of oneself.' Naturally, it is this fear that keeps the system in place.

In the beginning of the novel, the picture of force is very clear, but force does not necessarily mean or necessitate violence because the people are ready for what is happening. Their readiness is not because they are willing to or they have consented to this, but this readiness is because they are accustomed to the practice of such kind of

transfers. The problem here is that the situation is normalised in time and the people stopped questioning, maybe even they have never questioned it. This affected the human side of the people, and the moment of transference of Thomas to another quarter is the representation of such inhumanity. Thomas describes the moment:

There were men in my room, and it was bright, too bright, and I was being lifted out of bed. I didn't struggle or cry out; I didn't make a sound. The uniforms they wore get cold, as if they had just been taken from the fridge. (3)

Rupert Thomson describes a cold, inhumane moment and the inhumanity continues with the reaction that Thomas gives to his sad and desperate family on the occasion that he is taken from them. When his mother is crying, Thomas is "embarrassed" and he "turned away, pretending [he] didn't know her" which is a very tragic and cruel reaction of a son being separated from a mother.

The main principle to maintain order is to have a persistent system, and in *Divided Kingdom* these can be seen by means of order:

Attempts to cross the border illegally were punishable by prison sentences, and if you defied the guards they had the right to open fire on you. All this to prevent what was now being referred to as 'psychological contamination.' In the hush between Christmas and New Year, a hush intensified by a heavy fall of snow, and Internal Security Act was simultaneously passed in all four countries. Anybody suspected of 'undermining the fabric of society' could now be arrested on unspecified charges and held without trial for up to two years. Some time afterwards, when I was in my twenties, I heard it rumoured that the government had introduced tranquillisers into the water supply in order to guarantee a peaceful transition. (25)

However, the efficiency of this act or the reliability of its practice is questioned by a few people although neglected by most, and when Thomas is in the Blue Quarter searching for the experience of Bathysphere again, he met De Vere, an old friend. De Vere is a bit paranoid about his environment because he is afraid of any possible tracking by the government officials. He explains the dangerous atmosphere to Thomas and says that there is no actual transfer for some people because they are sent to the prisons or detention centres instead of being transferred to another quarter, or even these people are killed. The reason why the officials isolate these people is that they reject the system

and they loudly state that this is wrong. De Vere warns Thomas that there are similar acts in the Red Quarter as well:

Maybe not the killings, but the arrests, the imprisonment without trial, the interrogations. That's why we all have an Internal Security Act. That's what it's *for*. [...] Why do you think you have the same leader year after year? (205)

Police force is another significant component of a strong system and Thomas experiences the role of police force when he is in the Yellow Quarter. After the festival, the burning of the animals, the police have sealed off the pub the Axe Edge Inn without any reason because they do not need one. "The police were members of a special riot squad, armed with rubber bullets, tear-gas and electric cattle-prods" is the comment of bicycle rider passing by and he complains that they do not need a reason for doing anything and they "can call it anything they want" (159). Naturally, there is a reason for this, and this reason is that the burning of the animals or gathering in this pub and singing protest songs are threatening for the social structure, they are "jeopardising national security" (159).

In the Green Quarter, Fernandez, the man from whom Thomas wanted help, comments on the new system which is based on racism, not in old forms but in a new form: psychological racism rather than skin colour. The significant point in his speech is the connection between the people and the applicability of new racism. Fernandez claims:

What strange is, we seem to need it – to thrive on it. If we don't have someone to despise, we feel uncomfortable, we feel we haven't properly defined ourselves. Hate gives us hard edges. And the authorities knew that, of course. In fact they were banking on it. They force-fed us our own weakness - our intolerance, our bigotry. They rammed it down our throats. [...] They took the worst part of us and built a system out of it. And it worked. (167)

When defining the difference between Repressive and Ideological State Apparatuses, Althusser states that RSAs belong to the "*public domain*" whereas ISAs belong to the "*private domain*" (144). Among the examples he gives for the ISAs, the family is one of these which belongs to the private domain. However, Thomson's novel brings the idea one step further and he puts the family to the public domain by giving the rights of shaping the structure of each and every family unit to the ruling authorities. Forming the

family unit not by marriage but by assignment and forming the idea of having children not by reproduction methods but by assignment again are two important features of *Divided Kingdom*. The shift from private to public domain of the family unit makes the story threatening and alarming.

Another difference between RSAs and ISAs is that "the Repressive State Apparatus functions 'by violence,' whereas the Ideological State Apparatuses *function 'by ideology'*" (Althusser 145). After stating that, he draws attention to the impossibility of such a distinction since both RSAs and ISAs function both by violence and ideology. It does not seem applicable and easy to separate these two, only the order of priority changes. In the third article of the main distinctions of RSAs and ISAs, Althusser states:

Whereas the unity of the (Repressive) State Apparatus is secured by its unified and centralized organization under the leadership of the representatives of the classes in power executing the politics of the class struggle of the classes in power, the unity of the different Ideological State Apparatuses is secured, usually in contradictory forms, by the ruling ideology, the ideology of the ruling class. (149)

Althusser also claims that, like the family unit, education is another apparatus to achieve the imposition and practice of the target system by the state. He mentions "the reproduction of (diversified) skills of labour power" in a capitalist regime, which is not directly the case for Thomson's novel. However, the basic idea is similar. In *Divided Kingdom*, the children taken from their families at a young age are brought to the Red Quarter to be equipped with a specific identity. Like learning the technical "know-how" skills, the children also learn at school "the 'rules' of good behaviour, i.e. the attitude that should be observed by every agent in the division of labour, according to the job, according to the job he is 'destined' for: rules of morality, civic and professional conscience, [...] and ultimately the rules of the order established by class domination" (Althusser 132). Thomson also emphasises the same point when picturing the education in the Red Quarter. Thomas explains to the reader that an official from the government came to visit them and he said "you're rare. Although there are only a few of you, your significance cannot be underestimated. The future depends on the example you set to others. One might even say that the fate of the entire nation rests in your hand" (6). The

children are flattered because they think they are special and responsible for the health of the country.

In addition to the apparatuses to render ideology and power, another point dealt with in all these three novels is the human body and making these bodies available to be governed, controlled, and monitored. Foucault's argument on bio-politics will be referred to in order to give a clear theoretical base. As a new form of power, "bio-power" has emerged to control the body and also the lives of the individuals. "*Anatomo-politics of the human body*" is one of the ways to exert power on the body by "disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls" (Foucault, *The History* 139). The body is perceived as a machine which is productive and should be used accordingly. As another way, the "*bio-politics of the population*" is used on "the species body, the body imbued with the mechanics of life and serving as the basis of the biological processes: propagation, births and mortality, the level of health, life expectancy and longevity, with all the conditions that can cause these to vary" (Foucault, *The History* 139). Foucault asserts that bio-power is used to govern and to optimize the body as a part of the labour power in the capitalist system. In *Never Let Me Go*, it is ambiguous to call the clones' bodies human bodies or only bodies; however, it is clear that the unseen authorities are using these bodies for the sake of the lives of the rest of the society. Foucault argues on the modern states' difference from the medieval ruling systems as the modern states focus on the advance and also regulation of human life rather than ending these lives. Nevertheless, optimising human life in this novel is somehow practised in extreme levels. The mechanisation of the clones' bodies to increase the quality of life of the people's bodies puts the bio-politics in the novel to a different level than what Foucault suggests. Furthermore, by presenting only the life of the clones, the students and by excluding the life of the ordinary people, Ishiguro restricts this issue only to a particular group.

The concept of authority is partially ambiguous in Ishiguro's *Never Let Me Go*. The uncertainty in the status or the identity of the authority creates a curiosity in the reader and also a possibility to establish a connection to real life. In the beginning of the novel,

the ambiguity is demonstrated with the selection of pronouns used. Kathy H. is the story teller, and she describes herself and the circumstances by using the passive voice and the third plural pronoun 'they.' She expresses her condition:

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. [...] they think I'm fantastic at what I do. There are some really good carers who've been told to stop after just two or three years. (3)

Kathy calls the authorities "they" without specifying them not because she tries to hide their identity or not because she avoids using their names, but only because she is unaware of their identity, rank, duty, or any specific information regarding their status. As given in the beginning of the story, there is continuously a reference to the pronoun "they" (3, 221, 226, 254, 273), but the identity of these people continues to be unknown and unspecified through the whole story. Even the authoritative figures seen as the representative of power or the power structures are not in charge of everything, but they are only the ones who apply or practice the pre-determined tasks. Madame and the other guardians working in Hailsham "are bound by rules from a higher authority as much as the clones are" (Liaschenko 71). The clones (the students in Hailsham) and the guardians in Hailsham are all regulated by some restrictions, but the central figure for these rules or applications is left unclear by the author consciously. Liaschenko acknowledges the contribution of all people to the course of proceeding of this system:

The donation program seems to be systematic throughout society, as everyone is involved with it, either donating, receiving donations, or running some aspect of it. The clones are trapped in a feedback loop within the system because they have no knowledge that exists outside of the system or are dependent on the organs it produces for their survival. The whole system seems to act as a self-contained and self-regulating organisation through scientific management, stringent control of knowledge, and the concealment of the locus of power where responsibility lies. (71)

The teacher figures, or the guardians as called in the novel, are also a part of this scheme and their purpose is revealed when Tommy and Kathy go to their house to ask for deferral. "Miss Emily's campaign was not to save the students, or even to extend their lives, but simply to improve the conditions in which they were reared. The

experiment, attempting to prove to 'cabinet ministers, bishops, all sorts of famous people' that clones had souls, appears of far more importance than the clones themselves" (Byron and Ogston 457).

Fear is a concept seen in *Never Let Me Go* like the other novels; however, in Ishiguro's novel, the ambiguity in the power structure is also seen in the practice of fear. There is no specific authority that builds an empire of fear but there are rumours widespread about the woods among the students in Hailsham. The clones are not kept in Hailsham with physical force or borders, but the students are afraid of going outside the school. Kathy tells the story of a boy who passed the boundaries of Hailsham, but his body was found later "tied to a tree with the hands and feet chopped off" and there is another rumour about a girl whose ghost is seen among the trees (50). This girl had "climbed over a fence just to see what it was like outside" (50). Although the guardians told the students that these stories were not real, the older students told that these were the stories that the guardians had told them earlier. In this case, the practice of fear is not an overt one but it is obvious that the students in Hailsham are averted to cross the borders of the schools. Moreover, the borders of the school create an illusion of safety and security for the students. They suppose that they are protected, and even how the teachers are called strengthens the idea of protection at school. The teachers are known as the guardians by the students which makes them the protectors and the trustworthy subjects for the wellbeing of the clones. However, the guardians, the teachers in Hailsham suppose that they are the creators of the students when they teach them, shape them, give them a slight chance of having a normal life. Byron and Ogston resemble the teachers to Victor Frankenstein as they are "playing God" who "brought them out of the shadows and gave them a semblance of normal lives while moulding them into malleable beings" (461).

As seen in *Divided Kingdom*, the function of school and education is emphasised by Ishiguro in the novel. Not only emphasised but school is located in the centre of the whole plot in the novel. Althusser's argument about the significance of education as an ideological state apparatus and school as an institution for that is also valid for the analysis of *Never Let Me Go*. The students adopt all the rules, attributions, duties, habits

that are taught to them by the guardians. The school is the first phase of their lives, there is no memory before the school years. The students are taught how to live as clones because they are valuable assets for the people who are waiting for a solution to their health problems. Schools like Hailsham remain the central institutions of the donation and cloning infrastructure.

Althusser's claim on the institutionalised power of both the ideological and the repressive state apparatuses is taken one step further by Foucault's argument on power. 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, "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). According to Foucault, knowledge is also linked to power and both in *Divided Kingdom* and *Never Let Me Go*, this connection is presented by the writers. In the Rearrangement system, all citizens are monitored by the agents, by assigned officers and citizens to check whether they can stay in the region or they should be relocated. In all supposedly free and secretive steps of Thomas, the authorities are actually acquired with knowledge of his deeds. In *Never Let Me Go*, the link between power and knowledge is not so apparent, but the clones are followed by an unseen authority: they are assigned for their donations when they are donors or for their donors when they are carers. The authorities exercise power to control and monitor the citizens so as to prevent any challenge. As Foucault asserts, power is everywhere, and both Thomson and Ishiguro demonstrate in their novels how the schools and also the human relations taught the characters discipline themselves and behave in expected ways.

The authority concept in *Shades of Grey* is a localised government rather than a central government. Fforde gives a comparison of his novel to *Nineteen Eighty-Four* by emphasising that there is a terror of centralised government in Orwell's novel, whereas there is a terror and prison of localised government in *Shades of Grey* (Personal Interview). He criticises localism and localised government which can be as threatening and dangerous as a centralised government. Although all local groups are employing the

same book and practise the same regulations, they do this in their own way, and they are responsible for the system themselves. Fforde explains his writing process in our interview, as follows:

I wanted to design a self-governing society where seemingly there is no government that runs. So, this is a localised, self-governing system. There is no government. Everything is maintained within the Book of Munsell, and if we stick rigidly to the Book of Munsell, then you don't need a government and that was a kind of point.

However, the problem emerges definitely at that point since the people, who want to be the self-governing authority, build their own prison, or in Fforde's words, "they make their own cage." Fforde also explains that "they are living in a totalitarian regime, but they are prisoners only of themselves; they have imprisoned themselves in a totalitarian regime" (Personal Interview). The Prefects are one of the authority figures in the novel and who is to be attributed as a Prefect is determined as a part of the Rulebook, as seen below:

1.1.06.01.223: The position of Prefect is open only to those with a perception of 70% and above. In the event of no one being available, an acting Prefect may be appointed until a suitable perceptor is found. (68)

The rules related to the selection of the Prefect are totally nonsense because there is no proof of the higher capacity of these people politically, socially, or economically. Hence, how trustworthy a person can be with only a high colour perception is vague. Although the characters are somehow different biologically and genetically, they still have similar features to people in real life. At that point, Fforde aims to reveal an exaggerated version of leader selection. He also tells the similarity of such an absurd idea to the present day:

If we have done this for years, then it would be totally normal. And then, if somebody said 'why do we vote to who we want to represent us,' that's a stupid idea because the person who'll represent us, who really represent us, they'll represent themselves, the party they belong to, so it doesn't make any sense at all. (Personal Interview)

Each chapter starts with a rule from the Rulebook. The chapter entitled "The Word" starts with:

2.3.02.62.228: Approved words to be used in oaths and chastisements can be found in Annexe 4 (permitted exclamations). All other Very Bad Words are strictly prohibited. Fine for non-compliance: Prefect's discretion, 100 demerits maximum. (22)

Some rules are totally implausible and unreasonable, even sometimes preposterous, but still people are supposed to obey them although they can also have a slight chance to object to them. This is called "Standard Variable" which is a "procedure [...] to allow very minor changes of the Rules" (32). Although this sounds a very positive and radical practice for such a strict society, the practice in real life is humorous and tragically funny. One of these examples is about the rule "children under ten are to be given a glass of milk and a smack at 11 a.m." which has been obeyed for two centuries, but then it is understood with the help of a Prefect that there is a spelling mistake in that rule, which is that "smack" is written instead of "snack" mistakenly (32). This example indicates how submissive the citizens are regardless of the stupidity of the rules.

Another nonsensical rule from the Rulebook is given in the beginning of the chapter "The House:"

9.3.88.32.025: The cucumber and the tomato are both fruit: the avocado is a nut. To assist with the dietary requirements of vegetarians, on the first Tuesday of the month a chicken is officially a vegetable. (51)

The humour presented here by Fforde demonstrates how pointless and absurd the rules can be and also how severely misleading the rules or the laws that all people tend to obey in their real lives can be. The unquestioning citizens are created by the rules which are didactic and unilateral. The fictive world of Fforde is a satirical parallel of the real world where the rules and laws might also be illogical and nonsensical. The characters in the novel are not given any opportunity to question the rules, but only to obey. Another absurd rule is about people's possessions and also the preparation of the valise. All citizens are supposed to organise their drawers in case of inspection, and all their private things should be kept in their valise. The valise is the only private place, and the

rule "was so inviolably sacrosanct that without the next of kin's agreement a valise couldn't even be opened after death" (54). But, apart from this small valise, everything else can be inspected and even a person can be punished for the "unruleful" things s/he has (54).

The first time Eddie is encouraged to question or at least to think on the reliability or certainty of the Rulebook is his conversation with Jane since she questions the value of the merit book when she says, "[t]here's more to good or bad than what's written in the Rulebook" (66). After Jane's comment, Eddie accepts that he is shocked by "the notion that there might be another, *higher* arbiter of social conduct" and he still defends the significance of the Rulebook when he strongly supports that "[t]he Rulebook tells us precisely what is right or wrong – that's the point. The predictability of the Rules and unquestioning compliance is the bedrock of –" (67). However, before he finishes his sentence, Jane interrupts his memorised and cliché sentences by saying something about tea and scones.

Distribution of synthetic hue was strictly controlled by National Colour and could be earned only in a single way: by the collection of scrap colour for recycling into raw pigment. It was said that a ton of red tosh might yield about a gallon of Universal pigment – enough to keep three hundred roses at full colour for six months, or at half-hue for a year. Some villages spent their every light-hour collecting scrap colour, even sometimes to the detriment of basic food production. Colour, and the enjoyment thereof, was *everything*. (82)

The problematic side of the colour issue is brought up throughout the novel. In the chapter "Tommo Cinnabar," Eddie explains this, "[...] no one could explain how we could see a Univisual green but not a real one. After all, colour in itself has no colour – it's simply a construction of the mind – a sensation, like the Humming Chorus from *Butterfly* and the smell of honeysuckle. I knew what red looked like, but I'd be hard pressed to explain what it actually *is*" (83).

The issue of books, library, any written material is dealt with in the chapter "The unLibrary" which draws a picture similar to the one in Ray Bradbury's *Fahrenheit 451*. There is no book left, and the librarian learns everything that she knows from her father, and she says, "[m]y father taught me. And his mother before him. And her father before

her – and so on. Do you get the picture?" (89). Since the librarian learned by way of mouth and without reading from any reliable source, she mistakenly names the books like *The Complete Sheer Luck Homes* instead of *The Complete Sherlock Holmes*, *Murdoch on the Orientated Ex-Best* instead of *Murder on the Orient Express*, *Gawky Park* instead of *Gorky Park*, or *The Pig's Leap* instead of *The Big Sleep* (89). Moreover, this chapter starts with the rule "Imaginative thought is to be discouraged. No good ever comes of it" taken from *Munsell Book of Wisdom* (87).

Eddie searches for the man who died in the paint shop because he does not know his real identity, and when he tracks his postcode in the library he sees that "his name had been Zane G49, and according to the records, he died four years ago in the Mildew outbreak at Rusty Hill" (91). But, sharing the same code by two people is impossible in this social order because "[t]he finite quantity of postcodes kept the Collective's population at sustainable levels. One in, one out – that was how it worked. With two sharing one, the Collective was technically overpopulated – an abomination in the eyes of the Rules" (91).

Humorously, Fforde puts a rule about breaking the rule, as follows:

5.2.02.02.018: Yellows are permitted to break Rules in the pursuit of Rule-breakers, but all Rules to be broken must be logged beforehand, and countersigned by the Yellow Prefect. (92)

Some of the regulations are to pacify and also distract people from dangerous thoughts:

[...] a minimum of one hobby was mandatory, even for the many Greys who didn't have the time. The theory was that a hobby 'drove idle thoughts from the mind', but the Rules weren't specific over what hobby might be. [...] For myself, I favoured the abstract. I collected not just obsolete terms and words, but *ideas*. (110)

Moreover, the Apocryphal Man explains an interesting and shocking fact to Eddie about colour as its "function is to give life apparent meaning. It is an abstraction, a misdirection – nothing more than a sideshow at Jollity Fair. As long as your minds are full of Chromatic betterment, there can be no room for other, more destructive thoughts" (339).

The penalty system and also the granting system in this community are the two foundational stones of the systematised order. The people are penalised by wearing a badge when they make a mistake or when they act in a disturbing or deranging way. In the opening pages of the novel, Eddie was compelled to wear a 'Needs Humility' badge as an indicator of his fault for the other people. This is like public humiliation or public shaming to encourage people to behave properly. Contrary to the penalty system, there is also the granting system to appreciate the good behaviours. Eddie, for example, is wearing a "prestigious 1,000-Merit badge" in addition to the 'Needs Humility' badge, and this the 1,000-Merit badge expects respect. These badges help the other people decide how to behave towards the granted or the penalised person. Like the badge system, there is another practice of punishment, or training in a milder expression. Eddie is sent to the East Carmine to do a chair census for a month on "Humility Realignment" (7). Also, there is the idea of Outer Fringes which is a place where the people who are against the system or who are possible threats for the system are sent. Courtland explains this to Eddie, "[t]he Outer Fringes have a greater purpose than you credit them with. They are a receptacle for those who have done nothing against the Rules but are deemed 'potentially problematical'. When it comes to *harmony*, it's far better to be safe than sorry. Counting chairs in the Outer Fringes is Reboot with a small 'r'" (272). The creative idea about the improvement on the queuing system drew the attention of the authorities, and therefore, Eddie was sent to the Outer Fringes. "The Collective has a built-in resistance to change. Not just in technology and social mobility, but in *ideas*" (272). Courtland goes on his explanation related to the system and the Outer Fringes as follows:

Your frustration and anger will become bearable in time. Most people in the Fringes eventually stop struggling and wear their defiance with a certain tattered pride. In a generation or two your descendants will forget why they are here, and may once more circulate. (273)

The fact that time heals everything is moulded into a new form which is that time normalises everything and people get accustomed to all changes and absurdities. As time passes, everybody gets used to the situation and they give up being surprised and questioning in the end.

Fear is a significant element to preserve order and in Fforde's novel, it is emphasised. Where colour is the main feature for the establishment, the nonexistence of colour is the reason for fear and panic. Hence, nights and darkness are demonstrated as the points of danger and they are pictured as threatening. The blind people are one of the representatives of darkness, and therefore, they have been shunned and isolated from the society and kept in attics where nobody can find and see them. The blind woman Eddie encountered in the Outer Fringes explained that "I have to stay hidden for I dispel fear, and fear is a commodity much needed by the Collective" (331). The dialogue between the blind woman and Eddie in the Greyzone has a sarcastic tone since it is the first time he encounters a blind person in his life and the blind woman knows that there are so many people like Eddie who are unaware of the situation. The woman's allusive comment on the shock of Eddie reflects the ignorance of the majority. She states by giving a short laugh "[w]e are all blind, Master Edward – just some more than others" (331). In addition, the dialogue continues to carry the same tone when Eddie expresses his shock and says that he does not understand why the blind people should be kept in isolated places to maintain this meaningless fear. The woman states, "[t]hen you have fulfilled all that is expected of you" (331). The ideal citizen for the community is the one who does not see the reality of what is going on and also who does not understand even when they see what is going on. The blind people do not symbolize only fear for the authorities but also symbolize the disabled or the defected members who would disrupt the ideal and flawless order of the community. Fear is either created by an actual event, experience, or by a sample act or created in the minds of the people unconsciously. The belief or the feeling of a possible danger or a threat even can deter somebody from acting. Eddie talks about the fear of the people from a Swatchman who has the ability to flash anybody a high beam of colour which would be threatening for this person, and his comment explains the situation accurately: "the perception of a threat was eight times as good as a real one" (35).

The dominance of a specific group and the normalisation of this hegemony depicted in these novels are similar concepts to the arguments on fascism and totalitarian regimes. Milton Mayer, in his analysis of Nazi Germany, explains the process even only in the

title clearly by saying *They Thought They Were Free*. In the chapter entitled, "But Then It Was Too Late," he observes:

What happened here was the gradual habituation of the people, little by little, to being governed by surprise; to receiving decisions deliberated in secret; to believing that the situation was so complicated that the government had to act on information which people could not understand, or so dangerous that, even if the people could understand it, it could not be released because of national security. And their sense of identification with Hitler, their trust in him, made it easier to widen this gap and reassured those who would otherwise have worried about it. (166)

Nazi Germany is one of the darkest periods of human history with its extreme totalitarianism, violence, racism, discrimination, leadership, and armed force. Mayer's statement of "gradual habituation of the people" is directly the expression what happens in real life and also what is emphasised as an influential method in fiction. Erich Fromm also analyses those years in his book *The Fear of Freedom* (1941) in which he asserts that there is a threat for the rise of Fascism in modern day since its "fertile soil" is "the insignificance and powerlessness of the individual" (207). Hence, the individuals are put in the cage of the delusional spaces of freedom where they feel safe; however, they are kept in the pre-determined boundaries. Fromm asserts:

The right to express our thoughts, however, means something only if we are able to have thoughts of our own: freedom from external authority is a lasting gain only if the inner psychological conditions are such that we are able to establish our own individuality. (*The Fear* 208)

Like Fromm's ideas on the threat of Fascism, Orwell also wrote in 1939 on modern dictatorships and the influence of them on 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)

The historical events, the political criticism, and the psychological analysis apparently show how prevalent the elements which constitute dystopia are. One of the cruellest ideas imposed on the individuals by the authority figures is that the majority should serve the minority, and the minority means mostly the most privileged class or group in the society. In *Shades of Grey*, this is reminded in the sentence "[l]ower colours had a duty of care to see that those of the very highest hues came to no harm" (356). Although these novels demonstrate the severe and harsh conditions under which the people live, they have also a function of raising awareness. Sargent comments on why dystopias matter: "we need the dystopia to remind us that our dystopia could get worse, but we need the eutopia even more to remind us that better, while difficult, is possible" ("Do Dystopias Matter?" 12).

CHAPTER III

AWAKENING OF THE INDIVIDUALS FROM THE NIGHTMARE

The authority analysed in the former chapter is one side of the argument with its oppression, rules, and power, but the other side of the issue which is the role of the individual should also be questioned and evaluated in order to see the picture thoroughly since it is the other pillar of the social structure. The arguments and the criticism on any kind of oppression related to a social system inevitably bring along the argument on the position of the individual. The American author, poet, and philosopher of the nineteenth century, Henry David Thoreau put emphasis on the individual and claimed that even democracy was not the best system to be achieved unless the individual was prioritised. Thoreau asserts in his essay on civil disobedience that "[t]here will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly" (37). Thoreau emphasises the necessity of the awareness of the authority in terms of the power of the individual, but it is also a necessity for the individuals to realise their own power. Hence, the relation between the individual and the authority determines the role of the people in the society.

Thoreau's argument on a free state is actually parallel to the argument of the writers on utopian possibilities. However, when these possibilities are ignored and even rejected by the people who are satisfied with the stability and conformity in the society, it inevitably turns into a dystopia. The dystopian novels are open to analysis in line with these arguments since the writers concentrate on the perspective of the individual to create an inquisitive atmosphere within their story. The novels in this study do not try to allocate a place for the individual on political basis; however, their argument on the problematic nature of the individual will be the main issue of this part. Huntington states that both utopia and dystopia "are exercises in imaging coherent wholes, in making an idea work, either to lure the reader towards an ideal or to drive the reader back from a nightmare" (124). Not only for the reader but also for the characters in the

novels is there a duality between dreamy utopia and nightmarish dystopia, and these will set the ground for the arguments on the role of individuals in the oppressive society.

Therefore, it would be useful to draw attention to the paradox related to the position of the individual which has two aspects that create ambiguity in the argument. 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, 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. 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'" (781). Thus, the issue of the individual cannot be separated from the authority or the society. However, it is crucial that the individual should be left to his/her own choice, not to be moulded or guided by the government or any constructive means solely for the benefit of the social structure. The significance of the individual is the common ground where the nineteenth century critic Thoreau and the twentieth century critic Foucault meet, and also the point which is presented by the twenty-first century fiction writers.

In the novels subject to this dissertation, the individuals are not totally independent and free subjects; however, they still exist in the plot and they struggle for exploring the

dimensions of their existence. The existence of these characters as individuals who question the systems of the control mechanisms is managed by means of love, experience, disobedience, physical (external) journey, and emotional (internal) journey. This part of the study will analyse the components of the enlightening process of the characters, and will inquire whether the individuals are like the rats in a deceptive maze as Margaret Atwood states in *The Handmaid's Tale*, "[a] rat in a maze is free to go anywhere, as long as it stays inside the maze" (174), or they are the free individuals who can design their own lives with their own choices. It is also put into consideration that although they may be independent citizens, still their needs, behaviours, acts, questions are led by the impact of their environment and at times as a reaction to this environment.

The former chapter of this dissertation analysed solely this social structure and the oppressive authority that aimed to shape the citizens in accordance with the plans of the government; however, this chapter aims to demonstrate how the individuals endeavour to discover their own selves in a reactive and responsive manner. To this end, the struggle of the individual to maintain his/her existence, disobedience as an inevitable consequence of questioning, and the function of the journey in all this process are taken into consideration in this chapter. The writers criticise the imposition of specific roles to the individuals and make their major characters challenge these ascribed roles.

3.1. INDIVIDUAL EXISTENCE / PERSONAL AWARENESS

Individual existence occurs when the people enter a new stage of awareness right after the social identification. Hence, to attain a place in society as an individual, it is essential to pass through some stages of being a part of the social existence. Being a part of a family, having social relations and interactions, and also the social awareness are the first phases of establishing an identity. Thomas Parry in *Divided Kingdom* was born into a family, but this stage is not given in detail by the author. When he was brought to the school where he was taught to be one of the Reds, he gains an identity. Likewise, Tommy and Kathy and all the other students in *Never Let Me Go* accept their existence in the world as a part of Hailsham and as the person they are thought to be, the donors.

Eddie from *Shades of Grey* resembles Thomas, Tommy, and Kathy in terms of his being a part of a family and a social group. They embrace the identity and the social roles attributed to them as they do not know how they can become an independent and separate entity socially and psychologically. After the social identification, the characters enter a path where they start to figure out their own existence in the community they are grown up. The writers of these novels are of the opinion that it is not their task to create individuals who are totally free and independent from the social circle they live in, but to create an opportunity where some questions would strike the characters' minds.

The birth of an individual in relation to his/her social circle is one of the basic arguments by Erich Fromm in his acclaimed study *The Fear of Freedom* published in 1941. Fromm explains the creation process of the individual characteristics and also reactions as a result of the social conditions, as follows:

Although there are certain needs, such as hunger, thirst, sex, which are common to man, those drives which make for the differences in men's characters, like love and hatred, the lust for power and the yearning for submission, the enjoyment of sensuous pleasure and the fear of it, are all products of the social process. The most beautiful as well as the most ugly inclinations of man are not part of a fixed and biologically given human nature, but result from the social process which creates man. In other words, society has not only a suppressing function – although it has that too – but it has also a creative function. Man's nature, his passions, and anxieties are a cultural product; as a matter of fact, man himself is the most important creation and achievement of the continuous human effort, the record of which we call history. (9)

Hence, it is not possible to analyse the individual and the acts and the motives of the individual regardless of the attachment of her/him to the society in which s/he lives. When the chief characters of the novels in this study are examined carefully, it is clearly seen that their journey through awareness is triggered by the social structure they are exposed to.

In addition to his claim on the behaviours of the individual as a result of the social process, Fromm refers to the development of a self-identity in the chapter entitled "Sense of Identity – individuality vs. herd conformity," and states that "[i]n the development of the human race the degree to which man is aware of himself as a

separate self depends on the extent to which he has emerged from the clan and the extent to which the process of individuation has developed" (*The Sane* 59). Following this sentence, he adds the point that the "member of a primitive clan might express his sense of identity in the formula 'I am we'; he cannot yet conceive himself as an 'individual,' existing apart from his group" (*The Sane* 59-60). This explanation by Fromm is about the past ages and even before Descartes's questioning of existence, but not different from the argument put forward by the dystopian fiction writers studied in this dissertation. The writers demonstrate the problematic side of individual existence and they try to question the existence of "I" in relation to "we." Rupert Thomson puts the major character Thomas both in the classification of and in a remote position from the social grouping so as to make him realise his own self-identity; similarly, Ishiguro scratches the surface of the usual role attributions to demonstrate how passive we can be in the ordinariness of our lives while we are trying to meet the expectations from us as a part of a bigger construct. Likewise, Fforde transforms his major character from an unquestioning and incurious one who is an ideal citizen to a self-conscious and enquiring one as a step towards individual existence.

After the identification of the individual with the clan, another step towards the self-recognition of the individual is seen. In the same part cited above, Fromm explains the improvement and progress in Western culture related to the individual and identity as he states:

The development of Western culture went in the direction of creating the basis for the full experience of individuality. By making the individual free politically and economically, by teaching him to think for himself and freeing from an authoritarian pressure, one hoped to enable him to feel "I" in the sense that he was the center and active subject of his powers and experienced himself as such. But only a minority achieved the new experience of "I." For the majority, individualism was not much more than a facade behind which was hidden the failure to acquire an individual sense of identity. (*The Sane* 60)

In Fromm's discussion, even claiming the possibility of "making the individual free politically and economically" carries some problems since this is also impossible for the majority. The social environment, the experience, the social structure, the traditions, the political, economic, cultural, and social systems, the family traditions, customs all have

impact on the individual, and therefore, political and economic freedom does not mean anything to a point. Hence, freedom of the individual to create his/her own identity is an ambiguous term since it is not possible for all people to perceive the same thing from the same concept or they even may not attribute the same meaning to the same conditions or to the same concept. Fromm develops his argument on the experience of "I" and focuses that the individual sense of identity is substituted by "[n]ation, religion, class and occupation [that] serve to furnish a sense of identity" (*The Sane* 60). This is similar to the point argued by all three authors since there is no individual identity, but rather there occurs a sense of identity based on concepts like colour perception, biology or humour in order to make the classification simpler and possible. Education is shaped accordingly, the slogans are created, the geographical relocation is systematised so as to ascribe the specific sense of identity to the people (which are analysed in the previous chapter on authority).

After all these, another step becomes significant which is "the experience of conformity" as Fromm mentions in *The Sane Society* (61). He states, "[i]nasmuch as I am not different, inasmuch as I am like the others, and recognized by them as 'a regular fellow,' I can sense myself as 'I,'" and adds "[i]nstead of the pre-individualistic clan identity, a new herd identity develops, in which the sense of identity rests on the sense of an unquestionable belonging to the crowd" (61). The limits of this herd identity are criticised by the dystopian fiction writers like George Orwell and Eugene Zamiatin. In Zamiatin's *We*, which is accepted as one of the most representative and classical dystopias, the description of the uniformity of the herd is given in an exaggerated but apparent way:

Every morning, with six-wheeled precision, at the same hour, at the same minute, we wake up, millions of us at once. At the very same hour, millions like one, we begin our work, and millions like one, we finish it. United in a single body with a million hands, at the very same second, designated by the Tables, we carry the spoons to our mouths; at the very same second we all go out to walk, go to the auditorium, to the halls for Taylor exercises, and then to bed. (13)

The uniformity and herd conformity described in Zamiatin's novel is somehow exaggerated but highly inspiring and thought-provoking. It strikes the reader with its picture of uniformity, order, and elimination of the personal diversity as much as

possible to provide predictability and stability in the society. Orwell also does a similar thing with the portrayal of the proles and their daily routine, but this has evolved into a new form in contemporary dystopias.

The twenty-first century dystopian fiction writers still lay bare the significance of the troublesome status of the individual in terms of self-actualisation like the former writers. Although the people are entrapped into social roles and specific behavioural forms, this is not as strict and rigid as seen in the former acclaimed dystopias. It is seen that the writers use today's conditions to locate the concepts of individual and authority in their writings. There is no more Adolf Hitler or Benito Mussolini like dictatorships, but this does not mean that the issue of authority or power has lost its significance and impact or it does not mean that there are no more dystopian depictions in contemporary writing. On the contrary, there is still the issue of authority, but just in a different intensity since the governments oppress the people in other ways by spreading the illusion of freedom and individual choice. Rupert Thomson, in our interview, talks about his book and the problematic categorisation of the system in the novel as a dystopia and he states, "I don't mean it to be a nightmare necessarily although the book does become nightmarish although I suppose the idea was a utopian one in the book, on the part of the government at the time, it was a utopian idea." It might be unclear whether the system is nightmarish or not; however, the role of the individual and the level of his/her identification with this system is arguable. Fromm raises a question related to people's identification, belonging, and the levels of their self-sacrifice for the system, as follows:

What could be more obvious than the fact that people are willing to risk their lives, to give up their love, to surrender their freedom, to sacrifice their own thoughts, for the sake of being one of the herd, of conforming, and thus of acquiring a sense of identity, even though it is an illusionary one. (*The Sane* 61)

When Thomas Parry, Rupert Thomson's chief character, is taken from his family when he was eight years old, he left what he possesses: the family, the house, even his name, for the sake of being one of the children in the Red Quarter. Although this is not voluntary based and the authority has the right to make decision and give orders in that issue, Thomas does not show any emotional reaction or any kind of sadness, sorrow,

misery in reaction to being taken away from his family. Although Fromm describes such cases with the conformity which means the adaptation of the individual to the social structure or the political system, Herbert Read emphasises another point. Berneri cites Herbert Read's ideas on the individual as "the degree of differentiation" is the measure of progress "for the anti-authoritarian utopias," and continues:

If the individual is a unit in a corporate mass, his life is not merely brutish and short, but dull and mechanical. If the individual is a unit on his own, with space and potentiality for separate action, then he may be more subject to accident or chance, but at least he can expand and express himself. He can develop – develop in the only real meaning of the word – develop in consciousness of strength, vitality and joy. (3)

However, the willingness of the individual to be independent and have her/his own space to be free to do whatever s/he wants is arguable and suspicious. Even when people are free to do whatever they want, they might feel safe as a follower of a leader since it is easier, and routine has a comforting effect. Therefore, again, Fromm's argument in relation to the herd conformity seems valid here. Berneri cites Read's discussion on this issue, as follows:

Many people find safety in numbers, happiness in anonymity, and dignity in routine. They ask for nothing better than to be sheep under the shepherd, soldiers under a captain, slaves under a tyrant. The few that must expand become the shepherds, the captains and the leaders of these willing followers. (3)

Being a part of the general and the majority helps most of the people feel safe in their lives. The dependency here of everything on each other is apparent. All leaders are relative to their followers and all followers are qualified in terms of their leaders or whomever they follow. This is the safe zone for everybody, and therefore, some people choose to be the "soldiers under a captain" instead of being the captain. Even being a part of the crew is sufficient enough to have a satisfactory life and to survive.

It is safe and comforting to internalise a specific identity or a particular role as the followers of a leader. In the same vein, Orwell, in *Nineteen Eighty-Four*, makes O'Brien speak on the differences among the systematic dominance of the people. His speech demonstrates the change of the methods through time as he states, "The command of the

old despotisms was 'Thou shalt not.' The command of the totalitarians was 'Thou shalt.' Our command is 'Thou art'" (219). This new approach to governing people by making them believe they have specific attributions, they are responsible for particular manners and duties rather than prohibition and prevention is an influential method as O'Brien mentions and this is not so different from the cases in the recent novels. In all three novels, this same approach is valid. The citizens are not forced to do something, but they are told what they are supposed and expected to do, and that they are equipped with a specific ability. The predictable consequences of this encouragement are seen when Thomas is submissive for his removal from his family, Kathy, Tommy and Ruth's whole-hearted commitment to their duties, and Eddie's incuriosity about the strange colour-coded identification. All of these characters are taught to behave properly and they are convinced that the society have some expectations from them. Consequently, the brainwashed characters suppose they have responsibilities towards the community they are living in.

The nonreactive and unresponsive attitude of Thomas to his partitioning from his family creates a cold atmosphere in the novel. This indifference of Thomas to his transference to a new family makes him look like either he is insensitive or extremely submissive. This may be grounded in the herd conformity as Fromm claimed or his life and his reaction are very mechanical as Read argues. Either way indicates that Thomas Parry is still unaware of what is going on, and even, he is content with this because this is how it should be. In his review, Lee points out that "[t]hough not brimming with nationalistic fervour, he turns out to be a model citizen, never questioning the state of things and certain of his place in the world." Thomas does not question in the beginning and he assumes that his duty as a citizen is to obey the rules and conform. The imposition of identity or attribution of a character is clearly given in Thomson's novel when an official comes to the school and addresses the children by calling them "Children of the Red Quarter" (6). Thomas's interpretation of this expounds what happened as "[c]hildren of the Red Quarter was what we were. What we had become" (6). None of the children started with being a part of the Red Quarter, but the officials decided to make them a part of the Red Quarter.

Moreover, admiring the students by focusing on their characteristics, or humour as it is in the novel, makes the identification easier. The official says in his speech: "Although there are only a few of you, your significance cannot be overestimated. The future depends on the example you set to others. One might even say that the fate of the entire nation rests in your hands" (6). The influence of this address on the students is apparent as they "were excited without knowing why. It was the effect of flattery – instantaneous and powerful, but strangely hollow too" (6). The students are excited because they are "being one of the herd" and thus "acquiring a sense of identity" in Fromm's words, and also from another point, they suppose they might be the few who "become the shepherds, the captains and the leaders of these willing followers" in Read's words. Hence, the students in the Red Quarter are in the illusion and also in the paradox of being one of the followers or the leader itself. Lee comments on this process of division: "While the Skinnerian ploy seems cruel and oppressive, the kingdom's mental mitosis ends up satisfying the citizenry's hunger for something deeper: identity." Lee's short but comprehensive observation shows the deceptive, still enthralling influence of the concept of identity imposed by an external authority. The authorities make the people believe they are what they are told they are. In other words, there is no need to strictly limit the people, but only make them believe.

The issue of authority as a control figure is still problematic, creating curiosity about how the individuals can find their independent existence or subjectivity and individuality. Fromm clearly analysed the problem of authority, as follows:

In the course of modern history the authority of the Church has been replaced by that of the State, that of the State by that of conscience, and in our era, the latter has been replaced by the anonymous authority of common sense and public opinion as instruments of conformity. Because we have freed ourselves of the older overt forms of authority, we do not see that we have become the prey of a new kind of authority. We have become automatons who live under the illusion of being self-willing individuals. (*The Fear* 218)

The last sentence demonstrates the illusion by which the individuals in the novels as well as the readers in their real life are exposed to the similar deceptive idea of individual choice and freedom. Thomas assumes that he travels to the parts of the country with his self-will although he is monitored by the authorities, Eddie thinks his

willingness to marry to a high-class colour is his choice although this is a learned behaviour and he is led to think like that by the social circle, the local authorities, and also by the continuing traditions for years; similarly, Kathy supposes that she has a choice to make when to be a donor even though these decisions are given by an unknown mechanism. The so-called "illusion of being self willing individuals" provides conformity and comfort to the people since asking questions results in discomfort for both the person and the power structures.

The arguments on the nonexistence of individual identity opposed to the collective identity or "herd conformity" are led to a new direction by the writers when they lead their characters to start asking a few questions and feel dissatisfied with the answers or the impossibility of finding answers. At that point, the character is dragged on to the point of hope or despair. The moment of awareness and realising the entrapment is the moment to wake up from the dream to the nightmare. To illustrate, in *Divided Kingdom*, through the journey from one quarter to another, Thomas questions his past, his present, his role in the system, his unquestioning acceptance, and also the government and the system. While questioning the system, at a point he also blames them for the non-existence of the alternatives or the absence of any choice for the people, as follows:

The authorities had deprived me of a life that was mine, and mine alone. They hadn't asked my permission or given me a choice. They'd just taken it. By force. In a sense, then, I had been murdered. How I wished I'd shouted that at Dr Gilbert. You murderer!

(...)

Thinking back to the night of the bomb, the moment I disappeared, it seemed to me that what I'd done was both defy those in power and take a kind of revenge on them. It had been my way of saying, *No, I won't accept what you offered me. And no, I'm not going to be grateful.* Finally, after twenty-seven years, I had asserted myself. Twenty-seven years! That's how long it takes sometimes. To make the connections, to determine what you feel. To *realise.*" (228)

The awakening moment of Thomas and realisation of what is going on are plainly expressed by Thomas here. His sentences are like a loud cry of despair, disbelief in the life around him, a refusal to accept the imposed identity and life. When he wants to call Dr Gilbert the "murderer," he compressed everything in one word since this system murdered, killed all people when they reorganised the community and categorised all people. The non-reactive, incurious, and indifferent child turned to be a reactive,

rebellious, and insubordinate adult as Thomas calls this the time passed "to *realise*." He also questions his own identity and his imposed identity classified by the authorities as sanguine in the beginning:

And though I was crying I learned something about myself just then. I saw it clearly for the first time. I had never been sanguine – at least, not so far as I could remember. No, wait – that was wrong. I had been sanguine until the moment I was classified as sanguine, but all my happiness had ended there, and all my optimism too. Ever since that night, the only thing I had ever really wanted was to find my way back. I was like someone who has died and can't let go, someone who wants desperately to rejoin the living. (236)

This is a first-person experience showing the failure of the Rearrangement, which is claimed to be a successful system. Thomas's self-evaluation and self-inquiry demonstrate that this type of classification will fail eventually regardless of the exactness of the categorisation. The imposition of belonging to a specific class will sooner or later make the person dissatisfied and discontented howsoever flawless the grouping could be. Thomas's thoughts in the last excerpt strengthen his former complaints. He is disgruntled because he was 'murdered,' he feels he is dead who cannot "rejoin the living." In other words, the system has killed a child, Matthew Micklewright to give birth to a new one, Thomas Parry; however, rather than having the energy and hope of a newly-born one, Thomas has the despair of a newly-dead one.

In addition to the idea of herd conformity, Thomson questions what identity is and what defines it; is it the family as the biological and emotional bond, or the land we were born as the geographical and also national bond, or what we are called as the names which are the labels of our identity? In the beginning of the novel, the main character Thomas (but actually Matthew Micklewright as called from birth) says, "I scratched my initials in the ice that formed on the inside of the windows, not knowing that my name would soon be taken from me" (4). The similarity between *Divided Kingdom* and *Never Let Me Go* and Ishiguro's other novel, *The Unconsoled*, is indicated by Clark in his article as each of these novels "confronts its junior characters with a futuristic, totalitarian nightmare and with the echoes of a barbaric, superstitious past."

As seen in *Divided Kingdom*, the "clan identity" or "herd conformity," which is the next step (referring to Fromm's argument), is one of the issues touched upon in Ishiguro's *Never Let Me Go*. In *Never Let Me Go*, the characters who are the students in Hailsham are raised to become donors and "the raising of children for the harvesting of organs has not only been conveniently marginalized in spatial terms to various schools, centers, and homes, but also internally normalized by the donors themselves" (McDonald 78). The students and also the rest of the society normalised the idea that they are created with the duty to relinquish their lives for the other people who are responsible for creating them. This also reminds of the emphasis on the new totalitarianism by O'Brian in Orwell's *Nineteen Eighty-Four*: the donor students are taught that they are responsible to save other people's lives, they are raised with the motto "Thou art." Although this encouragement sounds harmless, the tragedy behind the plot in Ishiguro's novel is highly influential and remarkable. Hailsham is the place where the first seeds of identity are sowed in the clones in accordance with the plans of the authorities.

Moreover, the students in Hailsham are raised like ordinary people who go to school, who are educated, who have friends and teachers, who play games, they are like the ordinary students in an ordinary boarding school. Hanson asserts that the "clones' bodies are created only to be dismembered" (154); however, this is not only about their physical and biological manipulation but also about psychological imposition. There is a paradox here: on the one hand, the human life is valued and strived to be saved with the help of the reproduction of the organs; on the other, the clones are abused and devalued and consequently disregarded as beings. "[...] Ishiguro points to the alienation of labour in a biocapitalist economy. As valuable capital, the clones are initially encouraged to develop a 'normal' subjectivity" (Hanson 154). They are like normal students who are trained under normal conditions at a boarding school until the moment they grow up and acquire a new kind of identity and subjectivity.

The students have transformed to become selfless and they do their share in the task of donation and survival of others. Hanson highlights the shift of the donors from a personal to a professional level of living. The students cannot concentrate on their own futures as there is none and they "become disengaged from their emotions and move

towards a detachment from self (155). Different from the herd conformity mentioned above by citing Erich Fromm and which is applied to Thomson's novel, Ishiguro redirects the issue to another level where the individuals are volunteer martyrs of the system and are happy to become a part of the herd who sacrifice their lives for the others. The students' lives "seem fundamentally automatic and mechanised" as they grow up and experience all stages of a regular student, and they are "seemingly blind to the horrors that shadow their march toward suffering and death" (Black 788). The students have already internalised their existence in this world as supplementary entities or substitutes of the people who need them. They do not consider the length of their life, they do not think on their future since the teachers train them accordingly, and they continue their lives with a dark acceptance.

The self-awareness of the clones as donors but not humans does not make the situation more acceptable or more normalised. As a matter of fact, this leads to another discussion on the definition of human, posthuman, person, or individual. In this context, the concepts of human being, person, or individual are referred to socially rather than biologically. However, since there is a reference to science and cloning, it is inevitable to touch upon the issue from biological perspective. Therefore, in order to have a comprehensive picture for the individual's role, Ishiguro's *Never Let Me Go* should also be analysed from the perspective of posthumanism so as to comprehend the representation of the characters as clones in the novel. Although posthumanism is a term difficult to be defined and mostly is related to computer technologies and cybernetic fields, Hayles's definition is the most relevant and also sufficient one to be covered here. Rather than explaining posthumanism as anti-humanism, Hayles claims that the posthuman signals "the end of a certain conception of the human, a conception that may have applied, at best, to that fraction of humanity who had the wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice" (286). Hayles mostly touches upon the cyborgs, machines, computers, and their existence together with human beings, and he also questions whether the human beings will be replaced by the machines or not. Although this is not exactly the point emphasised by Ishiguro in his novel, the clones in *Never Let Me Go* make the reader inquire science, scientific developments, and their influence on

human life. The clones are not ordinary human beings, and therefore, they cannot live as normal human beings. In other words, they cannot "conceptualize themselves as autonomous human beings" (Hayles 286).

When the students are dreaming about being film stars, Miss Lucy stops them and explains the reality:

None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then, before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. [...] If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you. (79-80)

The intriguing point about clones is the fact that the only reason for their existence is they are required for the health and survival of the other members of the society. They are neither normal humans nor anti-humans, but posthumans. Cloning as a scientific act is not the main concern of this dissertation; therefore, it will not be explained from the biological possibilities or any development in science related to this subject. But the humanistic side of this issue will be argued from different aspects because Ishiguro also question what it means to be human by giving different perspectives in his novel.

What differentiates Ishiguro's novel from the other fictional narratives about clones is that he does not picture them as robots, drones, or any kind of mechanic products, but rather directly as human beings. Jerng analyses some literary works mentioning clones like Ira Levin's *The Boys from Brazil* (1976) and Kate Wilhelm's *Where Late the Sweet Birds Sang* (1976). As Jerng points out, these two novels present clones as lacking individuation, and as only the reproduction of an existing being rather than individual entities (369). The clones are dependent beings and they cannot survive alone without the help of someone else. On the contrary, the clones in *Never Let Me Go* are presented as individuals who are guided to have lack of individuality. The literary works mentioned here are written in the second half of the twentieth century; however, the primary novel dealing with this issue is Huxley's *Brave New World* (1932). Huxley

demonstrates the threat of mass production compared to the natural way of reproduction in a very striking manner. In the article entitled "Family Needs Its Natural Roots," Kass states:

[a] society that allows cloning has, whether it knows it or not, tacitly said yes to converting procreation into manufacture and to treating our children as pure objects of our will. Indeed, the principles here legitimated could –and will - be used to legitimate the entire humanitarian superhighway to *Brave New World*. (87-88)

In addition, as Kass points out, "[i]n human cloning scientists and prospective 'parents' would be adopting the same technocratic mentality to human children: human children would be their artefacts. Such an arrangement is profoundly dehumanizing, no matter how good the product" ("The Wisdom" 39). Ishiguro does not actually deal with this issue in his novel because the novel's central point is not the scientists, the government or the parents who wanted the cloning as a process or who improved this for what reason. However, still in the explanations, in the representation of the guardians, in the dialogues, all these issues are highlighted indirectly. Juvenescence years, donations, transference from Hailsham to the Cottages and to hospitals where the donors are cared, and finally the completion of the students all arise questions. The answers to these questions are essential to trace the logic behind the idea of cloning and also to see the perspective of the clones rather than seeing the issue as a success of the scientists or the authorities.

Moreover, another posthuman feature of the clones in *Never Let Me Go* is that they function in two ways. Liaschenko states that "[b]y enacting scientific management as a social engineering system, we can see the clones as not simply the labourers working the assembly line, but also the product that the assembly line is producing at the same time" (70). They are, in other words, used and abused for the rest of the society but without being treated as machines, robots, or matters. They are deceived and their minds are diverted by some activities like the Exchanges or the Sales because they need to have some possessions to believe in their personal and private lives or matters. Also, the minds of the students at Hailsham need to be occupied. When Kathy thinks on the old days and also the Exchanges, she says, "I can see now, too, how the Exchanges had a more subtle effect on us all. If you think about it, being dependent on each other to

produce the stuff that might become your private treasures – that's bound to do things to your relationships" (16). The Exchanges, the Sales, even the school itself are organised to encourage students create something or at least be distracted by something like art. They buy each other's works both to support each other and to assure their own existence and creativity. What is dramatic and painful at that point is that they do not have anybody else to share, but only the students at Hailsham. The only outsider who visits the school is Madame as she is seen the respectable person who has a Gallery and who will appreciate the best creations by the students. The highly valued art is very significant both for the students and the guardians since art is seen as the reflection of the soul, which is a term not normally attributed to clones.

An assertive and debatable resemblance is put forward by Black when he claims that the circulation of the artworks that the students produced at Hailsham "reflects the circulation of vital body parts" (795). Black bolsters his assertion by emphasising the term "inner selves" Ishiguro used in the novel. In the novel, Miss Emily explains the function of the art to Kathy and Tommy as "your art will reveal your inner selves" (254), and Black claims that the choice of "inner selves" is representative of not only soul but also the literal inner organs for the children. "From a young age, children grow accustomed to the idea of handing over their 'inner selves' to figures of authority" (Black 794). Also, the Exchanges where students exchange their own works with their classmates is organised four times a year "which mirrors the four organ donations that each student expects, or hopes, to make" (Black 795). Although this parallelism seems far-fetched, it is still worth considering.

When the guardians warn the students in Hailsham for smoking, the students do not question why it is important for them more than the others to keep healthy, and Kathy comments on that, "[w]e certainly knew – though not in any deep sense – that we were different from our guardians, and also from the normal people outside; we perhaps even knew that a long way down the line there were donations waiting for us" (69). As children, they do not ask any questions to their guardians about their future or about the rules in the school, or the life behind that school borders. However, they do not question these not because of their being ignorant or illiterate, but because "it *embarrassed*

[them]" and because "[they] hated the way [their] guardians, usually so on top of everything, became so awkward whenever [they] came near this territory. It unnerved [them] to see them change like that" (69).

When they begin to question their existence as clones, the only thing they think is their "possibles" which means that they have already accepted their roles as imposed upon them. They are clones who are produced to save the lives of other people; however, the students are curious about the originals, the people they are copied from. Kathy explains that as follows:

Since each of us was copied at some point from a normal person, there must be, for each of us, somewhere out there, a model getting on with his or her life. This meant, at least in theory, you'd be able to find the person you were modelled from. That's why, when you were out there yourself – in the towns, shopping centres, transport cafés - you kept an eye out for 'possibles' – the people who might have been the models for you and your friends. (137)

In this excerpt from the novel, the voice of the characters is heard in a disheartening and touchy tone since they are desperate to find the original model they are cloned from. They are not even sure of its necessity or its benefit. Even Tommy asked the same question to Ruth who was disappointed with her possible, "I don't see how it matters. Even if you found your possible, the actual model they got you from. Even then, I don't see what difference it makes to anything" (151). Finding or discovering their originals will not change anything in their lives; however, this is like finding the creator, the mother and father of a person. This is not only about curiosity but about human nature. Ruth had already answered this question:

One big idea behind finding your model was that when you did, you'd glimpse your future. Now I don't mean anyone really thought that if your model turned out to be, say, a guy working at a railway station, that's what you'd end up doing too. We all realised it wasn't that simple. Nevertheless, we all of us, to varying degrees, believed that when you saw the person you were copied from, you'd get *some* insight into who you were deep down, and maybe too, you'd see something of what your life held in store. (137)

Finding out the evolutionary process, the (re)production process and the person from whom they are reproduced is only a momentary relief for the clones. Learning will not

most probably change the route of their lives; however, knowing their origins will help them identify themselves. Their existence may gain a meaning with this identification, but there is no promising remark for that. Ruth also shows a critical approach to the struggle for the discovery of their possible since their "models were an irrelevance, a technical necessity for bringing [them] into the world, nothing more than that" (138). She says, "[i]t was up to each of us to make of our lives what we could" (138).

The relation between clone and the possible resembles to the relation between a person and his parents in terms of a probable identification: however, there is no resemblance between these two correlations in terms of biology, sociology, or psychology. Moreover, Jerng emphasises this problem in his article and claims that a "cloned life can never fulfil the expectations of individuation because it will never be seen as separate" but only a copy of the former or another version (374-375). The clone is not seen as a separate entity that has an existence independent from the original version; in other words, the self-definitive process is problematic for a clone. The "possible is not looked at as a point of origin or parent who imposes a prefabricated vision on the clone, but as a point of sameness who helps the clone negotiate who she is" (Jerng 387). Kathy, Tommy, and Ruth want to find their possibles so as to attribute a meaning to their existence or their identity as if this was the only way to understand who they are. "Encountering one's double in *Never Let Me Go*, at least from the perspective of the clone, is not remotely haunting or disturbing, not a threat to the self, but a way of understanding the self" (Byron and Ogston 455). In a scene when an older couple in the community said them that they saw Ruth's possible or a woman who resembles Ruth in the town, Kathy, Tommy, and Ruth are so excited that they immediately went to the town to find the woman. The description of the scene is very influential as they were looking through a large glass window at "a smart, cozy, self-contained world" (145). Kathy also describes the office that they saw as "the office life the woman appeared to be leading was about as close as you could hope to the one Ruth had often described for herself" (146).

Fromm asserts that the problem of individual is its being only a component of the system:

Basically the self of the individual is weakened, so that he feels powerless and extremely insecure. He lives in a world to which he has lost genuine relatedness and in which everybody and everything has become instrumentalized, where he has become a part of the machine that his hands have built. He thinks, feels, and wills what he believes he is supposed to think, feel, and will; in this very process he loses his self upon which all genuine security of a free individual must be built. (*The Fear* 218-219)

The problem with the clones in the novel is self-identification as donors and carers, but nothing else. Actually, Kathy and Tommy are not the only ones who question the idea of cloning, or the human side of cloning, but Miss Emily and Marie-Claude (also known as Madame by the students in Hailsham) questioned the system of cloning. They thought it was against humanity and they also inquired the possibility of the humanistic side of the clones that were created by the system. They worked to prove that these clones are also humans and they are able to carry humanistic features like the ordinary people. Miss Emily explains their endeavour to Kathy and Tommy when they come to ask her questions about the possibility of deferrals:

we became a small but very vocal movement, and we challenged the entire way the donations programme was being run. Most importantly, we demonstrated to the world that if students were reared in humane, cultivated environments, it was possible for them to grow to be as sensitive and intelligent as any ordinary human being. Before that, all clones – or *students*, as we preferred to call you – existed only to supply medical science. In the early days, after the war, that's largely all you were to most people. Shadowy objects in test tubes. (256)

Hailsham is a special school different from the other boarding schools responsible for the upbringing of the donor children. The teachers wanted to prove that the students in Hailsham are not guinea pigs or test objects, but they carry some human features and they are like humans. Therefore, the role of art here is also different from the one in other schools. Art represents different meanings for the students and for the teachers. On the one hand, it symbolises a slight hope for a deferral because Tommy and Kathy thought they could prove their love by means of their drawings. On the other, Miss Emily explains the reason why they collected the students' work of art as to prove that the students are as human as the other people since they can feel, they can think rather than only being mechanic clones to be harvested by the others. The question of Kathy to Miss Emily is very touchy at that point: "Why did you have to prove a thing like that,

Miss Emily? Did someone think we didn't have souls?" (255). Although Kathy and Tommy are aware of their roles, still they are so naïve, and Miss Emily emphasises:

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

The guardians strive for proving how human the clones are, but the higher authorities are not so meticulous and conscientious for the clones. They ignore the position of clones or the future of clones; in other words, the clones are only significant with their functionality not with their existence. When this cloning project is determined to be repealed, the approach of the authorities is too far from being humanistic. When two clones, Kathy and Roger ran into each other, they started to talk about Hailsham which was planned to be sold and converted to a hotel chain. The opportunistic and capitalistic approach of the authorities is clearly seen here because turning a school for the clones to a hotel chain means that the aim is to earn money and also to forget everything by leaving all those days behind without any remembrance. However, Kathy's question about "what'll happen to all the students" is very dramatic since she cannot even imagine the termination of the bond between the former students and the school where they learnt about life and everything, and the school which is the only connection of them to life, and it is the sole memory for their childhood. Kathy expounds what she has meant with her question; "I'd meant *us*, all the students who'd grown up with me and were now spread across the country, carers and donors, all separated but still somehow linked by the place we'd come from" (208).

Another point which differentiates the clones from the so-called 'human beings' is that they are not described as ordinary growing up children, they do not experience any childhood or adulthood. There is no explanation of their creation or what happens after their completion. The steps of their existence are given as their being students, then carers, donors, and finally their life course ends with the completion. As Jerng clearly describes, "[r]ather than being defined by internal states of development, the clones are defined through the status of their functionality" (384). Their role in the other people's

cycle of life is what expresses and indicates their existence. Tommy clearly utters the despair, fear, and the darkness of their positions as clones right before his fourth donation:

How maybe, after the fourth donation, even if you've technically completed, you're still conscious in some sort of way; how then you find there are more donations, plenty of them, on the other side of that line; how there are no more recovery centres, no carers, no friends; how there's nothing to do except watch your remaining donations until they switch you off. It's horror movie stuff, and most of the time people don't want to think about it. Not the whitecoats, not the carers – and usually not the donors. (274)

Hopelessness and despair are the two prominent feelings for all the clones, not only for Kathy and Tommy. All the illusion and bliss of ignorance disappear and is replaced by dark, realistic, and inevitable acceptance. In his novel, Ishiguro "shows not so much our simple conformity to the system, but our absolute helplessness before it" as Byron and Ogston claimed in the end of their article (463). This helplessness is not only related to the system but also to the technological, scientific, and medical improvements around us. The impossibility and also inability of the clones to express themselves to proper officials since they do not know the responsible ones lead to the behaviours of shouting and kicking by Tommy. Gurnham poignantly analyses his reaction as follows:

His reaction to what he has discovered about his life and his role in society is inarticulate, expressible not as a reasoned argument but as a kicking and screaming. One might say that he is experiencing the dreaded, vertiginous realization that an essential part of his being has been determined and appropriated by someone else (that is, his identity, his organs and his lifespan. We are once again reminded of the reliance on bodily metaphors in mounting a critical argument of biotechnology. (176)

The helplessness of the clones is not seen only in the shortness of their lifespan but also in their lives. The students have some dreams and wishes for their future, but they do not know how to realize these. For instance, Ruth used to dream about working at an office and Kathy and Tommy criticised her for not trying or asking "them" that are still unknown agents to consult. Ruth says, "You say I should have looked into it. How? Where would I have gone? There wasn't a way to look into it" (226). Thus, it is a seemingly impossible desire for an existence with their own choices. Even to work at an office, the students think that they need the permission of somebody, and this somebody

is an unknown authority. This ambiguity makes the life of the clones far from a life in its own path. The clones cannot manage to lead their own lives with their own dreams.

The individual existence of the clones is also impossible because the "new life will constantly be scrutinized in relation to that of the older copy" (Kass, "Family Needs" 84). This claim of Kass reminds the struggle of Ruth, Kathy and Tommy to find their possibilities. "A cloned life can never fulfil the expectations of individuation because it will never be seen as separate but only 'in relation to ... the older copy'" (Jerng 374-5). Moreover, it is not possible for the clone "to construct himself as a developmental unity because its life would already have been pre-fabricated and determined from without" (Jerng 385-6). This pre-fabrication process demolishes the possibility of being human for the clones by transferring them into solely products, and creates gods from the people by transferring them to being the creator. Thus, it is not a fight for the individual existence of the clones, but also of the rest of the people, the scientists, and the governments. Kass poignantly expresses this in his article "The Wisdom of Repugnance:"

Through cloning, we can work our wants and wills on the very identity of our children, exercising control as never before. Thanks to modern notions of individualism and the rate of cultural change, we see ourselves not as linked to ancestors and defined by traditions, but as projects for our own self-creation, not only as self-made men but also man-made selves; and self-cloning is simply an extension of such rootless and narcissistic self-re-creation. (9)

The idea of "man-made selves" is the challenging side of cloning because it also carries the creator complex or God-complex in it. Kass also touches upon the issue of individual existence and asserts that cloning "creates serious issues of identity and individuality" ("The Wisdom" 33). "The cloned person may experience concerns about his distinctive identity [...] because he will be in genotype and appearance identical to another human being" (Kass, "The Wisdom" 33).

Identity is a central issue in *Never Let Me Go*, and when Ishiguro uses the first person narrative in his novel, the clone who is telling her story from her perspective presents this issue in an enthralling way. The isolation of the clones is not reported from an ordinary person's perspective; therefore, the identification problem of the clones is

clarified from their own perspective. Ishiguro's success at that point is his representation of the ordinary people in his narrative from a "limited perspective." In his talk in Guardian Review Book Club, Ishiguro comments on the butler in *The Remains of the Day* and states that there is a limited perspective here and while continuously addressing "you," it is not clear who the narrator is addressing. More importantly, when he talks about his habit of writing, he explains that the main characters of his novels are drawn "to stay optimistic in a hopeless situation to do their best." Similar to the butler in *The Remains of the Day*, Kathy H. in *Never Let Me Go* writes from a limited perspective and she tries to have a positive attitude and to do her best even in the hopeless situation.

Like Ishiguro, Jasper Fforde also uses the first person narrative in *Shades of Grey*, and he explains in our interview that the greatest difficulty in writing this novel is to write in first person narrative from the point of view of a protagonist who is "incurious, who doesn't really want to know and to know things is not good in the world that I've created." Eddie Russett is an unquestioning character who is actually a believer of the social structure in which he lives and also the follower of the rules in the Munsell Rulebook. Eddie is sort of a representative of an ordinary person from the real world, he represents the comfort of the stable life. Fforde explains the similarity between Eddie and us:

[Eddie] wants a stable life, he likes stable life, a predictable life. We wake up in the morning, we know that there is electricity when we turn on the switch, we turn on the radio, the radio we transmitting, the food [...]. Everything is fixed, and I think to humans, this is very satisfying, comfortable. So, the idea that all this could collapse in a very very short period of time and new rules have to be understood to follow.

The protagonist is incurious and he is just an ordinary person who aims to marry a girl who is in the upper levels of the social ladder, but everything changes when he meets Jane from the lowest class. Jane is the one who shakes Eddie and makes him question. The dialogue between Eddie and Jane in the first chapters reveals how Jane turns Eddie's world upside down and reverses all the supposedly true beliefs of him. Eddie thinks that all life is only about merits and positive feedback by the authorities, Prefects or Head Prefects. He even feels pity for her since he thinks the life determined by the Rulebook is the only way to live, but Jane remarks that there is "more to good or bad

than what's written in the Rulebook" (66). The first reaction of Eddie to such a powerful, challenging, and revolutionary thought is so naive and full of denial: "That's just not true, [...] The Rulebook tells us *precisely* what is right or wrong – that's the point. The predictability of the Rules and unquestioning compliance is the bedrock of –" (67). He is about to say the formerly memorised, cliché assumptions of the system, but Jane ignores him. This dialogue is almost the point when Eddie is influenced by Jane's ideas against the system, and the first seeds of questioning are sown in his mind.

This moment represents Eddie's transition from an unquestioning and incurious individual who was already satisfied with what he had beforehand to a questioning one. His satisfaction is not based upon his apathy or ignorance, but is based on his upbringing or his limited choices to experience the life. While explaining the individuation process of a child, Fromm asserts that the "limits of the growth of individuation and the self are set, partly by individual conditions," and "every society is characterized by a certain level of individuation beyond which the normal individual cannot go" (*The Fear* 23-4). The individual conditions that Eddie has are the colour coding, his being a possible Red, his plans to marry in order to move up the ladder, obeying the rules, and trying to make room for him in this society. The level of individuation in the Colourtocracy is limited to the colour perception; however, Jane and the people in the Outer Fringes struggle to go beyond this individuation, and Eddie strives to follow them. Fromm also touches upon the issue of uniformity, as follows:

By conforming with the expectations of others, by not being different, these doubts about one's own identity are silenced and a certain security is gained. However, the price paid is high. Giving up spontaneity and individuality results in a thwarting of life. Psychologically the automaton, while being alive biologically, is dead emotionally and mentally. While he goes through the motions of living, his life runs through his hands like sand. Behind a front of satisfaction and optimism modern man is deeply unhappy; as a matter of fact, he is on the verge of desperation. (*The Fear* 219-20)

This is exactly the case of Eddie Russet as he does not even think to become different from the others. The meaning of life or the cycle of life is the marriage to an Oxblood to raise his social rank and to live a better life. As Jasper Fforde expressed in our interview, all people are happy in their safe little worlds, and similarly, Eddie is pleased

and satisfied with the regularity. However, his unhappiness and desperation, as Fromm refers to the desperation of the modern man, have appeared with his encounter to Jane and the Apocryphal Man.

The Apocryphal Man is the historian in the novel; however, his role and actually the role of memory and history are "cancelled" by the Head Office. He is also the centre of questioning and awareness for Eddie as he is the only one able to know the facts behind the rules and the existing system. He explains his being Apocryphal to Eddie, as follows:

I'm actually a historian. Head Office always felt it would be easier to study society if those doing the studying were invisible, so that's why I am ignored by statute. But it's been a while, and I think I may have become muddled. But then they cancelled history during one of those interminable Leapbacks, and here I am, like a cobbler in a world without feet. (231-2)

The authorities' aim to study and analyse the society by using "invisible" historians in the beginning is no more a valid aim because they do not require following the society anymore and they do not need to have historical knowledge. The reason for the eradication of memory and history is the fact that they pose a threat for the maintainability of the system as they might create a need for comparison the present day to the past. Gottlieb examines Atwood, Orwell, and Bradbury's novels, and especially by focusing on Orwell's novel, she asserts that

the act of memory is an act of resistance against the totalitarian state with its instance on changing history, on eradicating the very concept of historical records, because knowledge of history would form the basis for a comparison between the past and the new regime – a comparison dictatorships cannot afford. (104)

When the Apocryphal Man explains the necessity to Leapback history: "It was a logical extension to the deFacting [...] in a world devoted to stasis, there's no real need for it. After all, this week is not substantially different to last week, or next week, or a week I can remember thirty-seven years ago" (232). The repetition and sameness of everything, every code, and every moment is also emphasised by showing Eddie that his name and his postcode are the same with those of his grandfather's, and therefore, there is no

difference between people. "In the grand scheme of things, there's no real difference. Not to the Collective as a whole, and certainly not to Head Office" (232).

In brief, individual existence and individual identity are eliminated or at least tried to be eliminated by the governmental structures to destroy the strength of personal awareness. It is essential to devastate any kind of difference determined by the people for stability and for sustainability of the established rules and system. If there will be any difference, this should be determined and formed by the authorities like the different regions specified for separate humours in *Divided Kingdom*, or the isolated schools for the clones and particular education given at these schools in *Never Let Me Go*, and the segregation process based on colours in *Shades of Grey*. Whereas the authorities decide on the differences and similarities between the people in the social structures, the individuals have their personal moments of awareness and recognition.

3.2. DISOBEDIENCE: HOPE FOR CHANGE OR ESCAPE FROM THE PRE-DETERMINED LIFE

Consequent reaction of the personal awareness, dissatisfaction, and discontent is an act of questioning and defiance. This does not necessarily mean a rebellious, violent reaction or even frustration but only a slight change in the state of mind can be revolutionary for the individual. While talking about disobedience, Henry David Thoreau's *On the Duty of Civil Disobedience* (1849) is a useful source to elucidate the idea of reaction. Thoreau starts his essay in a challenging tone by defining his ideal government as "[t]hat government is best which governs least" and even pushes the limits with stating "[t]hat government is best which governs not at all" and he adds that "when men are prepared for it, that will be the kind of government which they will have" (7). As the initial requirement of such a system, Thoreau remarks conscience. To illustrate the state of a group of unquestioning people, he refers to the Navy Yard by claiming "[t]he mass of men serve the state thus, not as men mainly, but as machines, with their bodies" (10). The aspect that makes Thoreau's work remarkable in political and social studies is its emphasis on non-violent but still reactive attitude as

disobedience to the governmental structures, which also inspired Mahatma Gandhi later. Even the slightest reaction like rejection of tax payment is counted as civil disobedience according to Thoreau since paying taxes means to fund a government whose policies you do not approve.

Although Thoreau's argument is not directly reflected in the novels of this dissertation, it is undeniable that his ideas on the non-violent and peaceful revolution occupy a significant place in the critical approaches. Disobedience is one of the key terms employed and elaborated in the dystopian context by both the novel writers and the social critics. As the structure of this word suggests, the core of the concept is obedience. Apparently, obedience is the ideal form of behaviour demanded by any authority expecting total submission from its people. However, when the characters start to be curious and inquire the realities behind the presented picture, they are disillusioned by the system and subsequently are trapped in a dilemma between the bliss of ignorance and the calamity of awareness.

The motive behind disobedience is different for each character. For some, it is curiosity, questioning, the quest of learning, and for others, it is the pursuit of freedom, liberty, or a reaction. Consequently, these motives trigger the act of rebellion, the willingness to break the rules, the wish to change the system, or just the desire for a reaction. As the perspective of the individual is one of the core issues problematized in the dystopian fiction and the struggle of the individual against the authority or oppression is the centre of the arguments, the distinguished dystopian novels commonly touched on this issue. One of these dystopian novel writers, Ray Bradbury cites Juan Ramón Jiménez's statement in the epigraph of *Fahrenheit 451*: "If they give you ruled paper, write the other way." Gerall and Hobby name this as a "short command to perform an act of disobedience" (141). Beauchamp illustrates the disobedient act of the first human beings, Adam and Eve, in order to clarify "the central conflict of the individual's rebellion against the State" in the two classical dystopian novels, *We* and *Nineteen Eighty-Four* (4). In both of these novels, there is a power figure awaiting absolute obedience from its citizens; however, there is also "an Adam-like protagonist who, for love of an Eve, defies this god by asserting his instinctual freedom and thus 'falls' from

the utopianistic new Eden" (Beauchamp 4). In *Brave New World*, likewise, Aldous Huxley created a totalitarian world where "to think and act independently is to commit civil disobedience" (Pollerd 89). The main characters, Bernard Marx, Helmholtz Watson, and John the Savage, "assert their individuality and challenge the insipid values the World State enshrines" and they "proffer resistance, becoming models of civil disobedience" (Pollerd 89). In *Fahrenheit 451*, Guy Montag, the fireman who is supposed to burn the books, reacts to and rejects the system, and leaves the city to go to the countryside where he finds the booklovers that memorised all books and spread them orally.

Fromm's argument on "heteronomous obedience" and "autonomous obedience" which is introduced briefly in Chapter I of this study gives the fundamental difference between the internal and external enforcement on and the submissive attitude of a person. "Autonomous obedience" coined by Fromm is a way of thought suppression for the people because they sometimes consciously and willingly avoid questioning since submission is an easier way of life. Following the detailed analysis of these two types of obedience, he argues on some questions:

Why is man so prone to obey and why is it so difficult for him to disobey? As long as I am obedient to the power of the State, the Church, or public opinion, I feel safe and protected. In fact it makes little difference what power it is that I am obedient to. It is always an institution, or men, who use force in one form or another and who fraudulently claim omniscience and omnipotence. My obedience makes me part of the power I worship, and hence I feel strong. (*On Disobedience* 6)

The willingness of the people to obey is one of the key elements of power. This is even stronger than sheer force, threat, violence or punishment. However, there is a possibility to reverse the absolute obedience to the authority, and the main elements here are the pursuit of knowledge, the willingness to learn, the wisdom of doubt, and also liberation from fear. In *Divided Kingdom*, when Thomas escapes from the Blue Quarter and goes to the Bathysphere, in *Never Let Me Go*, when Tommy and Kathy go to Madam's house to ask for a deferral, and in *Shades of Grey*, when Eddie starts to ask questions both to Jane and the Apocryphal Man, the slight chances to disobey emerged.

The Apocryphal Man in Jasper Fforde's *Shades of Grey* warns Eddie, the main character of the novel to be careful because "information can liberate, but also imprisonate" (233). Some answers to some of the questions about the system and also the old system of which Eddie has no recollection and no information are delivered by the Apocryphal Man in exchange of a jar of jam. This is another humorous contribution of Fforde to the story. As Moylan writes about the story "The Machine Stops" by E. M. Forster, the moment when Kuno is fed up with talking via machine and starts to expect seeing his mother face to face, "what will become a typical dystopian conflict between the established order and the potential dissident begins" (112). The awareness of the characters about the real power or the reality behind the power which is deified is the turning point for the individuals. It does not necessarily mean there will be a salvation from the entrapment, or any solution for the apparent problems or even a change for the benefit of the individual. However, hope emerges in the end of the novel because it is crucial to realize that all types of structures are built by the people and all the unquestioning submission is by the people as well. The fear which is a feeling resorted by the authority to rule its people can only be subverted by means of hope by the people. Hope, as a concept, is studied and analysed in a detailed way by Ernst Bloch in his major work entitled *The Principle of Hope* (1954-1959). In the first volume of this study, Ernst Bloch emphasises that "[h]ope, superior to fear, is neither passive like the latter, nor locked into nothingness" (3). In his same work, Bloch accentuates the role of "daydreams" as the motivating strengths of everybody for a better world.

Fromm argues that the primary act of disobedience in human nature is the act of our ancestors. He accentuates that "[m]an had to leave the Garden of Eden in order to learn to rely on his own powers and to become fully human" (*On Disobedience* 2). His analysis of the creation of man adds another perspective as it is described like a victory or salvation from a kind of imprisonment or a kind of suppression. The mankind rejects the predetermined heavenly picture and creates his life on the Earth. "The myth identifies the beginning of human history with an act of choice, but it puts all emphasis on the sinfulness of this first act of freedom and the suffering resulting from it" (Fromm, *The Fear* 27-28). This remark is noteworthy since it is the first sign of the paradoxical relation between freedom and suffering. The defiant stand of our ancestors led to a

harsh life for them rather than the heaven that they rejected. This also represents the individual reaction to the imposed beauty of a heaven. "From the standpoint of the Church which represented authority, this is essentially sin. From the standpoint of man, however, this is the beginning of human freedom" (Fromm, *The Fear* 28). This encapsulates the struggle of the main characters in all three novels analysed in this study. Although the characters in the novels are not living in a kind of Eden, they still need to leave the places they are living at least to see the alternative or only to inquire the possibilities.

Since the readers evaluate the positivity or negativity of the situations from the protagonist's eyes, "[i]t is usually the protagonist's desires and hopes for a better future that distinguish him/her from the rest of the population and additionally bring him/her into conflict with the dystopian establishment" (Varsam 205). In *Divided Kingdom*, when Thomas leaves the comfort of his ignorance and bliss in the Red Quarter or the predetermined life, he has started to realise his own existence as a human being, and that was the moment of awakening from the dream created by the officials. After he has started to question the system, he expresses his own disobedience:

Thinking back to the night of the bomb, the moment I disappeared, it seemed to me that what I'd done was both defy those in power and take a kind of revenge on them. It had been my way of saying, *No, I won't accept what you offered me. And no, I'm not going to be grateful.* Finally, after twenty-seven years, I had asserted myself. Twenty-seven years! That's how long it takes sometimes. To make the connections, to determine what you feel. To *realise*. (228)

In *Divided Kingdom*, Thomson touches upon the idea of disobedience from a similar perspective both for the individual and for the group. For the individual, there are a few characters who question and also who try to react against the pre-established rules in an effective way as much as possible. The first example for this is not about an active rejection or reaction, but rather a passive questioning one. When Marie and Thomas are talking about their father Victor and his ideas on border, Marie says, "He had decided to walk around the border. All the way round. He wanted to see exactly where he had been living for the past twenty years. He was curious about the dimensions of the cage" (76). In order to see where he has lived for such a long time, Victor and Marie walked almost seven hundred miles and they crossed the border illegally for a short moment.

When Thomas is sent to the conference in Blue Quarter, after the explosion, he decides to escape and he thinks:

My ambivalence had gone. Resolved itself. You have to use all this confusion and hysteria, I told myself. Use the dust, the hours of darkness, the uncertainty. *Use it.* No one will know what's become of you. They might think you're trapped under the rubble. They might think you're dead. They won't *know*, though. They won't be sure of anything. This is your chance, I said to myself. This is a *gift*. (129)

Like the little glimpses of personal awareness, there is also collective group awareness in the novel as well. There is a fight and in this fight, a man in the bar starts to sing on which Thomas comments, "[t]he tune was that of a traditional ballad, but the words belonged to a protest song. All people were different, he sang, but if one looked beneath those differences, all people were the same. We had to be allowed to live together, to complement one another. That was where true freedom lay. A subversive idea, of course, if not a kind of treason (...)" (142). With this protest song, it is clearly seen that some of the people are aware of the inanity of the partitioning, but the only thing they are able to do is to express this as much as possible.

In the Yellow Quarter, which is the most aggressive one among all the quarters, there is a traditional demonstration of protest, the burning of the animals. Every year, around a specific time, the people in the Yellow Quarter burn four symbolic animals of the quarters (a rabbit, a sea horse, a peacock, and a salamander) made of papiermâché as "a little gesture of rebellion against the way things are" (140). This is a festival where four local communities took part and were responsible to prepare the animal which will be burnt in the festival. Moreover, there are some celebrations, like singing songs, and one of these songs is sung with the tune of a traditional ballad but with different lyrics because it is a protest song. The lyrics of the song revolt against the current government and also the current system, and the song says everybody is different but "if one looked beneath those differences, all people were the same. We had to be allowed to live together, to complement one another. That was where true freedom lay" (142). Although this is an expected reaction of the people in the Yellow Quarter since they were classified as the aggressive ones, still their reaction as a group is inspiring. The

possibility of disobedience as a pursuit of freedom can only be achieved as a whole and not individually. Each person can influence the other, and therefore, the government does not allow communication. They are afraid of communication because it can be revolutionary, and the other people can be inspired by them in terms of rebellion as it happened to Thomas who started to question the "brightness" and "simplicity" of the Red Quarter where he comes from.

Similarly, in *Never Let Me Go*, Ishiguro touches upon the possibility of love as the groundbreaking moment for the clones and also for the feelings of the reader. Although the central figures of the novel are three clones, Ruth, Tommy, and Kathy, their story, their lives, their relationship are not depicted as non-human relations among three created figures, but rather as usual and humanistic as possible. Love is equal to hope in the novel among Hailsham students as they mistakenly suppose "[y]ou could ask for your donations to be put back by three, even four years" (150) as long as the clones can persuade the authorities that they genuinely love each other. The rumour which turned to be a belief and hope among the Hailsham students is that "if you were a boy and a girl, and you were in love with each other, really, properly in love, and if you could show it, then the people who run Hailsham, they sorted it out for you. They sorted it out so you could have a few years together before you began your donations" (151). However, even in this highest hopeful moment, the calamity of their fates is still felt because there is no hope for a change in the situation of the clones or there is no opportunity to change their fates but only a postponement, not a cancellation.

Even the students deceive themselves by spreading the rumours of the existence of a couple who had the chance of 'living' three more years by persuading the people who they should persuade. This couple is "allowed to go on living together, up at the White Mansion, three years straight, didn't have to go on with their training or anything. Three years just to themselves, because they could prove they were properly in love" (151). This self-deception of the clones is also the desperate struggle for a slight possibility of hope for a change, for a chance to have a time on their own, for a fleeting moment before the tragic end. This is also a point that differentiates Ishiguro's novel from the other two novels studied in this dissertation. There is no pursuit of change by the

characters, but only a fleeting moment when they asked the possibility of deferrals. Kathy also asked a bitter question to Miss Emily and Marie-Claude: "Why did we do all of that work in the first place? Why train us, encourage us, make us produce all of that? If we're just going to give donations anyway, then die, why all these lessons? Why all those books and discussions?" (254). Was it meaningless and cruel to create a normal atmosphere for the clones in Hailsham or was it humanistic? The teachers wanted to help the students feel real and a part of the life; however, nothing can change the tragedy of the inescapable ending for the students. As Kathy questioned, what is the point of creating such a normal atmosphere as long as they will die?

The possibility of deferrals or the idea of deferral makes the clones Kathy and Tommy ask these questions related to their existence. Byron and Ogston indicate a resemblance of Ishiguro's novel to Mary Shelley's *Frankenstein* (1818) where Frankenstein's creature questions his existence when he reads the books he found in the cottage and educates himself. "The clones come close to vocalizing such questions only upon their movement from the protective world of Hailsham to the ruined farm called the Cottages – and the name may echo tellingly" (Byron and Ogston 455).

Art is also a way of both obedience and disobedience in *Never Let Me Go* as the novel "indicts humanist art because such art works to keep the students unaware of their own inhumanity – it masks their own mechanical condition and serves to prepare them for lives of exploitation" (Black 790). Ishiguro emphasises the "concerns over education and indoctrination, and, more generally, our increasing entrapment by the systems in the contemporary world" (Byron and Ogston 454). The readers expect the clones to resist their position and their roles, but actually this is not the purpose of the writer. There are some examples as can be seen in the case of Tommy and Kathy, but what is seen mostly is another situation. The story "withholds the reader's desire for emancipation: the clones do not rebel and thus 'become human.' Rather, they learn to make sense of their lives as clones" (Jerng 382).

The subject of power is analysed in the former chapter of this study; however, in order to understand both sides of the power structures, it will also be referred here. Foucault

asserts in his article "The Subject and Power" that "in order to understand what power relations are about, perhaps we should investigate the forms of resistance and attempts made to dissociate these relations" (780). In the three novels analysed here, the idea of resistance is not on the front stage; however, still there is questioning and a kind of resistance by the individuals, or let's say the subject, to the power relations. While following the hallmarks of traditional dystopian fiction with its portrayal of a totalitarian regime where individual creativity and uniqueness are destroyed by the colour-based stratification, Fforde's *Shades of Grey* also projects a beam of light for the individual by means of awareness. The Apocryphal Man in *Shades of Grey* warns Eddie about the questions and also the truth that "if you want answers in a world where hiding them is not only desirable but mandated, you have to take risks" (233).

In our interview on *Shades of Grey*, Jasper Fforde intriguingly states that the setting of the novel is dystopian, but it echoes Jane Austen's narratives "because ultimately the story is about Eddie and who he gets to marry, whether he gets to marry up or marry down. [...] So, in many ways, it is a sort of romantic comedy that is set in a sort of dystopian future." In the beginning of *Shades of Grey*, Eddie, the main character of the novel, says:

But the truth inevitably found me, as important truths often do, like a lost thought in need of a mind. I found Jane, too, or perhaps she found me. [...] We found each other. And although she was Grey and I was Red, we shared a common thirst for justice that transcended Chromatic politics. (1)

Therefore, directly in the first page, the reader is familiarised to the concept of love as a base for awareness. Eddie is a good citizen and he is ready to adapt himself to the regulations, the system, and the life as it is; however, "he falls irresistibly in love with a spunky Grey named Jane who threatens to break his arm. [...] Slowly, Jane takes the rose-coloured glasses from Eddie's eyes and forces him to see what's really going on in the Colourtocracy" (Charles).

Fforde also prefers to use not directly love but the relationship, marriage as a way to manipulate or reshape the system for the people by the people. As Fforde explains the main plot of the novel is like a Jane Austen novel, the social hierarchy can be re-

formalised by the people. If your categorisation is highly in the area of blue, and if you marry a red, then it means that your children can possibly be purple, the highest rank of the social ladder. Hence, personal effort may not lead to personal changes in life; however, there are still loopholes in the Rulebook that people can use. Fforde expounds this in our interview, as follows: "I think the important thing about it was that you cannot change your position in your own lifetime. What you are is what you will always be. That is unchangeable. But for your children, there is a possibility." The marriage to a proper wife or husband may give a chance to their children to change their perception and their social rank accordingly.

Love is not presented as passion or the symbol of intimacy between people in the novels because it is in a way the restricted area of human life by the social circle or the authorities more strictly. However, the main characters in the novels studied indicate some signals for love as the triggering emotion for a change in them. As De Rougemont states, "[l]ove is freedom itself" (6). De Rougemont claims that there is nothing we should liberate love from because "[t]rue love has always been free, and even more, it is the active principle of all human freedom" (6). However, whether this freedom is a real, genuine freedom whatever it means for the person or it is a tantalisingly out of reach concept for the people is unclear. Love requires freedom to blossom; however, this connection between love and freedom is not an ideal condition to establish a suppressive system. When Orwell's *Nineteen Eighty-Four* and Atwood's *The Handmaid's Tale* are analysed, love is regarded as a political act and it is labelled as dangerous for the sustainability of the state. However, the contemporary novels are partially far from picturing love as a "political act and a threat for the dystopian state" and the measures of the authorities in that issue are different in the contemporary literature. Love is still seen as a threat and it requires being restricted in accordance with the regulations, but the measure is to regulate love itself. It is not totally forbidden as it was in *Nineteen Eighty-Four*, love is allowed but there are limits for this. Thomas falls in love with Odell in *Divided Kingdom*, Tommy and Kathy love each other in *Never Let Me Go*, and Eddie is in love with Jane in *Shades of Grey*. However, respectively in the novels, Odell is assigned to follow Thomas by the authorities, Tommy and Kathy's real love does not mean anything for the teachers or guardians, this emotion will not bring

any deferral to them though they prove it, and it is declared that Eddie and Jane are complementary colours, so they cannot marry to each other, and even before that they were not expected to fall in love since Jane was in a very low class, she was a Grey.

For the authorities, love is not seen as a threat since they believe they have already pacified it with some rules, but for the individuals, it is still a central feeling that opens the big doors to the different worlds. The critical point related to love is the fact that it should be mutual; however, the novels leave the reader in a vague position whether they are mutual or unrequited love. Fforde calls attention to the fact that this is only Eddie's perspective and we do not know whether Jane loves him back or not, maybe she only uses him for her own aims. Fforde says this may shape the sequent novel of the trilogy because he may write the second book from Jane's perspective. Like Fforde, Thomson accentuates that Odell might not unite with Thomas in the end since she is in danger, she only tries to escape, and she wants Thomas to save her, nothing more. Ishiguro, unlike the other two, presents a different picture where love is portrayed not in passion but in the form of care for each other, and it is in the most naive form. Therefore, it may be concluded that love is a triggering element for the characters to question or to look from another window, but it cannot save them or bring them to another world.

In relation to love, sexuality is an issue necessary to be discussed so as to comprehend the relationship between male and female in the novels. Sexuality is used as a method of oppression or a form of manipulation of the individuals exerted by the power structures. Intimate relationships between the citizens can be analysed from two different perspectives. Keith Booker expounds two different approaches to the issue of sexuality and the use / abuse of it by the governments. Booker first refers to the ideas of Sigmund Freud, according to whom "the powers that be in society derive most of that power through the repression of sexual desires" (*Dystopian* 12). This is the core of the dystopian fiction as well; however, the existence of repression brings the possibility of subversion since sexuality "is also a potential source of powerful subversive energies" (Booker, *Dystopian* 12). Booker also refers to the ideas of neo-Freudians, Herbert Marcuse and Norman O. Brown to indicate that sexuality is both the centre of oppression, but it is also an opportunity of freedom from any kind of oppression. On the

contrary to these ideas, Foucault has come with another claim to the issue of sexuality. Booker explains what Foucault suggests, "modern society seeks not to repress or even to extirpate sexuality, but instead to administer sexuality and turn sexual energies to its own advantage" (12). As Foucault states, "[p]leasure and power do not cancel or turn back against one another; they seek out, overlap, and reinforce one another" (*The History* 48). In Thomson's, Ishiguro's, and Fforde's novels, sexuality is used as such an issue that it is neither there nor not. What is meant by stating that is sexuality is not explicitly defined in none of these novels, but still it is there distinctively.

Sexuality in *Never Let Me Go* is an intriguing point since the students are not restricted with anything because they are not productive, but they are warned about to whom they should practise it because they have to be cautious in terms of any possible disease. Kathy explains this:

Then suddenly ... [Miss Emily] began telling us how we had to be careful about who we had sex with. Not just because of the diseases but because, she said, 'sex affects emotions in ways you'd never expect.' We had to be extremely careful about having sex in the outside world, especially with people who weren't students, because out there sex meant all sort of things. Out there people were even fighting and killing each other over who had sex with whom. And the reason it meant so much – so much more than say, dancing or table tennis - was because the people out there were different from us students; they could have babies from sex. (82)

When Kathy talks about normal people, she also alienates herself and the other clones because they are different from the other people. Having sex is not of great significance because they do not care, the only thing they should care is to avoid diseases since their health is the only thing crucial about them. Thus, sex is not the issue of priority for the students, or either love.

Kathy's comment also reflects a very significant point about the exclusion of the students from the outside world, especially this is imposed by the teachers. The continuous repetition of "out there" in this excerpt demonstrates that the students are isolated and segregated from the rest of the society. The life and world distant from them is thought to be dangerous and different, and the students are taught to protect themselves from the people 'out there.' To help this, the safe atmosphere in Hailsham

provides a secure and predictable life for the students. Sexuality is one of the issues dealt by the teachers because sex is shown only as a physical deed which does not mean anything, either love or passion, or the possibility of having a child. Rather, sex is a kind of social activity for the clones. To explain this point, Carroll claims that "[s]exuality becomes less an expression of desire, attachment or pleasure than another social discourse which must be learnt and emulated for the purposes of integration" (66). The teachers in Hailsham impose an idea of sexuality which is an act of social relation, but the students should not be attached to anybody like 'normal' people as it is dangerous and also they are unable to reproduce which means sexuality is not such a special act for them. Even when Kathy is exploring and searching the pornographic magazines, her purpose is not sexual investigation, but she tries to find her 'possible' among the women posing in those magazines since they thought they are doubled from the socially lower group.

3.3. TRAVEL TO THE INNER SELF

Most of the utopian writers prefer islands or any unknown place as the location for their stories, and in dystopian writings, it is a common feature to include a journey from one point to another as a method of questioning the established system and as a quest for the reality. Travelling creates the opportunity of new experiences, meeting new people, witnessing the unusual sides of the usual life that the characters are accustomed to, and realising the differences rather than seeing only the similarities. Suvin lays emphasis on the common use of travel in utopias, as there is "a gesture of pointing, a wide-eyed glance from here to there, a 'travelling shot' moving from the author's everyday lookout to the wondrous panorama of a far-off land," and he illustrates this from More's *Utopia*, Morris's *News from Nowhere*, and Wells's *A Modern Utopia* (37-8).

The journey element is mostly used like a quest of the protagonist and it can be either an existential, romantic, historic, or any other type of quest. Especially, in the earlier writings, journey was used as a widespread motif for the setting of the story since the real world was also open for discovery. Schaer explains the age when More wrote

Utopia as the "era of *curiositas* and exploration" in which "anticipated worlds, inspired by the actual discoveries of different worlds and principally the New World, gave rise to a fantastic and archipelago-studded geography" (4). Although it may sound irrelevant and different, in his study on the Modern Hebrew poetry, Shoham analyses the quest, the journey of the wayfarer "to the utopian centre of his essence" (177). "The reality described can concentrate on the journey itself, as we find in the romance mode, or on utopia itself, when the journey is merely an inconsequential prelude or does not exist at all (as in Plato's *Republic* and Thomas More's *Utopia*, or Yaakov Cohen's *In the City of Luz*)" (Shoham 177). In addition, he talks about the dystopian as well as the utopian centres as seen in George Orwell or William Golding's novels.

The journey takes place in a physical, metaphysical or psychological maze, with indefatigable progress, accompanied by real or psychomachic battles, to the centre of the experience of the 'I,' to 'the place.' The journey is, in fact, ritual, a passage from the profane to the holy with utopia or to the ephemeral of impurity with dystopia. This is a journey from the ephemeral and the passing to the eternal, for good or evil. (Shoham 177)

In all three novels studied in this dissertation, different journeys of the main characters are presented. In *Divided Kingdom*, Thomson helps his character Thomas go through all four quarters when he visits his past and also experiences all humours in the country. Likewise, in *Never Let Me Go*, Ishiguro makes his main character, Kathy drives her car around the whole land from one county to another as she thinks, remembers, and makes a chronicle of what she experiences. Lastly and similarly, in *Shades of Grey*, Fforde draws a journey for his character Eddie Russett from Vermillion to East Carmine, to High Saffron, and then back. In this journey, or even called exile, the reader sees the enlightenment of Eddie and also his inevitable acceptance of the system. It cannot be said that the characters are willing for these journeys or they are consciously searching for something, or they are looking for some reason for their existence or they are questioning what they are experiencing. However, each moment of their journey constitutes an enigmatic structure which compels both the characters and the reader to decipher the steps in order to be aware of the designed world.

The Observer columnist Moira Young questions the reasons for the popularity of the dystopian novels or movies among the young adults and she summarises the common tendency in the dystopian novels as follows:

These are essentially heroes' journeys - they just happen to be set in an imagined world. [...] Something happens - an event, or a messenger arrives bearing news - and the teenage protagonist is catapulted out of their normal existence into the unknown. They cross the threshold into a world of darkness and danger, of allies and enemies, and begin a journey towards their own destiny that will change the world.

Although this is not totally what is happening in the novels analysed in this study, still there are some common points, especially when Young claims that the "outer, global journey of the characters is matched by an inner, emotional and psychological journey." The characters in these three novels do not aim to change the world or they are not written to become heroes or heroines of their communities, but the writers mostly have an ordinary character in their minds who represents ordinary citizens in their communities. The striking point here is their ordinariness and their non-heroic existence since they are the representatives of the readers who are ordinary characters in their own lives, but still who question what is going on. The common feature of the travels in these novels is that there is no final destination, no aimed route or location to arrive at. The process is so natural and unconsciously followed by the characters Thomas, Kathy, and Eddie in these three novels.

In the novels *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey*, the parallelism between the outer journey and the inner journey is apparently seen. However, these travels of the main characters in all of the three novels are not carried out voluntarily but mostly they are the tasks, penalty or duty charged by the authorities whoever they are. The characters are not travelling with the purpose of discovering something, but they are doing it because they are ascribed to doing it. In *Divided Kingdom*, the beginning of the story is also a part of the journey since the main character of the novel, Thomas Parry is taken away from his family by some men in uniform who are referred as "they" without any specific identity, and he is brought to Thorpe Hall, after which he is also brought to his new family. Following his rearrangement, he becomes a part of the ministry and starts his journey from the Red Quarter to the Blue Quarter where he

attends a conference and also visits a club called the Bathysphere, and then to the Yellow Quarter, and also to the Green Quarter. The Bathysphere is the place where "he experiences something so totally profound and addictive that it skews his sanguine nature, setting him on a course of self-discovery as he travels through the country's four quarters" (Wilkinson). In the article "Anima Attraction," Taylor explains that the interior of the Bathysphere "offers tantalising outtakes from Thomas's former life: glimpses of old school-friends and his adored surrogate sister Marie, the sound of his mother's voice." In other words, the Bathysphere carries a role of nostalgia and reminder of the past which is tried to be cleansed by the authorities.

Although Thomas thinks that he travels around the Quarters with his own will, the authorities have always been aware of what he is doing because they have been following him. When Thomas turns back to the Red Quarter where he has started his journey in the beginning, he realizes that they have been using him, but Vishram tells him, "[y]ou're forgetting something. It was your decision to go missing, and yours alone. We had no control over you, and we chose not to interfere. All we did was arrange for someone to keep an eye on you" (325). Like Kathy in *Never Let Me Go*, Thomas here is also abused by the controlling mechanisms to achieve their aims. He is promised to be promoted and be a part of the Department, so he cannot question the system because he is in the system himself. Another intriguing point here is the previous parts of the conversation where Vishram emphasises that they knew Thomas would do something extraordinary and he would even break the law. Vishram says that "sometimes it is the only way," and he tells Thomas that they could not have sent him legally and consciously because "you wouldn't have seen half the things you've seen. You wouldn't have gone as far as you did" (325). This comment is somehow startling and alarming because it apparently shows that nobody can be free even when they have escaped from the place they are supposed to be. This incapability of freedom for the individuals without being monitored or tracked in a particular way by the authorities also reminds the case of Winston and Julia in George Orwell's *Nineteen Eighty-Four*. The illusion of creating their own world in the rented room in the proletarian part of London where there is no telescreen is similar to the illusion of Thomas's escape from the Blue Quarter and see all others supposing that he is not tracked.

Although he cannot question the system since it is impossible to change the lead, he still can think on it, argue it, and consider the situation he is in. After Thomas has been attacked and robbed by three people in the Yellow Quarter when he is trying to go to the Green Quarter, he thinks:

[...] - choleric people were meant to be so dynamic, so resourceful - but perhaps, in the end, the four countries didn't vary as much as was commonly believed. Perhaps our famous differences were no more than convenient fictions. I was aware that my thoughts were taking a new turn, and wondered if I had been influenced - contaminated, some might say - by Fay Mackenzie and her friends. (153)

The travel is not only a journey to see new countries or new places but also to realize the differences, the similarities, the lives out there without being only limited to the world of his own. Wodtke reminds the impact of this journey on the psychology of Thomas by stating:

[...] when Micklewright/Parry crosses into new lands, he finds himself taking on the emotions of those places. He is melancholic, reflective, choleric, pessimistic and optimistic? Well, of course, any reasoned thinker could have told you that! Isn't it human nature to have more than one personality facet? And there, of course, lies the flaw and the frustration in the system.

The Bathysphere is crucial at that point for the novel and also for the character, Thomas since it opens the door to his past and the memoirs he ignored for such a long time. Tew claims that "this is intended to convey the power of the mind and its suppressed knowledge, of the kind that all authoritarian and fundamentalist creeds seek to erase or control. He faces his forgotten, effaced past" (217-8). After seeing all the quarters and after experiencing the Bathysphere in the Blue Quarter, Thomas describes the change in his life and ideas to Fernandez whom he visited in the Green Quarter to help him pass to the Yellow Quarter as follows:

[...] I seemed to have crossed a kind of border in myself, and how, for the first time, I'd had a real sense of the person I used to be, the person I was first, before everything changed, and as I was talking I realised something extraordinary, I had always seen the moment when I was lifted out of bed as a birth, but actually the opposite was true. The cold hands, the bright lights - my parents grieving... I had died that night, and I'd been dead ever since. And now I was trying to do something

about that. What was this whole journey in the end but an attempt to bring myself back to life? (165)

This is the moment when Thomas sees what is happening. The moment of his questioning is also the moment of his awareness as Thomas states, "I felt like the fly that struggles to free itself from the spider's web only to discover that it is contributing to its own imprisonment" (106). Although this thought of Thomas indicates the impossibility of escape from the entrapment in the system, still raising questions is the central positive consequence. "It is only when he is sent on business from the Red Quarter to the Blue and finds himself on a picaresque tour of the divided kingdom, that we begin to apprehend the scale of his loss" (Clark). Rupert Thomson, however, comments on the ending of his novel from a different perspective and states that "there are hints of instability at the end in him psychologically. It is quite subtle, but I feel as if he is descended into a kind of madness. I feel that she won't arrive. [...] I know I left it quite open, but my feeling is that she will not arrive" (Personal Interview). In a way, Thomson left the ending of the novel ambiguous to make it open for different readings.

Although the end of the novel is vague, if Thomas Parry was not destabilised and preserved his mental health, Thomson emphasises that "he would see a massive opportunity to either change the system in the open because he will have a position of some power or to subvert the system subtly without anyone knowing" because he would be in a position to do that (Personal Interview). Handing power and participating in the protection of the communal welfare ascribed new roles to Thomas. He thought he could manipulate the system in accordance with his own needs by being in the system. Thomas is the outcome of Thomson's attempt to portray a dilemma of the individual as opposed to the authority. Thomson remarks that his main character "might think that the best way to work against the system is from the inside. This might be the most sophisticated way of rebelling: to come back and to be seen as a kind of expert at the country" (Personal Interview). Whether Thomas Parry is a rebellious and questioning, or a docile and submissive, or just a selfish character is not clearly determined by the writer. However, the impact of passing through all regions, all quarters of the country on Thomas Parry, or Matthew Micklewright with his original name, is apparently seen in the end of the novel. Thomson speculates for the possible future of his main

character: "There are the four kinds of people, and there is the White people, the people who don't fit. Maybe he'd be a White person who remains, a sixth kind of person, who doesn't fit but is still within one place and are still perceived in that way" (Personal Interview).

In *Never Let Me Go*, Kathy H., the narrator of the novel, is only one of the clones who is raised in Hailsham to become a good donor, and who then goes to the Cottages as a temporary placement for all donors, and lastly she starts to travel from one donor to another as a carer because her responsibility is to take care of the other clones whose organs are harvested and who are likely to die after their third or fourth donations. Through the ending, after the tragic picture of deaths of all her friends, Kathy also prepares herself to become a donor since all of them are supposed to be donors one day. There is no way out or there is no escape from this duty. In the last page of the novel, Kathy looks across the field, and she drives "off to wherever it was [she] was supposed to be" (282). She does not think any alternative, but only thinks to do what she is expected to do or assigned to do as a part of the system. She knows that she should carry out her duty which is necessary for a flawless and impeccable society. Although Kathy, Tommy, Ruth and all other clones exist as beings, they are only there to perform what they are attributed to and nothing else. They are manipulated by the system for the sake of other citizens of this society. In other words, they are created to sacrifice themselves to help other people live.

In *Shades of Grey*, similar to the other two novels, Eddie Russett is forced to travel from one place to another. The novel starts with Eddie and his father's travel to the outer-fringe town of East Carmine since Eddie is punished for a joke with conducting a chair census in East Carmine. When he goes there, he meets Jane who is a Grey which makes her among the lowest class of the society. Being in East Carmine, knowing new people, and also loving Jane has taught Eddie the real face of everything because what the people are told by the government is all lie, and the people who start to question are sent to the High Saffron and killed. The journey of Eddie is also a journey of questioning and awareness. He begins to learn and moves away from the bliss of ignorance to the

pain of knowledge. Curiosity makes him see the truth, not the one demonstrated by the authorities but the one concealed by them.

The real reason for sending Eddie to East Carmine is not his disrespectful attitude to the son of a Prefect and not the chair census, but the real reason is the potential threat he created with his ideas on the ordering the queue. When the Prefects come to check Eddie in East Carmine, they have a warning tone in their speeches. The Head Prefect deMauve said, "Travel is a very great privilege, [...] but can also lead to the spreading of disharmony, not to mention the Mildew" (68). He summarises the role of travelling in these novels. Travelling is seen as a privilege because the citizens of the community are not free to go wherever they want whenever they want, and seen as a threat because it may awaken new feelings for the people, and this is the last thing that the authorities want. Like the possible threat of psychological contamination as a result of interaction and communication in *Divided Kingdom*, there is a threat of disharmony as a result of travelling and interaction in *Shades of Grey*.

One of the striking common points of these three novels is that the main characters are pictured as the individuals who are tempted by the authorities to become a part of the system by having a career in the system. Thomas is offered a position by Vishram, Kathy is already working for the system and she is promoted and admired as an excellent carer, Eddie is offered to have a career at National Colour by the Colourman. This is either to pacify the possible rebels or to integrate them to the smooth flow of the system. Whatever the reason is, it is undeniable that the authorities always have their own gratification methods to attract the individuals (as seen in assigning Thomas to a job with a higher position, admiring Kathy as a magnificent carer, doer of her job, or punishing Eddie by sending to the Outer Fringes initially but later by promoting to quieten him).

These three writers have written three novels located not in a specific place but drawn in the form of travel writings. Rupert Thomson even planned to write his novel like a guide book, in which there would be "a little bit of history, a little bit of geography, a little bit of climate. [...] I thought I would write *Divided Kingdom* like a guide book to a

place that didn't exist [and] that would be a really postmodern experiment in novel" (Personal Interview). Kazuo Ishiguro comments on *The Remains of the Day* as "personal travel writing," but similarly, *Never Let Me Go* is a kind of travel writing which has its own restrictions. The travel is not only a geographical journey but also a life journey of the students from their childhood to the adulthood, and from being students to donors, and from their naive friendship to their inevitable completion. Jasper Fforde talks about the idea of journey in writing and states that it useful as a "narrative device" it creates an atmosphere of a "quest" (Personal Interview). The journey element creates curiosity, questions, problems to be solved, and creates a space for action and reaction. Fforde puts different segments in his novel like the people in High Saffron, the blind people and the wild people who are actually normal people living out in the wild, and lets his main character sees all these to make him think.

In this part, the problematic nature of the individual is analysed and illustrated from three aspects: the moment of questioning and awareness, the act of disobedience to authority, and the journey factor as a discovery. As pointed out in the beginning of this chapter, the individual and individualisation are problematic subjects that may present two opposite stands. In a way, being unified with a community spirit is considered positive, whereas in another way, eliminating the individual preferences is turned to be negative. Focusing on Bauman's article, Russell summarises that the "community spirit, which once existed, has given way to processes of 'individualization,' where individual forms of escape are sought for individual problems" (126). This sounds like a selfish and self-centred transformation for the individual. "Instead of dreaming up a new world order or a blueprint of a perfect society, the individual now searches for a real self in the *here and now*: living *in* utopia and building an imaginary isolating wall which shuts off the dystopianness of the world outside" (Russell 126). Isolating one's self from the "dystopianness of the world outside" and creating his/her own utopia is not an easy task and is not the ideal step towards the happiness in life; however, as it is seen in these novels, the people are still able to find a glimpse of life by awareness and hope to change.

CONCLUSION

Utopian and dystopian fictions are the ground where the writers are free to create the world they want, the life they desire, and the social and political regulations they dream about or criticise. They have been the medium of creativity, criticism, satire, irony, exaggeration, dream and nightmare. They are also the best instruments to express the social, historical and literary criticism on the same platform. Their role has changed, their significance has at times decreased or increased, but the utopian and dystopian fictions have never lost their impact and attractiveness. The utopian, ideal, and, if not a highly brave term, optimistic and dreamy perspective have transformed into a bitter, dark, critical, pessimistic, dystopian perspective through the end of the nineteenth century, and widely replaced by dystopian discourse in both literary and philosophical fields. The paradoxical nature of utopia and dystopia as fictional or factual terms is based on their feasibility or the probability to be fulfilled. Although the best or the worst are both subjective terms and open to discussion, the main difference is the fact that achieving the creation of a good place is challenging whereas a bad place most probably exists. When the prominent historical and political events in the last fifty to sixty years are analysed, the picture that emerges is that of a dark portrayal where loss of hope is the rational impact of all the political turmoil, the consecutive wars, selfishness, individualism, and capitalism.

Utopian and dystopian fictions are not only reflections of their time or only expressions of the writer's imagination, but also they have a great impact on the reader. In that vein, Kumar lays emphasis on the role of literary texts on sending their messages, as follows:

No theory of totalitarianism, no conscientious warning of scientific hubris or the technological threat, has stamped itself on the twentieth-century imagination as has *Nineteen Eighty-Four* or *Brave New World*. As much as utopia, anti-utopia needs the literary imagination to proclaim its message. ("Utopia" 252)

Likewise, in their analysis of Bradbury's *Fahrenheit 451*, Gerall and Hobby also mention the role of books, literacy, and "the power of the word in resisting civil

authority" (141). Additionally, they state that "we and Guy Montag see books as mirrors for self-understanding, repositories of culture and myth, and ultimately tools with which to build a new society" (141).

Somay argues the role of fiction and states in a critical tone that it "seems to be an injustice to consider a work of literature solely from the point of view of its ideological content, by looking at what social or political message the author [...] is trying to convey" (183). He additionally gives some examples for the authors who "deserve such consideration" but also some other examples that chose "more literary" form of writing. The novels analysed in this dissertation are studied by focusing on their critical and dystopian perspective; however, there has been no such claim of this study that the writers of these novels aimed to give a political message, also neither of these authors have had such a claim. In our interviews, Rupert Thomson and Jasper Fforde commented on their novels as writings that they wanted to write because they felt so. Ishiguro also stated in his interviews that he had a positive approach in his novel rather than a negative and dark one as critics claimed. Therefore, this dissertation has taken the novels as cultural texts to be analysed, and has its own argument by focusing on the dystopian elements in these three novels.

None of these three authors is occupied with the concerns of a need for utopian thinking or social progression. They do not prioritise the possible existence of a better world or a better future, but they just give a critical frame of a specific subject in a literary and fictional ground. By delineating different worlds where different systems are employed, the novels critically and rationally diagnose what is dysfunctional or what might be dysfunctional in a society, but they do not offer any solution. These three authors even have their own approaches to the utopian / dystopian analysis of their novels. In our interview, Fforde defines his idea of dystopia as follows:

My idea of a dystopian novel is not when it's chaotic, when the world has just collapsed, but post-collapsed, and long post-collapsed. This is five-six maybe four hundred years after the post-collapse in which noone really remembers what the collapse was about or cares.

While Fforde talks about a post-collapse world which is an established one for the new generations, Thomson gives a totally different picture as he disagrees with the idea that his story is a dystopian one since Thomson sees the book as set in a "parallel present" rather than in a technologically improved future (Personal Interview). However, he also adds that if there is no time concern or any necessity for a technologically improved world, then the story can be accepted as a dystopia. Furthermore, a novel may have various possible readings, and as Rupert Thomson refers to the Russian filmmaker Andrei Tarkovsky's words to accentuate this: "a book read by a thousand different people is a thousand different books [, and therefore] the book that you read is your book" (Personal Interview).

Although it is not a necessity for the writer to have a didactic tone, to write for a specific purpose or to send a message, the impact of fiction is undeniable, and therefore, the pursuit of hope might appear as the conclusive remark of the novel. Baccolini puts this point into words as "[u]topia is maintained in dystopia, traditionally a bleak, depressing genre with no space for hope in the story, only outside the story: only by considering dystopia as a warning can we as readers hope to escape such a dark future" (520). Thus, the search for hope and a utopian horizon in the pages of all these dystopian novels has been the major concern of this study. However, hope is not placed in the story itself but only in the message to be received as the rule-bound, dark worlds presented in the novels are not appropriate and flexible enough for a change. In an interview with Susannah Hunnewell, Kazuo Ishiguro answers the question on the darkness of his novel and emphasises its optimistic side, as follows:

Actually, I always thought of *Never Let Me Go* as my cheerful novel. In the past, I had written about characters' failings. They were warnings to myself, or how-not-to-lead-your-life books.

With *Never Let Me Go* I felt that for the first time I had given myself permission to focus on the positive aspects of human beings. OK, they might be flawed. They might be prone to the usual human emotions like jealousy and pettiness and so on. But I wanted to show three people who were essentially decent. When they finally realize that their time is limited, I wanted them not to be preoccupied with their status or their material possessions. I wanted them to care most about each other and setting things right. So for me, it was saying positive things about human beings against the rather bleak fact of our mortality.

In that vein, the case portrayed in *Never Let Me Go* is not so much different from real life. The lifespan preordained for the clones is a maximum of around thirty, and for the people in the real world, it is a maximum of around ninety years of age. Although the duration for the survival is different, actually the main point is still the same: all human beings have a limited time in this world, so why does it seem so tragic to read on a life too short? As Black suggests, some readers try to "recognize our own society in the world of the characters. Rather than pitying the clones for their plight, we should appreciate how our own approach to death, suffering, and constraint may not be entirely different" (792). That kind of reading can be acceptable and may create an optimistic view; however, the critical points and the issues put forward in the novel should not be set aside since the argument is not only about the longevity of the lives, but the reason for this limitation.

To put all these points in a nutshell, the three contemporary novels, *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey*, display a critical analysis of the contemporary world. Each author offers a literary, psychological, and also sociological dimension in their works, and dystopian nature of their novels makes these dimensions come to light. These novels share overlapping dystopian themes like the authority as the central figure of controlling mechanisms, the individual as both submissive and subversive from time to time, the enlightening and at the same time darkening journey to knowledge, the dilemma between knowing and ignoring the truth, and also the classification of the people as a controlling method. Hence, these novels are running alongside one another on parallel courses.

Although the novels are analysed from a dystopian perspective, utopia and dystopia at times appear and are employed as overlapping terms. Despite having a dystopian nature, these novels partially demonstrate also utopian features in order to make the dark picture more explicit. The comparative portrayal of utopian and dystopian nature would facilitate the observation of the difference between the ideal and real. Hence, some of the perspectives on the definition of utopia as a concept should be recalled here by referring to the novels. 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," an idea which is harshly criticised by J. C. Davis and Lyman Tower Sargent. Considering this definition, the social structures created by the authorities in the novels are a kind of utopia since there is an act of desire to create a better life for the citizens. Is this a valid assertion for the societies in the novels? This question can receive an affirmative reply since the chaos in *Divided Kingdom* is eliminated by means of some precautions, and harmony is aimed to be brought, or in *Shades of Grey*, the people are categorised to bring order to the society; and likewise, in *Never Let Me Go*, "a better life" of the people is the main concern of the scientists and the government regardless of the life of the clones. Hence, Levitas's claim on the "desire of a better life" can be applicable to these novels since "better" gains a meaning for only a specific part of the society. However, as Davis pointed out, "better" and also "desire" bring a subjective perspective to the word and "better" does not mean "ideal" for all people, and this makes the lives in these novels turn out to be dystopias which are far from being the ideal.

Another definition cited in the Introduction is by Kumar who defines utopia by referring to its original meaning by More, as "nowhere" and also "somewhere good." This definitive approach leads to looking at the lives in the novels as "nowhere" since they are fictional and "somewhere good" since the aim is to make them "good" places. However, the limited aspect of this definition is also seen when the novels are analysed in the light of these terms. The societies in all three novels cannot be called utopias although they can be defined as both "nowhere" and also "somewhere good." Therefore, the problem in the defining process of both utopia and dystopia is clearly seen in this analysis. Zygmunt Bauman, a contemporary social critic, asserts that the function of utopia is being the "rabbit dummy" that brings the chase but not the catch at the centre. The function of utopia as the centre of the chase and the aimed destination cannot be applied to these novels for some people. However, the arguments in *Never Let Me Go* are still going on in today's world or the arguments in *Divided Kingdom* are valid to a point regarding the history of discrimination. Hence, for some people, the lives described in these novels can be considered to be the "rabbit dummy."

An overall but still an in-depth analysis of the critics cited to support the social and theoretical ground of this study shows that the twentieth century, and especially the second half of the twentieth century is shaped by complicated ideas and feelings both for the authority and for the individual. The main purpose for the social change and the rearrangement of the population is the welfare of the people; however, it is seen that this is not achieved in most of the dystopian novels. Both utopian and dystopian discourses are basically centred on change, for better or worse. The utopian aspect of the dystopias is from the governmental aspect since they claim to establish a perfect rule where most of the people can be happy. On the other hand, it is questioned and realised by some individuals that there is no utopian aspect because it is totally a nightmare which is supposed to be a dream. Beauchamp indicates that the State is the new God, and this new god "aspires to omniscience and omnipotence, for only with such divine powers can it know of and punish the deviations of the sinner who would resist its enforced salvation" (3). This attribute makes even "the most benevolently intended utopias [...] totalitarian, demanding the ultimate concern of their subjects and asserting ultimate control of their destinies" (Beauchamp 3). In line with this assertion, the vast systems of control are presented in the dystopian social structures in the novels. The power structures have the control on the destinies of the individuals, and this has been the stance of the writers towards totalitarianism, not in the old depiction but in the recent meaning.

Utopian thought or utopian aims are also problematic and have paradoxes as they have diverse connotations reshaped as time passes. Bauman analyses Google, the recent search engine for the twenty-first century researchers, and he concludes that the meaning of utopia has changed. Bauman states that "the term 'utopia' [has] been appropriated mostly by holiday, interior design and cosmetics companies, as well as by fashion houses. All of them offering individual services to individuals seeking individual satisfactions and individual escapes from individually suffered discomforts" (7). Furthermore, he explains the change of the word 'progress' in his lecture "from the discourse of shared *improvement* to that of the individual *survival*" (7). This study does not aim to defend individualist concerns, plans, or works. Although communal benefits are the ones to come forward and should be the ones everybody is working for, the

people should not be regarded as the invisible and non-existent parts of the whole unit. There should be a balance between these two. As also stated by Ishiguro in his interview with Hunnewell, even in the darkest and the most hopeless picture, each person should have the opportunity to experience his/her feelings and personal aims.

The argument whether the individuals are able to do something and change the system or they do not have any alternative is also raised by Bauman. He focuses on the idea of escape rather than the struggle, and states:

You can no longer seriously hope to make *the world* a better place to live, you can't even make really secure that better *place* in the world which you might have managed to cut out for yourself.

What is left to your concerns and efforts, is the fight against *losing*: try at least to stay among the hunters, since the only alternative is to find yourself among the hunted. (8)

Being the "hunter" or "hunted" is not suggested as the only choice, but the problematic situation of the individual is the main concern of the novels. The attempt of dealing with the idea of individuality versus the omniscient power structure is on the foreground and analysed as the main purpose of this study. The Rearrangement system set up by the Prime Minister of the Divided Kingdom, or the Colourtocracy system by local government under the Munsell Rule, or the cloning schools and donation programs by the unclear authorities are the main restrictive structures on the individuality of the characters in the novels. However, all three writers integrated a message related to the possibility of personal awareness for their main characters, but also they convey a message about the entrapment of the system for the citizens. The entrapped people in the vicious circle of the life wheel can find their own path to happiness though not a total bliss and euphoria. Love and awareness are the two essential and fundamental steps that can lead people to this destination; however, the authorities have also a role in this picture. In this respect, the negative portrayals in the novels try to reverse the case and criticise the unnecessarily excessive rigidness and absurdity of the stratification.

While communal unity and happiness have utmost importance for the welfare of the populace, the individual should not be suppressed or forced to behave in a uniform

manner. Uniformity is the enemy of individuality, but individualisation is the enemy of communal unity; hence, it is very difficult to balance the relation between the individual space or freedom and the authority's moves for the communal happiness. If the community is on the foreground and all the actions and precautions are taken for the benefit of them, the more important thing is the contentment of the people as an appreciation of the quality of their life. However, it is apparent that none of the standards ever seem to apply such kind of satisfaction or appreciation.

What makes these novels remarkable as a criticism is that they do not express an unrealistic, highly imaginary, extraordinary, futuristic, science-fiction¹⁵ type of picture, but they create a possible, plausible picture which makes them disturbing and unsettling. There is no advanced technology, no such different planet or any creatures from other planets (although there are some evolved animals in *Shades of Grey*), or any unidentified living organisms but only human beings as part of a specific geography. Moreover, the twenty-first century dystopian fiction does not picture directly a totalitarian regime as their predecessors did, but still they present a rigid stratification in society since this is a permanent issue seen in real life as well. What differentiates the contemporary dystopian fiction from their precursors written around the middle of the twentieth century is their approach to the nightmare or the worst-case scenario. Although it is hard to generalise the concepts since the perspective of each author is different, the worst possible picture does not include any totalitarianism in terms of economically and politically shaped classes, but the oppression of people is mostly provided and applied through a socially categorised system. Another feature is the diversity seen in literary works because diversity is seen in social life. Globalisation, accessibility of everything, communication, technology, enhancement on the human rights all influenced fiction, and the impact is reflected in its colourfulness.

The novels tell the story of an impossibility of either a successful authority without personal satisfaction of a person or personal happiness without a proper authority. In the established order and the existing governmental system, the only thing people can do is to adapt, integrate, and internalise the rules. However, this is not a promising attitude since there will always be a break, an intervention in this seemingly flawless system.

Fiction is not the place of a theory, a blueprint of an alternative or a solution for a problem; it creates the story, flashes the case and bursts out the questions. Moreover, they emphasise that self-awareness, not self-deception or self-delusion, makes a person realise their existence in this life. However, ignorance is the primary factor required by the authorities to preserve their rules, and ignorance is provided by the unanswered questions and unresolved problems. As Thomas states in *Divided Kingdom*, "[t]he world would be far too neat a place if the things that puzzled us were always, eventually, explained. We need unanswered questions at the edges of our lives," and he continues, "I'd go further. It's important *not* to think we can understand everything. *Not to understand*" (36).

Although the novels and this study question love as a possibility or as an opportunity in the hands of the individual, still this issue has its own ambiguity since there is a necessity of mutual feelings at that point. The re-establishing of the meaning of identity and individual existence in the lives that we are living depends solely on us. The authorities, the other people, the social coding, the social circle have all their impact on the people; however, accusing solely them of being responsible for any problem and difficulty could be escapism. Therefore, as Fforde and Thomson stated, all characters have their own versions of the story, and in this version they need to do what they need to, and as Ishiguro stated, there are still positive things in the human beings even when they are in the most desperate situation. Hence, the other focal point of this study appears at that point: hope. Hope includes dreams, expectations, positivity, questioning, change, and disobedience and takes the place of fear, negativity, obedience, and stability. Hope lays in Thomas's pursuit of his past in Bathysphere and love to Odell, in Kathy and Tommy's search for an opportunity of deferral, and in Eddie's following Jane for any possible change in the society. Hope or despair; it does not matter which one is superior to the other in these novels. Despair, pessimism, and darkness are the moments of awareness and they are necessary to realise the delusions in our lives. Even hope and optimism might include and result in the illusion of happiness since they create a bright picture of a dark world. Although hope is one of the targets of this study to be found in the stories, the failure of finding it does not necessarily mean it does not exist or it should exist.

The endings of the novels paint a picture related to the issue of hope versus despair. Rupert Thomson creates an ambiguous ending for his novel, Kazuo Ishiguro does not leave much space for interpretation or any way out for his character because Kathy is aware of her responsibilities and duties, and Jasper Fforde does not even finish his novel and leaves it with an open-ending to increase curiosity. The last sentences of each novel reveal the writer's perspective. Thomson makes his character wait for Odell by thinking they will be together, have a child, undermine the system, "its ethos, its integrity," and he plans to mock the system, also remember his mother and father, and he says "I owe the system nothing" (335). The novel ends in a hopeful or a sarcastic tone in Thomas's mind: "*It's all right. I'm going to be all right*" (336). Ishiguro ends his novel with a very touchy remark because Kathy, like Thomas in the previous novel, waits for Tommy in vain and says, "I just waited a bit, then turned back to the car, to drive off to wherever it was I supposed to be" (282). Kathy's acceptance of her role in the system as a carer and a donor is reflected in her thoughts. Fforde's final remarks in his novel present a similar approach because Eddie, after having been a part of the system, turns a blind eye to the death of two of his friends to save other people and Jane and himself. He says by looking at the train, "It took part of me with it" (432). His final remark is self-delusionary and self-deceptive although he thinks it is self-aware.

All three authors attempt to deal with individuality in a world where there is a threat of an omniscient authority. Devido concludes that "Huxley's World State, Orwell's Party, and Burgess's correctional system all limit the capacities of individuality in the twentieth century" and also they present a dark and gloomy picture of any possible future by "showing the plights of John The Savage, Winston Smith, and Alex respectively" (141). Similar to these former dystopian works, *Divided Kingdom*, *Never Let Me Go*, and *Shades of Grey* paint a similarly gloomy picture for the individual with their characters Thomas Parry in the Rearrangement, Kathy H. in the cloning system, and Eddie Russett in the Colourtocracy, respectively. On the other hand, like the antique shop where Winston finds nostalgia and a connection to the past, also a kind of escape in the room that he rent with Julia, these three contemporary novelists also create a way to connect their major characters to their lives. Thomson creates Bathysphere where

Thomas Parry finds his memories, Ishiguro creates a hope of deferral for his characters Kathy H. and Tommy, and Fforde draws the Outer Fringes where Eddie can find an alternative life to his pre-determined life. Though the writers do not suggest an ideal picture for their characters, they at least give a chance for an alternative. However, this alternative turns to be only an illusion because Bathysphere is just a temporary club, deferral is only a rumour, and the Outer Fringes is a place where there is a high danger of death. Thomas is imprisoned in the centralised system in *Divided Kingdom*, Kathy H. is stuck in the cloning system in *Never Let Me Go*, and Eddie is in search of an escape in the localised system in *Shades of Grey*.

To conclude, these writers followed the tradition of dystopian fiction to show the flaws and satirise the real-world societies, social structures, and social concerns. Thomson keeps in mind the problems in Berlin, Northern Ireland, England, and Iraq, Ishiguro refers to the current issue of human cloning, and Fforde talks about the localised systems in our lives, even in Hay-on Wye, or the comforting feeling of a safe, stable, and fixed lives. The dystopian novel writers have always been the ones with a specific level of social awareness, and in the twenty-first century (excluding the popularisation of the young adult novels), this tradition follows its predecessors. The twenty-first century is a time where it is common for the individuals to suppose they have a right of choice and they are free; however, these novels ask the question whether these are illusionary thoughts. Like the twentieth century dystopias, the twenty-first century dystopias cannot find any opportunity or any space to turn out to be a utopia, which can create a hopeful picture, but rather it remains a gloomy one. 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 good place though a non-existent place, or it will be Zamiatin's, Huxley's, Orwell's, Fforde's, Thomson's, Ishiguro's dark place depends on both the individuals and the authorities. The authorities and controlling mechanisms will most probably continue to find new ways to control and shape the social structure, but the question is how the individual will act or react to these. In these panopticon like worlds, the individual encounters nothing but a few choices: this individual might think there is

a need to "drive off to wherever it was I was supposed to be" like Kathy, or will behave in a disobedient way by saying "I owe the system nothing" like Thomas, or will try to be both submissive and subversive by being a part of the system like Eddie.

NOTES

¹ In this Introduction, only the definitions which are related to the concept of utopia will be given although the scholars in the field of social studies and political history refer to the definition of utopianism as well as utopia.

² The four categories included in the article "The Concept of Utopia" are "the content of the imagined society, [...] the literary form, [...] the function of utopia, [...], and] the desire for a better life" (Vieira 6).

³ In his speech in the British House of Commons on May the 12th, 1868, John Stuart Mill was criticising the Conservative Government's policies on the state of Ireland. He stated: "I may be permitted, as one who, in common with my betters, have been subjected to the charge of being Utopian, to congratulate the Government on having joined that goodly company. It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or cacotopians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable" (248).

⁴ Here, "perfect" is used sarcastically and is not used as a representative feature of utopia because the acclaimed scholars prefer to use "ideal" instead of "perfect" in definition of utopia. Sargent marks some studies that indicate the necessity of perfection in the utopian genre; however, he states that "perfection is not a characteristic of utopias, and it is doubtful if it ever has been" (Introduction xii-xiii).

⁵ Baccolini and Moylan's analysis on dystopian fiction is restricted to the literary works written after 1970 and also limited to the fiction they included in their study; hence, this generalisation is not valid for all dystopias though applicable to some.

⁶ Defamiliarization is the English rendition of the Russian term *ostranenie* coined by Viktor Shlovsky. According to Shlovsky, defamiliarization means that "[t]he purpose of art is to impart the sensation of things as they are perceived, and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception, because the process of perception is an aesthetic end in itself and must be prolonged" (qtd. in Selden and Widdowson 31).

⁷ It should be noted here that the literary works included in this study are limited only to the widely-known works since it is not possible to include all the known, less-known and unknown works here. The profundity and also the tremendousness of the genre can be seen in Sargent's extensive study entitled *British and American Utopian Literature 1516-1975: An Annotated Bibliography*. Hence, this study has no such claim that it contains all the literary works in this genre, but only the representative ones.

⁸ The changes in the political and social structure became the major concern of Plato's *Republic* (370 BC), the improvement in educational systems is emphasised in Francis Bacon's *The New Atlantis* (1624), the reorganisation of governmental system based on equality is the basic theme in William Morris's *News from Nowhere* (1890) or in H. G. Wells's *A Modern Utopia* (1905), the issue of advance in science is covered in H. G. Wells's *Men Like Gods* (1923) and in Olaf Stapledon's *The Star Maker* (1937), the advance in technology and science are mentioned in Aldous Huxley's *Island* (1962).

⁹ The satirical portrayal of the existing society is given in Samuel Butler's *Erewhon* (1872), the enslaving feature of technology is the main theme covered in H. G. Wells's *The Time Machine* (1895) and Aldous Huxley's *Brave New World* (1932), political criticism is given in a satirical way in George Orwell's *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949) and also in William Golding's *Lord of the Flies* (1954), violence as a method used by the authorities is pictured in Anthony Burgess's *A Clockwork Orange* (1962), limitation of freedom and personal rights is emphasised in Alan Moore's *V for Vendetta* (1982-88), and manipulation of human nature in Kazuo Ishiguro's *Never Let Me Go* (2005).

¹⁰ There is an irony in the name "the United Kingdom" because although it is called united, it is not united as it is aimed to be. Even in 2014, there were some discussions on this, and there was a referendum of Scotland where the question was whether Scotland should be independent or not.

¹¹ The detailed analysis of the social classification based on bodily humours will be given in the following sub-topic so as to avoid digression.

¹² Not only in fiction but also in real life is human cloning a controversial issue which is dealt with in different ways in all countries. The United Kingdom supports the prohibition of reproductive cloning but not the therapeutic cloning, whereas most of the states in the United States oppose the idea of both, or at least the public funding of both. In the United Kingdom, the Human Reproductive Human Cloning Act 2001 was repealed and replaced by Human Fertilisation and Embryology Act 2008. The former one was prepared to restrain human cloning, whereas the latter one extends the limits of researches on embryos and therapeutic cloning.

¹³ In *Shades of Grey*, the name of Munsell is repetitively referred to by the characters as the founder of the rulebook in *Colourtocracy*. Munsell is not an imaginary and totally fictional name. Fforde has been most probably inspired by Albert Henry Munsell (1858-1918) who developed the Munsell Colour System to define the colours in terms of Hue, Value, and Chroma. He wrote *A Colour Notation* (1905) and *Atlas of the Munsell Colour System* (1915) which are significant sources to scientifically describe colours.

¹⁴ It is necessary to note here that *Never Let Me Go* is not a portrayal of a commonly engaged totalitarian regime in most of the dystopian novels. It is more like a picture of a particular segment of the society.

¹⁵ In the field of utopian studies, there is also a divergence among critics in using dystopian fiction as a part of science fiction or using them interchangeably. However, this dissertation takes a stand for the necessity of studying dystopian fiction as a different field from science fiction although some literary works can be classified under both categories.

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APPX. 1 Dissertation Originality Report



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DISSERTATION ORIGINALITY REPORT**

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

Tarih: 09/07/2015

Thesis Title: Individuals Oppressed by Society: Rupert Thomson's *Divided Kingdom*, Kazuo Ishiguro's *Never Let Me Go*, and Jasper Fforde's *Shades of Grey*

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 09/07/2015 for the total of 161 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 20%.

Filtering options applied:

1. Approval and Declaration sections excluded
2. Works Cited excluded
3. Quotes included
4. Match size up to 5 words excluded

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.

Emine Şentürk
09.07.2015

Name Surname: Emine ŞENTÜRK

Student No: N08145542

Department: English Language and Literature

Program: British Cultural Studies

Status: Masters Ph.D. Integrated Ph.D.**ADVISOR APPROVAL**

APPROVED.

Hande Seber
Assoc. Prof. Dr. Hande SEBER



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

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

Tarih: 09/07/2015

Tez Başlığı: Rupert Thomson'ın *Divided Kingdom*, Kazuo Ishiguro'nun *Never Let Me Go* ve Jasper Fforde'un *Shades of Grey* adlı Romanlarında Toplum Tarafından Bastırılan Bireyler

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 161 sayfalık kısmına ilişkin, 09/07/2015 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %20'dir.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar dâhil
- 4- 5 kelimedenden 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.


09.07.2015

Adı Soyadı: Emine ŞENTÜRK

Öğrenci No: N08145542

Anabilim Dalı: İngiliz Dili ve Edebiyatı

Programı: İngiliz Kültür Araştırmaları




Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.


Doç. Dr. Hande SEBER

APPX. 2: Ethics Board Waiver Form for Thesis Work

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH LANGUAGE AND LITERATURE TO THE DEPARTMENT PRESIDENCY</p> <p style="text-align: right;">Tarih: 09/07/2015</p> <p>Thesis Title: Individuals Oppressed by Society: Rupert Thomson's <i>Divided Kingdom</i>, Kazuo Ishiguro's <i>Never Let Me Go</i>, and Jasper Fforde's <i>Shades of Grey</i></p> <p>My thesis work related to the title/topic above:</p> <ol style="list-style-type: none"> 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). <p>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.</p> <p>I respectfully submit this for approval.</p> <div style="text-align: right;">  09.07.2015 </div> <p>Name Surname: Emine ŞENTÜRK</p> <p>Student No: N08145542</p> <p>Department: English Language and Literature</p> <p>Program: British Cultural Studies</p> <p>Status: <input type="checkbox"/> Masters <input checked="" type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><u>ADVISOR COMMENTS AND APPROVAL</u></p> <div style="text-align: center;">  <hr/> Assoc. Prof. Dr. Hande SEBER </div>



HACETTEPE ÜNİVERSİTESİ
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TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 09/07/2015

Tez Başlığı: Rupert Thomson'ın *Divided Kingdom*, Kazuo Ishiguro'nun *Never Let Me Go* ve Jasper Fforde'un *Shades of Grey* adlı Romanlarında Toplum Tarafından Bastırılan Bireyler

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.


09.07.2015

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Kültür Araştırmaları
Bildiği Yabancı Diller :İngilizce, Almanca
Bilimsel Faaliyetleri :

Kitap Bölümü

Şentürk, Emine. "A Breath of Fresh Air: Resistance in *Breathe* by Sarah Crossan." *Faces of the Apocalypse: Change and Adaptability at the End*. Oxford: Interdisciplinary Press, 2014. (Forthcoming)

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Basılı Bildiriler

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---. "A Cultural Representation of Women in Fay Weldon's *The Fat Woman's Joke* and *The Life and Loves of a She Devil*." *21. Yüzyılın Eşiğinde Kadınlar: Değişim ve Güçlenme*. Ed. Füsun Çoban Döşkaya. Vol. 5. İzmir: 9 Eylül University, 2010. 445-54.

Konferans Bildirileri

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- . "Family as a Place of Isolation to Create a New World: *Dogtooth*." *15th International Conference of the Utopian Studies Society: Utopia and Nonviolence*. Charles University, Prague/the Czech Republic, 2-5 July 2014.
- . "A Portrayal of the Future to See the Irony in the Past: *The Plato Papers*." *3rd International BAKEA Symposium*. Gaziantep University, Gaziantep/Turkey, 9-11 Oct. 2013.
- . "The New Luxury, The New Power: Oxygen in *Breathe* by Sarah Crossan." *2nd Global Conference, Apocalypse Imagining the End*. Mansfield College, Oxford/the UK, 10-12 July 2013.
- . "The Rearrangement: Harmony Brought by Physical Borders but in Psychological Terms in Rupert Thomson's *Divided Kingdom*." *14th International Conference, The Utopian Studies Society - Europe (USS): Topographies of Harmony*. New Lanark Heritage, Lanark/Scotland, 1-4 July 2013.
- . "Clothing as a Way of Uniformity and Role Attribution in Dystopian Vision of Margaret Atwood's *The Handmaid's Tale* and George Orwell's *1984*." *Society for Utopian Studies 36th Annual Meeting: Archiving Utopia-Utopia as Archive*. State College, Pennsylvania/the USA, 20-23 Oct. 2011.
- . "İki Ayrı Toplumda İki Aynı Yaşam: Buchi Emecheta - *The Bride Price* (Başlık Parası) ve Orhan Kemal - *Vukuat Var*." *International Multidisciplinary Women's Congress "Change and Empowerment"*. 9 Eylül University, İzmir/Turkey, 13-16 Oct. 2009.

Poster Sunumu

Şentürk, Emine. "A Cultural Representation of Women in Fay Weldon's *The Fat Woman's Joke* and *The Life and Loves of a She Devil*." *International Multidisciplinary Women's Congress "Change and Empowerment."* 9 Eylül University, İzmir/Turkey, 13-16 Oct. 2009.

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