



Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

**SUPPRESSION OF SEXUALITY AND GENDER IN DYSTOPIAS:  
GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*, ANTHONY  
BURGESS'S *THE WANTING SEED* AND IAIN BANKS'S  
*THE WASP FACTORY***

Merve DİKİCİLER

Master's Thesis

Ankara, 2017

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## KABUL VE ONAY

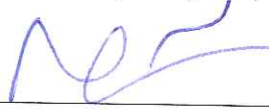
Merve DİKİCİLER tarafından hazırlanan “Suppression of Sexuality and Gender in Dystopias: George Orwell’s *Nineteen Eighty-Four*, Anthony Burgess’s *The Wanting Seed* and Iain Banks’s *The Wasp Factory*” başlıklı bu çalışma, 20.01.2017 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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## ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Prof.Dr. Burin EROL danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

**Arř.Gr.Merve DİKİCİLER**

To Mustafa Kemal ATATÜRK,  
with respect and gratitude...

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## ÖZET

DİKİCİLER, Merve. “Distopyalarda Cinselliğin ve Toplumsal Cinsiyetin Baskılanması: George Orwell’in *Bin Dokuz Yüz Seksen Dört*, Anthony Burgess’in *Tohuma Hasret* ve Iain Banks’ın *Eşekarısı Fabrikası*.” Yüksek Lisans Tezi, Ankara, 2017.

Otoriter ve totaliter sistemler toplumsal bilinç ve insanların sisteme bağlılığı üzerine kurulmuşlardır. Bu sistemler, hâkimiyet sahibi ideolojinin devamlılığını sağlamak için kendilerine bağlı kitleler yaratır ve onların desteğinden güç alırlar. İnsan etkinliğinin ve ileride neden olabileceği sorunların farkındalığı, bu baskıcı siyasal sistemleri insan etkinliğini ortadan kaldırmayı hedefleyen tedbirler almaya yönlendirir. Totaliter rejimlerin ve ideolojilerin hâkimiyeti, bir siyasal rejimin ne kadar baskıcı ve engelleyici olabileceğini gözler önüne sermek amacıyla distopik eserlerin sıklıkla başvurduğu öğelerdir. Bu idari kısıtlamalar cinselliğin baskılanmasını ve cinsel kimliklerin manipüle edilmesini de kapsar. Cinselliğin bastırılması ve farklı şekillerde kişilerin kendi eğilimlerinin dışına yönlendirilmesi distopik romanlardaki ana kahramanları etkileyen ve onları düzene karşı harekete geçiren öncelikli baskı unsurları olarak kabul edilebilir. Bu tez kapsamında, yirminci yüzyılın üç ayrı döneminde yayımlanmış üç distopik eserde cinselliğin ve toplumsal kimliğin manipülasyonu üzerinde durularak incelenecektir. Judith Butler’in performatif cinsiyet kuramına ilişkin olarak üç farklı metin okuması sunulacaktır. Butler’e göre, bir kişi eğer cinselliğini ve toplumsal kimliğini deneyimleyebiliyorsa kişilik geliştirebilir ve diğer kişiler ile iletişim kurabilir. Bu kuram doğrultusunda, cinsellik ve toplumsal cinsiyet bireyselliğin temel unsurları olarak karşımıza çıkmaktadır.

George Orwell’in romanı *Bin Dokuz Yüz Seksen Dört* (1949)’te, başta cinsel ilişki olmak üzere insanlar arasındaki tüm ilişkiler devlet tarafından düzenlenmiştir. Cinsel ilişkilerin yanı sıra, devletin devamlılığının güvence altına alınması amacıyla insanlar yaratılan güvensizlik yoluyla birbirlerinden uzaklaştırılmak istenmiştir ve bu sebeple, ilk adım olarak Oceania’da aile bağları ortadan kaldırılmıştır ve aile fertlerinin birbirlerine olan güveni yok edilmiştir. Doğal cinsel ilişkiler ve duygular kabul görmez ve cinsel ilişki üremeyi hedeflediği takdirde onaylanır. İnsanların çocuk sahibi olmaları devlete karşı bir görev olarak kabul edildiği için teşvik edilmiştir. Cinsel tatmin yoluyla

bireyselliğinin farkına varan Winston Smith, egemen sistemin baskıcı düzenlemelerini reddeder ve isyankâr doğası yüzünden cezalandırılır.

Anthony Burgess'in *Tohuma Hasret* (1962) romanında temel sorunlar olan aşırı nüfus artışı ve kıtlık cinsel eğilimlerin baskılanması, yönlendirilmesi ve üremenin kısıtlanması ile önlenmeye çalışılmıştır. Nüfus artışını kontrol altına almak amacıyla hükümet tarafından eşcinsellik teşvik edilir ve heteroseksüeller siyasi ve sosyal açılardan hor görülür. Bu baskıcı düzenin temel amacı insanların bireyselleşmelerine cinsel kimliklerinin manipüle edilmesi yoluyla engel olmaktır. Heteroseksüellik ve heteroseksüel aileler toplumda hâlâ var olsalar dahi, sürekli olarak ayrımcılığa, hor görülmeye maruz kalırlar. Sosyal baskı insanları toplumsal cinsiyetlerini deneyimlemekten alıkoyar ve eğilimleri olmadığı halde eşcinsel gibi davranmaya hatta hissetmeye zorlar. Ana kahramanlar Tristram Foxe ve eşi Beatrice-Joanna Foxe heteroseksüel eğilimleri sonucunda ayrı düşerler ve farklı yollarla toplum düzeni tarafından cezalandırılırlar.

Iain Banks'ın *Eşekarısı Fabrikası* (1984)'nda, sadece cinselliğin değil toplumsal cinsiyetin manipülasyonu da totaliter güç tarafından yürütülen baskıcı bir uygulama olarak sunulur. Kişilik gelişimi boyunca baskı altında kalan bir bireyin, dayatılan cinsel kimliği kaçınılmaz bir şekilde benimsediği ortaya konulmuştur. Cinsel kimliğin manipülasyonu totaliter-benzeri-bir sistemin hâkim olduğu ailede on altı yaşındaki ana kahraman Frank Cauldhame üzerinden anlatılmıştır. Biyolojik kadınlığından habersiz bir şekilde, bir kaza sonucunda hadım kaldığına inandırılmış ve babası tarafından büyütülmüştür. Frank'ın yozlaşmış cinsel kimliği onu ideal erkeksi cinsel kimliğini kazanması amacıyla suç işlemeye sevk etmiştir. Roman boyunca, Frank'ın erkeksi cinsel kimliğini kazanma çabaları, cinselliğin ve cinsel kimliğin manipülasyonunun neden olacağı feci sonuçları önceden belirtmektedir. Sonuç olarak, bahsi geçen romanlarda konu edilen totaliter sistemlerin cinsellik ve toplumsal cinsiyet alanlarında gerçekleştirilen baskılayıcı ve manipüle edici zorlamaların yıkıcı etkileri üç farklı bakış açısı ile incelenecektir.

**Anahtar Kelimeler:** George Orwell, *Bin Dokuz Yüz Seksen Dört*, Anthony Burgess, (*Tohuma Hasret*), Iain Banks, *Eşekarısı Fabrikası*, Distopya, Totalitarizm, Cinsel Manipülasyon, Cinsel Kimlik

## ABSTRACT

DİKİCİLER, Merve. “Suppression of Sexuality and Gender in Dystopias: George Orwell’s *Nineteen Eighty-Four*, Anthony Burgess’s *The Wanting Seed* and Iain Banks’s *The Wasp Factory*.” Master’s Thesis, Ankara, 2017.

Authoritarian and totalitarian systems are built on the collective conscience and obedience of their subjects. With the object of securing the continuity of the dominant ideology, these systems create obedient masses and draw their strength from their support. Their awareness of human agency and the troubles that it may initiate require these oppressive political systems to take measures to abolish it beforehand. Totalitarian regimes and the dominance of an ideology are the frequently referred motifs that dystopian narratives employ to display how oppressive and restrictive a political regime may become. The governmental restrictions include the repression of sexual practices and the manipulation of gender roles. These are regarded as the predominant ones that affect the protagonists more than other restrictions and put them into action against the order. Throughout this thesis, three dystopian novels that were published in three consecutive periods of the twentieth century will be examined by putting emphasis on the manipulation and suppression of sexuality and gender. With regard to Judith Butler’s gender performativity theory, three different close readings will be provided. According to Butler, one can develop personality and so communicate with the others if she/he can experience her/his sexuality and gender. In line with her theory, sexuality and gender stand as the essential elements of identity development.

In George Orwell’s *Nineteen Eighty-Four* (1949), notably sexuality and other relations among people are regulated by the state. Besides sexual relations, the citizens are isolated from each other through general distrust with the intent of securing the continuity of the state; therefore, as a first step family bonds are annihilated in Oceania. Natural sexual relations and emotions are not approved of and sexual intercourse is accepted only on the condition that it aims procreation. Citizens are encouraged to have children as it is their duty to the state. Discovering his subjectivity through sexual pleasure, Winston Smith rejects the suppressive regulations of the Party and suffers due to his rebellious nature.

In Anthony Burgess's *The Wanting Seed* (1962), the main crises that the society has encountered are put forward as overpopulation and famine. In order to control population increase, homosexuality is promoted by the government and heterosexuality is politically and socially suppressed. Although heterosexuals and heterosexual families still exist, they are constantly subjected to negative discrimination. This social pressure hinders the citizens from experiencing their natural gender inclinations and forces them to behave and even feel like homosexuals. The protagonists Tristram Foxe and his wife Beatrice-Joanna Foxe are separated due to their heterosexual desires and are punished by the social structure in different ways.

In Iain Banks's *The Wasp Factory* (1984), the manipulation of not only sexuality but also gender is suggested as an oppressive enforcement carried out by the totalitarian power. It is suggested that if a person is constantly suppressed throughout the process of her/his personality development, she/he inevitably internalises the already constructed gender norms. The manipulation of gender in a totalitarian-state-like-family is depicted through the abused sixteen-year-old protagonist, Frank Cauldhame. Unaware of his biological femaleness, he is brought up by his father believing that he is a castrated boy. His corrupted gender directs him to commit crimes in an attempt to accomplish the socially constructed masculine ideal. Throughout the novel, Frank's attempts to fulfil his masculine ideal foreshadow the catastrophic results that sexual and gender manipulation would lead to. In conclusion, the destructive effects of the restrictive and manipulative enforcements carried out by the totalitarian systems in the fields of sexuality and gender will be examined from three different perspectives throughout the novels in mention.

**Key words:** George Orwell, *Nineteen Eighty-Four*, Anthony Burgess, *The Wanting Seed*, Iain Banks, *The Wasp Factory*, Dystopia, Totalitarianism, Sexual Manipulation, Gender

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## INTRODUCTION

The literary discourse has been proven to be “one of the most important means by which any culture can investigate new ways of defining itself and of exploring alternatives to the social and political status quo” (Booker, *Dystopian Literature* 3). This definite occupation has also carried a satirical function and established a convenient ground to offer solutions to the political and social problems that the individuals are not pleased with. The image of a perfect society, in which the political and social systems work efficiently to satisfy the various needs of its members, has formed the basis of and underlied a genre named after Thomas More’s prolific work, *Utopia* (1516). The name “utopia” stands for the no place where no one can live. The subject matter and the aim of these optimistic studies is to build a society of which the fundamental principle is to provide a harmonious environment for each of its citizens. However, the harmonious environment that the utopian state provides is established through the institutional restraint of individuals. In *Utopia*, More displays a society where human conduct is regulated by the institutional arrangements and also More

maintained that the predicament incurred as a consequence of the Fall of Man was essentially permanent. In directing his social thought to the problems posed by such a situation, More arrived at two conclusions. First, he argued that institutions should be arranged in such a manner as to ease the burdens imposed upon people by the predicament. Secondly, More believed that the organization of the polity, and the regulation of Man's earthly conduct, had a direct effect upon the salvation of souls. (Kenyon 353)

As Vieira states, there has always been a “desire for a better life; but [More] certainly changed the way this desire was to be expressed” (6). Lyman Tower Sargent resembles the work to a “well-spring that there are many rivers that flow from the source” (“Three Faces” 11). Although there were predecessors in the classical period, More is regarded as the initiator of a community-oriented philosophy which would be much referenced and debated among the literary circles. Following the publication of Thomas More’s “humanist satire on the corrupt European social practices,” utopian fiction as a literary genre became popular in the sixteenth century and many examples followed (Simon 21). Tommaso Campanella’s *The City of the Sun* (1623), Sir Francis Bacon’s *New Atlantis* (1627), Samuel Butler’s *Erewhon* (1872) and William Morris’s *News from*

*Nowhere* (1892) are among the predominant early utopian works that this well-spring generated.

As the political and social practices form the basis for the harmony in the societies, the utopian genre is predominantly embedded in social and political issues. The utopian texts do not offer purely ideal societies. The nostalgia in these books can be traced back to the times “when the ancient world (namely Greece and Rome) was considered the peak of mankind’s intellectual achievement” (Vieira 4). Suvin’s definition of utopia indicates the fictionality of the utopian doctrine by defining it as a “verbal construction of a particular quasi-human community where socio-political institutions, norms and individual relationships are organized according to a more perfect principle than in the author’s community” (49). When considered from these perspectives, More’s *Utopia* is a satire in terms of nostalgia and the criticism it provides concerning the social and political environment of the time. Hence, utopian societies can be attained in consequence of a long political process employing impersonal, institutional apparatuses. In addition to the belief in the human agency as the best means that would lead the society to betterment, the state gets involved in every single aspect of life. Also, Elliott P. Simon suggests that the prosperity of a utopian institution can only be reached through the combination of the divine order and the individual satisfaction; and, the common ground is to be settled by the utopian state by way of ensuring peace for the individuals who are expected to contribute to the welfare of it (26).

When theologised, the desired rules of social order are intentionally and effectively correlated with the harmony among the community members just as “man’s moral rational behaviour is related to the salvation of his soul” (Simon 21). The relation between man’s salvation and the ‘well-deserved’ award he would be granted in the afterlife was among the subject matters taken into consideration by Thomas More. He “recognize[d] human sinfulness as the basis of all social evils, [and] believed that existing social institutions presented continuing worldly temptations which most men were incapable of resisting” (Kenyon 355). It is this sinful human nature that is foregrounded in anti-utopian fiction which flourished in the second half of the twentieth century. The abuse of political power by the totalitarian leaders and the restriction of personality development create the nightmarish environments in the novels that will be



examined in this study. The main focus will be on the manipulation of sexuality and gender in these environments.

The emergence of this anti-utopian tendency is the consequence of the unattainability of the utopian ideal and its being an abstract concept that cannot be achieved through More's and other leading utopian scholars's and authors's suggestion "that the understanding of human reality could be reduced to a set of universal categories arrived at by abstract reasoning" (Yoran 4). Yoran specifies the reason of the impossibility of the utopian ideal due to the contradictory nature found in the Renaissance humanism of the time. The impact of Renaissance philosophy has influenced the probable theories on how the social and political conditions could have been improved. The main theory foregrounded in More's social and political satire is the belief in the construction of a utopian society by the Renaissance man who was "aware of the infinite powers of reason and understood that the construction of the future was in his hands" (Vieira 9). According to the Renaissance humanist doctrine, human agency can be improved and conducted through literature in accordance with the development of society. So, utopian literature serves Renaissance humanism's purpose of recognition of the human potential.

Utopias being abstract concepts is also emphasised by Sargent who defines utopianism as social dreaming. He identifies this social dreaming as "the dreams and nightmares that concern the ways in which groups of people arrange their lives and which usually envision a radically different society than the one in which the dreamers live" ("Three Faces" 3). The applicability of various interpretations of utopian dreams makes utopianism perceived as a multi-dimensional phenomenon which is falsely explained and treated as a single-dimensional one until through the end of the nineteenth century. Sargent supports the multi-dimensionality of utopianism by associating it with the propensity of human nature "to dream while both asleep and awake" ("Three Faces" 3-4). Eventually, the inclination of that social dreaming determines whether the imagination is a pleasing or a nightmarish one. The nightmarish stance of the anti-utopic fiction is employed as a form of social and political criticism

by focusing their critiques of society on spatially or temporally distant setting, dystopian fictions provide fresh perspectives on problematic social and political

practices that might otherwise be taken for granted or considered natural and inevitable. (Booker, *Dystopian Literature* 19)

The utopian discourse develops around several domains including political, economic and sociological fields. The societies that have been demonstrated in utopian fictions function as commentaries with respect to the predominant ideologies and reveal their ill-functioning practices. More did not assert “a quest for what would be ideally right in the world but a good working idea of what was actually wrong with it” (Hexter 65). Kenyon states that the primary aim of utopian fiction is the criticism of the existing institutions, as follows:

*Utopia* was merely intended to achieve an improvement in human behavior, by stifling the sinfulness, and particularly the fatal trait of pride that had led not only to the Fall, but also to so much subsequent human misery. Morally virtuous behavior promised salvation. But More believed that men were disinclined to act morally. The institutional recommendations of *Utopia* were designed to effect this end. (354)

Therefore, when considered from the satirical point of view, utopianism – a social theory that involves impractical utopian ideals- has turned to be a device which both reveals the desire and attempts to bring the society to perfection through manifesting “the practical representation of that redeemed condition” (Simon 30).

On the other hand, utopias solely value the prosperity of the society while neglecting the freedom of the citizens. Contradictorily, although humanism is regarded to place human agency before anything else, it turns out to be the system and the welfare of the institutions that are put before it. The contradictory nature of humanism is directly observed in utopia as,

[u]topia prevents, for instance, its citizens’ even as much as choosing the color of their garment. It generally prevents its citizens from expressing their individuality. This insight is significant as it contradicts the accepted humanist attitude and the rhetoric of *Utopia* itself. For Utopia is committed to the happiness of its citizens and to enabling them fully to realize their *humanitas*; to encourage them to “devote themselves to the freedom and culture of the mind.” (Yoran 168; emphasis in original)

So, the problem with humanism concerning the clash between the social norms and the individuals emerges.

These two perspectives “tend to test the boundaries of reality: the former approaches an ideal but rarely reaches it – stopped by the real world – and the [nightmarish

imagination] makes visible various breaking points and vulnerabilities” (Gordin, Tilley and Prakash 6). These two antithetical yet interdependent visions are defined through one another. Kumar asserts that nightmarish anti-utopias are “formed by utopia, and feeds parasitically on it” (*Utopia and Anti-utopia* 100). In other words, anti-utopias stand for pessimistic copies of utopias. He furthers his argument by stating that “[a]nti-utopia draws its material from utopia and reassembles it in a manner that denies the affirmation of utopia. It is the mirror-image of utopia – but a distorted image, seen in a cracked mirror” (*Utopia and Anti-utopia* 100).

The utopian discourse with both positive and negative qualities centers on the fantasies which promise pleasure on individual and/or sociological bases. For Kumar, “[u]topia is the modern form of hubris, and so it is the implacable enemy of utopia” due to its ambiguous nature (*Utopia and Anti-utopia* 100). Margaret Atwood coins the term “Ustopia” to show the inseparability of utopia and dystopia in her article published in *The Guardian*. She defines ustopia as “a state of mind, as is every place in literature of whatever kind . . . which has not been a happy story. High hopes have been dashed, time and time again. The best intentions have indeed paved many roads to Hell” (Atwood). Coexistence of good and evil in a literary text signals the ongoing transition from fantasy to reality.

In addition to interpretability of the social dreams, these ambiguous fantasies could be traced back to the jeremiads. The satirical stance of utopian literature and the dominance of criticism in the dystopian<sup>1</sup> literature verify that these two interrelated approaches have their roots in jeremiad tradition. In *The Concise Oxford Dictionary of Literary Terms*, a jeremiad text is defined as a moralistic one, “either a prolonged lamentation or a prophetic warning against the evil habits of a nation, foretelling disaster. . . The term has been applied to some literary works that denounce the evils of a civilization” (Baldick 131). Sargent relates the critical and prophesying aspects of jeremiads especially with dystopian tendency as being “an extrapolation from the present that involved warning. The eutopia says if you behave thus and so, you will be rewarded with this. The dystopia, in the tradition of the Jeremiad, says if you behave thus and so, this is how you will be punished” (“Three Faces” 8).

The aim of this study is to examine George Orwell's *Nineteen Eighty-Four* (1949), Anthony Burgess's *The Wanting Seed* (1962) and Iain Banks's *The Wasp Factory* (1984) in respect to dystopian literature and the destructive effects of the manipulation of sexuality and gender depicted in these works. Under the rule of repressive totalitarian regimes, the protagonists realise their nature and individuality through their sexual relations. The rebellious attempts of the individuals are represented as a counterpart to the dominance and the oppression of the dominant ideology imposed on the individuals in these works. In the course of the close reading of the texts, the argument will be built on Judith Butler's gender performativity theory which puts emphasis on the experience of sexuality and gender norms in the course of personality development. Furthermore, the restrictive policies that dominate the lives of the individuals in dystopian works and how these restrictions lead to a catastrophic environment for the society will be put forward and exemplified through these three novels. Among the suppressive political and social policies, the repression of sexuality and the manipulation of gender roles will be emphasised as the predominant restrictive aspects that prevent the protagonists from developing personalities and put them into action against the order.

While utopias represent attainability of the harmonious society by way of human agency, these worst scenarios make use of the inverted utopian characteristics to prove the utopian dreams of an ideal society although in the texts "the desired goal is what must be avoided" (Roth 88). Both utopian and dystopian fictions are political satires. In terms of their subject matters, they criticise the existent social and political structures. As the governmental systems in these political satires cannot be evaluated independently of the dominant ideology of the time, these works put forward alternative ideological structures in order to raise awareness among the readers. Utopias are the hopeful representations which aim to supply the need to revive the belief in the attainability of a utopian ideal. The literary utopias satirically reflect the present as inadequate and regard the human agency as the only way that would lead the society to the awaiting relief in future. Through the end of the nineteenth century, the optimistic perspective of utopian literature of the time "aimed to supply that want. It would show that what was within the sight of men was also within their grasp, if only they would reach for it" (Kumar, *Utopia and Anti-utopia* 125).

On the other hand, due to the prevailing pessimism they inhabit, dystopias reflect the present as the beginning of the worst scenarios that are about to happen if the necessary precautions are not taken. “Unlike tragedy,” Gottlieb asserts,

[d]ystopian satire is not satisfied with asking questions, and the questions it asks are not directly about our place in the universe and the limits of our free will in the face of superhuman forces. Dystopian satire focuses on society, not on the cosmos, and it has a primary social-political message, a didactic intent to address the Ideal Reader’s moral sense and reason as it applies to the protagonist’s – and our own – place in society and in history. (14-15)

These worst case scenarios regard the past as a distant paradise, set their sight on the future. They regard the main reason of the gradual decline in social, political and economic spheres as the malfunctioning politics and “highlight the possible dangers one faces when the government gains too much autonomy from the people” (Amundsen 4). However, the presence of a utopian dream is still implied in a dystopian society through implicitly offering the exact opposite of the society displayed in the text. The utopian dream is offered as a promise by the dystopian state. This promise is concentrated either on better living conditions or a victory in a war. In terms of the requirements of these promises, the society is controlled and regulated. For example, the ongoing war motif both in *Nineteen Eighty-Four* and *The Wanting Seed* is employed as an element of oppression through which the population is threatened with the loss of security.

The prevailing modernism in the twentieth century has proved itself not the path that would lead the society to a utopian dream but instead to a dystopian nightmare, “in which [the members] awaken to fulfilment and find that fulfilment is the greatest disappointment” (Roth 87). In reaction to modernisation, the shift to industrialisation and nationalism have paved the way to several catastrophic results, the leading ones are

massive urban growth without vital urban services, the importation of advanced labor-saving technology leading to staggering problems of unemployment, massive rural to urban migration – all on background of advanced pollution and undeveloped services in urban areas and primitive subsistence agriculture in the rural areas. (Knowles 203)

Additionally, as a response to the modernisation and industrialisation of the time, the themes in these foresights spring “from various forms of social and political oppression; from humanity’s domination by machines, monsters or aliens; from the imposition of norms derived from specific scientific and technological developments, such as

eugenics and robotics; or from environmental catastrophe” (Claeys, “News from Somewhere” 169).

The increasing tendency to offer a pessimistic view of human nature has led up “to a tradition of cultural and social criticism that [has undertaken] a wide-ranging critique of the chief assumptions and postulates of modernity: science, reason, democracy, the idea of progress” (Kumar, *Utopia and Anti-utopia* 111). This tradition has come to be known as the dystopian literary genre. This specific genre is predominantly concerned with “fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable” (Booker, *Dystopian Literature* 3-4). This pessimistic and realistic tradition has been the symbol of the resistance that places utopia beyond reach. In terms of social criticism, this helpless perspective has suggested “warnings of the dangers of ‘bad’ utopias still allow for the possibility of ‘good’ utopias, especially since dystopian societies are generally more or less thinly veiled refigurations of a situation that already exists in reality” (15). In the course of events, the utopian dream has fallen into disfavour. The realistic perspective that dystopias offer has decreased the commitment to utopianism. The crucial difference between utopian and dystopian literature is the way they treat their subject matters. As opposed to utopian works, dystopian stories take oppressive societies into consideration and “warn the human race about the menacing effects of scientific inventions and discoveries” (Purkar 4).

Disappointment and pessimism have become the predominant attitudes which have resulted in catastrophic explications about future. The persistence in utopianism is overwhelmed by the pessimism and the belief in the incapability to realise the utopian dream. These two main reasons have expanded and created an anti-utopian tendency which both labels the utopian dreams as unrealistic and constructs the fundamental subject matter of dystopias main purpose of which is to question the commonly-held norms of utopianism and present the efforts and prices likely to be paid to obtain the utopian dream (Sargent, “Three Faces” 22). Utopian texts have many flaws that may be interpreted as dystopian characteristics, the most significant of which is the designation of someone or a political view as the ultimate power-holder equipped with the capability to operate and interfere in every sphere of social and personal lives. The crux

of dystopias is displaying the reality about the dark side of the hegemonic ideologies by “explor[ing] the impact of this complex matrix of macropower on the individual” (Moylan, *Scraps* 182). While in utopias these power-holders are revealed as leaders who work for the benefit of the society, in dystopias these figures or systems misuse their power and they are presented as totalitarian rulers or regimes. In utopian works, the dissension between the individual and the representative society causes a utopian literary text to be perceived as a dystopian one. The pessimist tendency of the individual projected in these “inverted utopias” (Vieira 11), in other words, “sort of composite nightmare[s]” (Walsh 136) is emphasised by Booker as follows:

Not only is one man’s utopia another man’s dystopia, but utopian visions of an ideal society often inherently suggest a criticism of the current order of things as nonideal, while dystopian warnings of the dangers of “bad” utopias still allow for the possibility of “good” utopias, especially since dystopian societies are generally more or less thinly veiled refigurations of a situation that already exists in reality. (*Dystopian Impulse* 15)

Also, concerning the reader oriented perspective, Sargent finds it necessary “to examine the question of whether or not the author meant to write a eutopia, a dystopia, or any of the other proliferating varieties. This is particularly important because we may find a work the author intended as a positive utopia to be, from our perspective, a dystopia” (“Three Faces” 12).

The most prominent cause of the pessimism in the Western world is the political change in the twentieth century. Since World War II, the prevalent pessimism and its reflection in literature have caused doubts concerning the applicability of the utopian ideal. The belief in the betterment of the society through political means is interpreted as “[t]he possibility exposed by World War II that the state might eventually master the tools of domination” (Rosenfeld 174). In the second half of the twentieth century, the shift from socialism to oppressive regimes has significant influence on interpretation of the utopian ideal and marked the dystopian turn as a “social planning that backfires and slides into nightmare, whatever its original intent may have been” (Walsh 137). Besides, the second half of the twentieth century is marked as the period during which the aspects of modernism –mainly the betrayal of socialism and the shift to authoritarian regimes, the growth of human capacity through scientific developments, rationalism and secularisation- are misinterpreted and criticised for paving the way for a nightmarish

future envisioned in the dystopian works. Dystopias explore the potential of humanity and represent the probable dangers that the postmodern re-evaluation of the traditional values may cause. Just for this reason, dystopias

help us to imagine and envisage how the present can change into something very nasty. They tell us what's wrong with the now, and they imagine how things could (easily) become much worse. . . Dystopias thus interrogate the now and offer warnings and sometimes prophecies about the future; they are often the jeremiads of utopianism. But sometimes they offer glimmers of hope. (Sargisson, "Dystopias Do Matter" 40)

In *Dark Horizons*, Baccolini and Moylan place dystopian imagination "on the margins of mainstream literature . . . with an ethical and political concern for warning us 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" (9). With this kind of cautionary attitude, they claim that the new wave of utopian writing was revived in the 1960s and 1970s. According to Carol S. Franko, "the fiction depicting a society worse than yet eerily similar to social structures and experience contemporary to the writing of the fiction, has become the dominant, perhaps even the 'final' or most 'perfect' form of utopian literature" (210). These twentieth century utopias have abandoned utopian hope, "and most of them have focused on excessive centralization of power as the primary cause of the troubles of society" (Sargent, "Authority and Utopia" 565).

This centralisation of power is the main reason of the social unrest in these three dystopias. These novels display how political power is misused as a tool to dominate and ensure its control over the citizens. In *Nineteen Eighty-Four*, the totalitarian regime of Big Brother and the Party are represented as the power-holders who interfere in personal lives of the individuals mainly through the manipulation of sexuality. Furthermore, the system arranges marriages and the purpose of the family in the society. In *The Wanting Seed*, the central power is represented as the government which promotes homosexuality and practices an obvious social and political discrimination between heterosexuals and homosexuals. In *The Wasp Factory*, the power-holder is the father who manipulates his son both physically and psychologically. He is the rule maker who disregards the needs and expectations of his family members and tries to achieve his own dystopian ideal.



By representing the dark future with all its social, political and economic aspects, the present day problems are made much more clear in dystopian works. The concentration on the negative is the inevitable consequence of “[t]he general tenor of world events, and the apparent direction of world history”, comparatively some of which may be accepted more influential than the others: the Renaissance, Industrial Revolution, Marxist theories, the world wars and scientific-technological orientation (Kumar, *Utopia and Anti-utopia* 381). In addition, “[t]he events between 1930 and 1950 gave many, particularly intellectuals, ample cause for despair” that should be counted among the leading “dystopian trigger[s]” that would lead the society to a catastrophe (Knowles 199; Gainer 5). These events are suggested as

[t]he rise of fascism and racial imperialism in Germany and Japan; global economic depression; world-wide war at a level of destructiveness never imagined; the savage in humanity of the mass murder of millions in concentration camps and death chambers—[which] all spelled the end of chiliastic hopes, to millenarianism, and to apocalyptic thought. (Knowles 199)

The belief in and hope of the betterment of the society have completely faded upon the realisation of the betrayal of political expectations and promises. Due to its causes and subject matter, dystopian literature is closely associated with the twentieth century political “discourse of the ‘New World Order’ [that] died down following the collapse of Soviet communism and the end of the cold war, and sober reflection ensued on the dystopian qualities of the twentieth century, the present appeared to be a time that called utopia into question” (Gordin, Tilley and Prakash 3).

Although the literary utopias focus on communal matters and the welfare of the society; in literary dystopias, the significance of the personal pleasure and satisfaction has been brought to the fore. For Booker, “numerous works of modern literature have been suspicious not only of the *possibility* of utopia, but of its very *desirability*, equating conventional utopias with paralysis and stagnation” (*Dystopian Literature* 5; emphasis in original). Dystopia, in brief terms, is the representation of the “objections to utopia not in generalized reflections about human nature but by taking us on a journey through hell, in all its vivid particulars” to bear on the central aim (Kumar, *Utopia and Anti-utopia* 102). When compared with the sociological needs, the self-fulfilment of the individuals necessitates taking various aspects into consideration. In reaction to the hegemonic enforcements imposed on the individuals, dystopias offer personal rebellion

towards the system with the aim of claiming their own civil rights and identities. It would be irrelevant to expect to please every single individual in the same way. As the interests vary from person to person, it will not be wrong to state “one man’s utopia may not be a dystopia to the person who has a different utopia” (Walsh 74).

The direct influence of the political systems in a society is the main motif that has been made use of in dystopias. So, the main object of dystopia is the fictional representation of how far the unpleasing present situation can get worse especially within the context of “the age-old issue of despotism, sometimes portrayed as the power of the community over the individual, sometimes as that of oligarchy over the whole” (Claeys, “News from Somewhere” 172). Besides, the most commonly employed motifs in dystopias are listed by Hardesty, III as “the surveillance; the total dependence upon, and wide-spread perception of oppression by, the system; worst, the state-begotten war with Earth which nobody seems to want, nobody can stop, and nobody seems to fight in – and which devastates the home planet” (167).

Administration plays the crucial role in dystopian societies. The repressive policy of the governments or the power-holders, the restrictive effects of the policy on individuals’s lives and the immediate threat of punishment that dominates even the thoughts create tension in dystopian stories. The features of the repressive society in dystopias imply despotism. Along with the fear of punishment, the

[c]ontrol over common resources is often key to maintaining this power; in the degree to which this is the case, we again see the maintenance of communal resources for the common good rather than that of the ruler in utopianism as symmetrically mirroring its opposite in dystopia. To 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. (Claeys, “News from Somewhere” 162)

Dystopian works depict the relationship of the subjects or groups with their country and social, religious, political aspects of the community. They convey the stories of these forms of relationships “as morality tales, aimed at pointing out flaws of the present and extrapolating them into future” by focusing on a dissenting person or group (Ferris 3). An individual feels obliged to integrate into communal life in order to survive whether s/he is pleased with the social norms that they are born into or not. This obligatory relation between the citizens and the state is abused by the power-holders. The

individuals seem to have no choice but to obey the suppressive regulations of the state. However, through their protagonists, dystopian stories reveal the dissatisfaction of the individuals who cannot adapt to the repressive societal norms which develop “either because of the tyranny of the ‘perfect’ system over the will of the individual, or because of the difficulty of stopping individuals or elites from imposing authority over the majority, or, indeed, over minorities” (James 220).

In dystopian discourse, individuality is totally ignored in order to secure the persistence of the state. With the aim of establishing the political order and maintaining the persistence of the system, “secular and spiritual power [are] combined and used to stabilize and to extend the totalitarian rule and to enforce the supreme values contained in the ideology” (Bernholz 266). Four ideologies are proposed by Bernholz: universal ideology, universal dominance ideology, expansionary ideology and restrictive ideology. Among these ideologies, as dystopias contextually “once they have reached secular power, do not have any aims left for conversation of foreigners, to dominate foreign countries or to expand”, the one fictionalised in these stories is the restrictive ideology (255). Varsam relates the effects of the restrictive system to dystopian content and infers that

the concerns of dystopian fiction often coincide with those of slave narratives in their discourse on freedom, inequality, and the nature of domination. . . Since slavery is depicted as a form of ‘totalitarian’ oppression in future worlds, these dystopian fictions problematize its status as a system of oppression and exploitation located exclusively in the past. (210)

The purpose of the restrictive policies “is not the transformation of the outside world or the revolutionizing transmutation of society, but the transformation of human nature itself” (Arendt 458). The nature of the dystopian, and -if very closely read from a pessimistic point of view- the utopian state governments put aside the divergent nature of the community for the sake of their ideologies. In order to impose that ideology, the first step to take is to ban the personal differences.

As individualisation paves the way for pluralistic approach among the members, this approach poses a danger to the future of totalitarian regimes. Governmental actions which engage in adjusting the institutional arrangements in accordance with the demands of the regimes are predominantly concerned with mass propaganda.

Propaganda is the policy “[t]he totalitarian regimes of the twentieth century made the widest possible use of practices . . . such as civic ceremonies and the adulation of leaders (kings or otherwise), massed choruses, banners and public recitals of a unificatory myth” (Duprat 440).

For Duprat, twentieth century is the time when “government propaganda” began to mean “government lies” and “with the appearance of authoritative, not to say totalitarian, regimes which aspired to restrict and control each and every area of the public and private life of its citizens” becomes apparent (441). In these political orders, regimes are put ahead of the individuals and the lives of citizens are regulated in accordance with the political interests. These precautionary regulations are considered necessary by the regimes. For this reason, individuals are obliged to behave as they are expected whether they believe in them or not.

Meanwhile, the importance attached to individualism disturbed the existing political realm. The awareness of the self and the perception of social and political environment posed a challenge for the persistence of the totalitarian system. Under such circumstances, the writers began to produce prospective narratives which are quite concerned with a more disastrous environment that this persistence would lead to. As Klein suggests, such narratives “address how social factors, in constraining individual freedom, lead to misjudgement, perversion and aggression” (88). Orwell’s *Nineteen Eighty-Four*, Burgess’s *The Wanting Seed* and Banks’s *The Wasp Factory* are among these prospective narratives the plots of which deal with the unattainability of regaining the ‘past’ ideal social and political environment due to the dramatic change that the community has been through.

Since dystopias are realistic fictions, “although social circumstances may range from the incidental to the decisive, the story of the movement to happiness or unhappiness is usually told in terms of individual achievement and failure” (Ehre 601). Purkar reveals the struggle of the individual through her/his relation with the oppressive regime and “depicts that independent thought and freedom in such a society is restricted. An individual in a dystopian fiction lacks individuality and he/she have [*sic*] no right to dissent with the propaganda that controls the society” (2). “The dystopian world has a great deal of internal logic. For example, if the individual citizen finds the entire

meaning of his life in subordination to the social whole, he has no particular reason for staying alive” and he runs the risk of being punished and secluded from the societal order (Walsh 147).

“A dystopia becomes successful when it finally removes the individuality from the individual; the humanity from the human” indicates Ferris (25). The mass regulation of a dystopian government is founded upon the control over human agency. In some dystopian works, as is the case in *Nineteen Eighty-Four*, one’s reality is structured even before birth. All the decisions concerning identity formation are willingly left to the leader while the government keep subjects “focused on their tasks, allowing no time or space to think, consider, reflect or ponder” (Ferris 13). In such regimes one is accepted as long as s/he is acquiescent; on the grounds that “[t]otalitarian movements are possible wherever there are masses who for one reason or another have acquired the appetite for political organization” (Arendt 311). They just constitute the sheer numbers of people who “cannot be integrated into any organization based on common interest, into political parties or municipal governments or professional organizations or trade unions. . . [In other words, they aim to comprise] politically indifferent people who never join a party and hardly ever go to the polls” (311). The reason why totalitarian policies turn individuals into masses is the convenience it provides to the system in terms of domination and administration; because, “[p]eople are more easily manipulated and mobilized when they become directly and exclusively dependent on the national organization for the satisfaction of the interests otherwise also met in proximate relations” (Kornhauser 94).

As the control over one’s own sexuality and gender plays the non-negligible role for personality development, the destruction of individualism in totalitarian systems requires the manipulation of gender. Şeran suggests that sexual politics are presented as struggle for freedom in utopias and dystopias which “are also concerned with the power relations, sexual power, exploitation of power and relations between patriarchy and nature. Political repression and sexual repression are linked, sexuality is regarded as a political freedom and therefore it is controlled” (72). The modern societies represented especially in dystopias administer and manipulate sexuality in compliance with the predominant ideology’s profits.

Gender is a cultural concept which “describes the systematic structuring of certain behaviour and practices which are associated with women or with men in particular societies” (Woodward 21). Furthermore, the theory that Woodward puts forward in terms of personality development is one’s relationship with the others and with the state. By way of these relations one develops her/his personality through indicating what she/he is not. Cultural structures, symbols and representations are social attributes through which one defines and reflects her/his personality. However, these traits are all stereotyped. They do not represent personality; they represent an obedient nature of a subject. Besides, for Judith Butler, “the subjects regulated by such structures are, by virtue of being subjected to them, formed, defined, and reproduced in accordance with the requirements of those structures” (*Gender Trouble* 4). According to Butler’s idea of gender performativity, gender is “a social relation that is mapped onto the pre-existing biological categories of sex” (Llyod 124); and it is not “an expression of what one is, but gender as something that one does” (125). Without gender, one cannot communicate with herself/himself and the others. Through the manipulation of gender, the isolation among the community members is established.

In the light of these, it can be concluded that gender is the structure the limits of which are regulated by the authoritarian or totalitarian regimes. People are expected to behave within those limits. In a way, they are controlled through their biology. The natural is turned into a politically and socially structured concept. Thus, instinctual needs and desires are suppressed by the social norms.

In restrictive dystopian environments illustrated in the three novels within the scope of this thesis, the oppressive enforcements conduce the protagonists toward rebellious acts against authority. The adoption of massification is unacceptable for rebellious characters in these three dystopian works who “provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable” (Booker, *Dystopian Literature* 3-4). Winston Smith in *Nineteen Eighty-Four*, Tristram Foxe in *The Wanting Seed* and Frank Cauldhame in *The Wasp Factory* build their own critical perspectives and attempt to change or regulate the system in their own ways. Winston Smith in *Nineteen Eighty-Four* attempts to put an end to the hegemony of the Party when he becomes aware of both his identity

and the destructive practices of the political system. All emotional relations are prevented and people are isolated from each other through the exclusion of sexual pleasure from intercourse in Oceania. Tristram Foxe's heterosexuality and his wife Beatrice-Joanna Foxe's paternal desire are the driving forces that make them suffer from the hazardous policies of the government in *The Wanting Seed*. Lastly, Frank is dissident with his father's oppressive rules within the house and aims to achieve the socially constructed masculine ideal which endangers the society as a whole through violating his father's rules in *The Wasp Factory*.

In dystopias, the critiques of existing political ideologies and the oppressive regulations that are imposed on individuals by the systems are satirically represented. Specifically, the totalitarian movements in George Orwell's, Anthony Burgess's and Iain Banks's novels represent the preclusion of the realisation of the subjectivity in terms of sexual and gender based enforcements. However, the dissident protagonists in these dystopian novels adopt critical perspectives and attempt to change or regulate the systems through their own ways. In the repressive totalitarian systems displayed in Orwell's, Burgess's, and Banks's aforementioned novels, people are "forced" to behave and even think within the bounds of regulations. These regulations become social constraints among which the manipulation and repression of sexuality and gender have the most provocative effect on the protagonists. Throughout these dystopias, the stories are centered around the sexually oppressed protagonists and the turmoil they suffer.

Identity necessitates personal differences. In totalitarian societies, the pseudo-identities and the 'differences' are determined and regulated by the state. The class division, the colour of the garments or any other symbols that signify the intended differences for the individuals are all provided by the state. By preventing the individuals from forming emancipated identities, the totalitarian or authoritarian regimes aim to prevent them from forming "a link between individuals and the world in which they live" (Woodward 7).

In dystopias in mention, sexual needs, identities and gender roles are manipulated and suppressed in three different ways. In *Nineteen Eighty-Four*, sexuality is aimed to be totally abolished while it is oriented towards homosexuality in *The Wanting Seed*. However, in *The Wasp Factory*, sexuality is annihilated forever on the individual basis.

These novels will be analysed in terms of dystopian fiction and their dystopian characteristics will be stated and exemplified along with specific references. The oppression of individuality in terms of gender and sexuality will be particularly foregrounded. The importance of one's own sexual-consciousness in personality development will be emphasised. Furthermore, the effects of totalitarian oppression on the masses in terms of sexuality will be evaluated under three headlines: the public effect, the personal effect and the one where both public and personal effects are observed.

In the first chapter, the dystopian structure of the government and the public effect of the oppression on the masses will be discussed through George Orwell's *Nineteen Eighty-Four* and suppression of sexuality will be mainly dealt with taking the state administration of Oceania into consideration. The enforcements of this typical totalitarian government create masses among which individuals do not have the chance to realise themselves. Dramatically, through feeling of love and sexual freedom of choice are presented as the instances that devastate Winston Smith both physically and psychologically. Smith aims to lead a life out of conventions imposed by the system. Under the political and social restrictive regulations, the protagonist in Orwell's *Nineteen Eighty-Four*, Winston Smith, realises his sexuality and personality owing to his sexual and emotional relationship with Julia. Therefore, as an individual who is aware of his needs and expectations, he attempts to abolish the oppressive regime of the state. Besides, he criticises the Ingsoc ideology that the Party imposes and the lovers tend to join a dissident group which aims to put an end to the existing oppressive regime. Following their arrest, they are exposed to a series of tortures by the statesmen who regard this punishment essential when the rebels are necessitated to turn into the subjects that the system desires. Eventually, Winston and Julia cannot resist the enforcements and develop into the subjects who are spiritually dead.

In the second chapter, in Anthony Burgess's *The Wanting Seed*, the enforcements of a totalitarian government are manifested both through public and personal aspects. In the novel, the main reason of the social unrest is put forward as overpopulation and famine. The only possible short-term solution suggested to decrease the population increase is the promotion of homosexuality. Apart from the public effects of sexual suppression



observed in *Nineteen Eighty-Four*, the annihilation of sexuality generates the major issue in the novel. As a solution, homosexuality is promoted by the government and heterosexuality is politically and socially despised. The system in the novel justifies itself by stating that the oppressive regulations are essential if the future of the state is to be secured. As clearly observed in the novel, the primary aim of the oppressive regime is not to eliminate the overpopulation and secure the future of humanity but to prevent people from developing emancipated personalities especially through manipulating their gender. How this propaganda is received by the subjects is conveyed through the protagonist Tristram Foxe and his wife Beatrice-Joanna, who are doomed to suffer because of their sexual preferences. While the restriction of human instinct by the regime and the awaiting punishment exhibit the public effect; the ongoing adulterous affair between Derek Foxe and Beatrice-Joanna Foxe indicates the personal effect of sexual repression in the story.

While the source of the oppression is both ideological and institutional in Orwell's *Nineteen Eighty-Four* and Burgess's *The Wanting Seed*, in the third chapter, through Iain Banks's *The Wasp Factory*, the oppression by a family member is presented. The manipulation of gender markers in a totalitarian-state-like-family is depicted through Frank Cauldhame. Regardless of the fact that he is biologically female, he is brought up by his father believing that he is a castrated boy. His father's dominance over Frank creates a microcosmic totalitarian environment within the Cauldhame family. Throughout the novel, his feeling of inadequacy in his attempts to accomplish his socially constructed masculine ideal is conveyed to clarify how sexual awareness plays the crucial role in one's life in the course of establishing sense of intrinsic satisfaction.

## CHAPTER I

### ANNIHILATION OF SEXUALITY AND SEXUAL DESIRE IN GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*

Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing. . . It is the exact opposite of the stupid hedonistic Utopias that the old reformers imagined. A world of fear and treachery is torment, a world of trampling and being trampled upon, a world which will grow not less but more merciless as it refines itself. (Orwell, *Nineteen Eighty-Four* 279)

In the late twentieth century, with the exact separation of utopian and dystopian poles, the belief in the betterment of the society through the progress of science and reason was displaced by the fear of how far the destructive powers of humanity may go. Claeys suggested that

this 'turn' was inherently ambiguous from the start; that is to say, that its two major features, the socialist engineering of human behaviour via the reconstitution of society; and the eugenic engineering of human behaviour via biological manipulation, were viewed widely as both positive and negative developments. ("The origins of dystopia" 109)

As a result, the pessimistic view of human nature accounts for the efforts to create a good society as futile. In Kumar's words, "[t]he conservative and pragmatic critiques of utopia spring from a fundamental pessimism, or at least skepticism, about the capacities of human beings, and the possibility of attaining more than a moderate degree of happiness in human society" (*Utopia and Anti-utopia* 101). The nightmarish imagination is the creation of men, "a kind of angry revenge against their own foolish hopes, a back-handed compliment to the noble but deluded purposes of utopia" (104).

As indicated in his chapter, "English Dystopian Satire in Context," Booker regards dystopian fiction as an individualist genre which explores the conflict between the demands of the oppressive regimes and the personal desires of the protagonists. He

further his argument by defining 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” (32). Together with the prevalent pessimism and the advent of modernism, the emergence of a dystopian mood in popular culture has affected the literature of the time which “has generally envisioned utopia as either impossible or undesirable. Powered by the horrors of two world wars, the grisly excesses of totalitarian regimes in Nazi Germany and Stalinist Russia, and the specter of global nuclear holocaust,” pessimistic texts make mention of these incidents and bring forward the worst prospective cases (Booker, *The Dystopian Impulse* 17).

George Orwell (1903-1950) is a socially concerned writer whose political view has developed in the thirties and forties. He has come to be known “as a kind of legendary symbol of resistance to political dishonesty, hypocrisy, and totalitarianism” (Beadle 287). The influence of Victorian ideals in his comments and criticism may be suggested as the dominant attitude attacking the modernism of the time. However, what distinguishes him from his contemporaries is his pessimism “which [is] itself largely a product of the rapid and seemingly inevitable erosion of Victorian values and ideals in the twentieth century” (Beadle 288-289). In the light of his unique socialism, he prophesies a dark future for humanity. He seriously warns that “aligning oneself with ostensibly progressive policies like a centralized economy and state-based liberal initiatives can be as potentially harmful as goose-stepping in line behind reactionary measures, if you do not think (and act) critically and dispassionately” (Horan 106). He emphasises the crucial importance of politics in his works as follows:

The Spanish war and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic socialism, as I understand it. . . I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. (Orwell, “Why I Write”; emphasis in original)

He is a politically conscious writer whose “political posture simply cannot be defined and analyzed within the context of any identifiably modern political ideology, party, or movement” (Beadle 287). What we know for certain about his political stance is his being always on the side of revolutionary reforms.

Orwell was and always remained to be a patriotic Englishman. For him, patriotism was the core of England's social and political life. "Orwell wanted patriotism to be a force for political and social change and he believed the present crisis afforded such an opportunity" (Rodden 93) and expected that the deprivations and shortages that the war had caused would hopefully pave the way for a new beginning for his country. In other words, Orwell regarded this new, in other words, compulsory beginning as "a potential revolutionary phase, one when for the first time it was realistic to believe that the English people were ready to embrace socialism" (94). In terms of his political view which is democratic socialism, he "has become an icon, someone who could reconcile a concern for social justice with a concern for civil rights, and indeed who saw that there was no possibility of one without the other" (Williams 110).

Orwell was basically against the two outcomes of the war: marxism and totalitarianism. His "explicitly and militantly anti-capitalist" (Resch 138) democratic socialism shaped the main theme in his works after 1936: "the betrayal of the Russian Revolution" (Gottlieb 247). When Orwell came to be known as a politically engaged writer, Marxism was the dominant method that conducted the governmental ideologies of the time. Orwell mentioned Marxism as "a false and dangerous solution to the evils of capitalism" and "the violation of human rights and the distortion of the truth" (Beadle 294; Baykal 16). He revealed his concern that the same political disaster would happen in England through his outstanding political satires, *Animal Farm* (1946) and *Nineteen Eighty-Four* (1949). In these works,

dealing with the vision of the worst of all possible worlds, a world readers should recognize as a serious parody of the totalitarian dictatorship in Stalin's Russia – the kind of society, Orwell warns, that could come about in the west, in Britain in particular, should the satirist's Adversary fail to see the truth behind the "Soviet myth". (Gottlieb, "George Orwell's Dystopias" 243)

His first post-war literary work is *Animal Farm*, the novella through which he aimed to criticise the Soviet Union under the rule of Stalin. "Orwell's customary tendency to see the skull beneath the skin, his experience of wartime Britain, the shortages, the rationing, the bureaucratic regulation" (Rodden 107) motivated him to write another satirical novel, *Nineteen Eighty-Four* in which he would make use of "contemporary references which time can erode or misconceive, and warnings depend on plausibility in the circumstances of the day (now often misunderstood, underestimated or re-

imagined)” so as to make his story more effective (Crick 148). Along with *Animal Farm*, this dystopian satire also envisages the catastrophic fantasy of the future as evitable. In Phillips’s words, the novel in question “is the manipulation of a nostalgia in relation to wartime London” (70).

*Nineteen Eighty-Four* is a direct attack on Soviet totalitarianism and the totalitarian dangers inherent in Communism. It reveals and criticises the totalitarian mentality behind Marxism from the perspective of

socialism and of the socialist revolution [which] is based on an alliance of the middle and working classes, an alliance premised, in turn, on the absence of fundamental economic conflict between the two classes and on a populist ideology bridging the gulf of cultural difference that actually does divide them. (Resch 148)

Orwell’s political thought regards personal voice fundamental for sound politics. In his political satires, he reveals “his complex feelings concerning the three major political issues of the twentieth century; imperialism, fascism and communism” (Baykal 11).

The twentieth century dystopian fiction addresses mainly the Western reader and reflects “the fear that by falling for the seductively utopian premises of a dictatorship hiding behind the mask of the Messiah, Western democracy could also take a turn in the direction of totalitarianism, following the precedents of historical models already established by fascist and communist dictatorships in Eastern and Central Europe” (Gottlieb, *Dystopian Fiction East and West* 10). However, in *Nineteen Eighty-Four*, these illusions are put forward not as contributors to the welfare of the community but as fearmongering means that hypnotise and convince people to live in a dream world. According to Beadle,

The bleak pessimism of *1984* stems in part from Orwell's early perception of the totalitarian nature of Communism and Fascism. But it is also partly the result of his conviction that the political history of the twentieth century had exposed some of the deepest convictions of the Victorian radicals as illusions. These illusions included the belief in the inevitability of evolutionary progress, the insistence upon the goodness and infinite perfectibility of man, and especially, the belief in the humane, progressive nature of science and technology. (298)

Therefore, the predominant argument in the novel should be specified as the dissension between individual with either the political and social system.

Orwell's realism has utmost influence on his satire. He puts forward two reasons concerning the inadequacy of the English government: the increase in employment and the lack of military equipment during the war. Orwell concludes that these are the consequences of capitalism and the production of only the profitable products and not the actual needs of the country. Bakay suggests Orwell's preference of England as the site for *Nineteen Eighty-Four* as intentional one so as to have a more direct and largely effective influence on the Western reader (116). For Bakay, Orwell aimed to make the Western reader realise that the totalitarian system is also prone to be observed in England.

Briefly, *Nineteen Eighty-Four* is about the turmoil that the protagonist, Winston Smith, suffers from under an authoritarian rule, Oceania. Like all the other members of the Party, he lives under constant surveillance by the ruling party in the "chief city of Airstrip One, itself the third most populous of the provinces of Oceania" (Orwell, *Nineteen Eighty-Four* 5). Owing to his work in The Ministry of Truth, his rebellious nature and his urge to live without any limitations, he becomes obsessed with his past. However, as a result of the dominating repression, he tries hard to dissemble his "true self" from the Thought Police. The thoughtcrime he commits is purchasing a diary to write his thoughts in Oldspeak, not in the official language of the state, Newspeak. He is actually aware of the fact that one day he will be arrested and punished for the "thoughtcrime" that he has been committing for a while. So as not to be disconnected with his personal history, he dares to "open a diary . . . [that] was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp" (8). There have been rumours that there is a confidential group working against the Party and its leader, Big Brother. His idolisation of a member of the Inner Party, O'Brien, and his groundless belief that O'Brien is also a member of the Brotherhood, the group, lead him to grow interest in the Brotherhood. Meanwhile, Winston meets with a girl, Julia, who also is employed in the Ministry of Truth. Like Winston, Julia is suggested to be a woman who both has a rebellious tendency and who satisfies herself with secret sexual affairs when it is convenient. Julia is a fearless woman who has had sexual relations with many Inner Party members. His sexual and emotional relationship with Julia and his pursuit of freedom in all spheres of life

provoke Winston into planning to bring down the Party by joining the Brotherhood. As it seems the only way to put an end to the surveillance of the Party, Winston does not hesitate to join the Brotherhood when O'Brien asks and gives him the expurgatory book, *The Theory and Practice of Oligarchical Collectivism*, by Emmanuel Goldstein, the supposed leader of the Brotherhood. He begins to read it to Julia until they are arrested by the Thought Police. Winston is sent to the Ministry of Love and tortured until he does not have any emotional commitment towards Julia and accepts the authority of the Party.

The power of the Party aims not only to regulate the social order but also to restrict and manipulate the private lives of the Party members. In *Nineteen Eighty-Four*, the restrictive polity of the Party and its oppressive enforcements conduce the protagonist and his beloved toward rebellious acts, which can be “a look in the eyes, an infection of the voice; at the most, an occasional whispered word” against authority (72). All kinds of pleasure, including sexual one is totally abolished and sexual intercourse under certain conditions is perceived as a duty to the state. By removing pleasure from sex, the government intends to create a selfless community. Among the enforcements that will be mentioned in this discussion, the focus will be on the repression and manipulation of sexuality as the main predominant restrictive aspects that affect the protagonist more and put him into action against the order.

The political order that is foregrounded in the novel is totalitarianism, the oppressive system that serves the interests of the rulers. Ardent describes totalitarian movements as the demand of the regimes “for total, unrestricted, unconditional, and unalterable loyalty of the individual member” ensured by a system of control and punishment (Arendt 323). In Resch's terms, “[t]otalitarianism is an ideology in the classic Althusserian sense of describing not real social relations but rather the ‘lived experience’ of real social relations by a social subject for whom practical and personal interests are predominant” (143). Above all, the repressive ideology of the Party aims to suppress human nature and individuality, a typical totalitarian aspect in which dehumanisation forms the basis and the further regulations are built upon selfless people generated through the restrictive and repressive regulations of the political system. Rosenfeld interprets Orwell's work as

the outcome of a particular model of paranoid subjectivity as much as the outcome of a set of totalitarian possibilities. *1984* is both reduction of politics and its culmination: one man, one state, finally merging. In fact, the novel's horror resides in its naturalization of man's *inhuman* relation to *himself*. Then neither a mystification of the psychological into political terms, nor the mystification of the political into psychological terms, the novel is a rejection of any such dialectical opposition. (178-179; emphasis in original)

Oceania's oppressive regime directly lays bare the prophesying dangers that the totalitarian systems bring along. This is the case in Orwell's novel which "demonstrate[s] how the authorities exert their force through a series of political and psychological methods" (Baykal 19).

In broad terms, *Nineteen Eighty-Four* is a satire attacking hierarchical societies in the late twentieth century. In the course of the story, through Goldstein's book, *The Theory and Practice of Oligarchical Collectivism*, the existing regime of the Party, indeed the situation that Europe is going through after the World War II, is foreshadowed and satirised. As stated in Goldstein's book,

[i]t was only after a decade of national wars, civil wars, revolutions and counter-revolutions in all parts of the world that Ingsoc and its rivals emerged as fully worked-out political theories. But they had been foreshadowed by the various systems, generally called totalitarian, which had appeared earlier in the century, and the main outlines of the world which would emerge from the prevailing chaos had long been obvious. (Orwell, *Nineteen Eighty-Four* 213)

The novel fictionalises both overpopulation and the perpetual, pseudo-war, the issues that are also specified in the other two novels within the scope of this thesis.

Oceania is a modern representation of the totalitarian state which exploits its citizens emotionally, physically and more importantly it "constitutes the individuals' minds in such a way that the people act and think in the dictated way" (Baykal 3). Winston is seriously disturbed by the social and political order in Oceania and the enforcements imposed on people to regulate both their personal and emotional lives. By representing Winston "as a central human consciousness with whom we can readily identify, Orwell makes us sense, as if in our own skin, what it is like to be living in the worst of all possible worlds in Oceania" (Gottlieb, "George Orwell's Dystopias" 248). The novel also "portrays how one man, Winston Smith, representing everyman, is controlled by the all-powerful physical and psychological forces of the state" (Baykal 59).



Sympathising with the dystopian protagonist, the reader is expected to take the dangers that are about to be encountered seriously.

The existence and administration of a superior being in society is the idea which is common in utopias; and, this idea signifies a utopian flaw in itself. However, the representation of these leaders has undergone a dramatic change in dystopias as a result of the critical and pessimistic vision. Actually, the idea of an omniscient and omnipotent figure inevitably causes social injustice and challenges the prosperity of the government. The attempts to keep up with the global shift towards capitalism and totalitarianism have caused this figure to be interpreted as a cruel leader who solely focuses only on his own interests and does not hesitate to misuse his authority. The presence of such a leader inevitably creates inferiority complex among the citizens and appears as submissiveness. They become the selfless creatures who only value the well-being of the state and perform their already determined duties. As stated in the novel:

In a way, the world-view of the Party imposed itself most successfully on people incapable of understanding it. They could be made to accept the most flagrant violations of reality, because they never fully grasped the enormity of what was demanded of them, and were not sufficiently interested in public events to notice what was happening. By lack of understanding they remained sane. (Orwell, *Nineteen Eighty-Four* 163)

By means of dehumanisation, “the text unconsciously under-mines the notion of a populist unity of individualism and moral community by suggesting the inevitable dominance of the former over the latter” (Resch 155).

The figure of Big Brother in *Nineteen Eighty-Four* is no exception. He is introduced as the face of the Party and symbolises the ideology that it stands for. Besides, he is an omniscient being and the embodiment of the surveillance. “Hierarchy destroys fraternity” states Crick by putting emphasis on the ironic name attributed to the patriarchal power-holder of Oceania, Big Brother (149). The moral value associated with a family member is turned upside down; because, in the novel, the brother of all is “not watching over [them] as a brother should” but is watching over them in a threatening manner (149). His presence is felt literally everywhere as Winston states, “[o]n each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you

about when you move. BIG BROTHER IS WATCHING YOU”, the caption beneath it ran” (Orwell, *Nineteen Eighty-Four* 3). Gottlieb defines this patriarchal figure as

the Savior against the archetypal Satan figure of the Enemy. In fact, in the ‘secular religion’ of totalitarianism, this mythical Enemy and the equally mythical Traitor allow the government to keep each citizen in constant fear of being singled out, quite randomly in fact, to be victimized by the dictatorship as a conspirator with the Traitor. This is the world system of terror brought to reality in *Nineteen Eighty-Four*. (“George Orwell’s Dystopias” 248)

Although the existence of Big Brother is open to dispute, his image seems enough to make people feel under constant pressure and have a determinative effect on their thoughts and behaviours.

The Party employs “a vast mechanism of social control in a Foucauldian sense through the various panoptic technologies of observation and regulation, from the telescreens to other Party members and children” (Phillips 74). Owing to these means, the Party can quite easily manipulate and control the feelings and thoughts of “the individual [who] is assimilated into the body of the state losing its identity, conditioned to know no other master besides it” (Gheran 2). The social control and surveillance in Oceania is carried out both by technological, social and political devices. While the telescreen, the “oblong metal plaque like a dulled mirror” is an efficient technological control instrument, Newspeak, Doublethink and the family institution stand out as the cultural ones and the Thought Police, the Junior Anti-Sex League, the Two Minutes Hate, the Hate Week are observed as political devices (Orwell, *Nineteen Eighty-Four* 3).

The panoptic nature of the society by itself prevents a member of the society to live a life on her/his own. The fact signals an oppressive regime which is itself a major dystopian characteristic. They are banned to produce and share thoughts. Keeping a diary or any other form of writing that these members refer is itself an unsufferable activity in the eyes of the hegemony. Moreover, the secrecy of these illegal records and the inheritance of them from generation to generation create a kind of illegal organisation against the dominant ideology. In this context, any written text maintains the continuation of the connection with the past which will keep the rebellious human nature alive. Because of the importance of the historical facts both for the state and the individual, Winston’s diary creates a kind of intimate bond between the reader and lays bare the core reason(s) that underlie the rebellious attitude of the displeased members.

Apart from Winston's perceiving himself as an individual through his control over his past, his "shabby little room above Mr Charrington's shop. . .that Winston wanted the room for the purpose of a love affair. . .Privacy, he said, was a very valuable thing. Everyone wanted a place where they could be alone occasionally" (Orwell, *Nineteen Eighty-Four* 144). This upstairs room takes his individualistic ideal a step further and provides him with a space where he can behave, think and love as his true self.

The most effective and widely employed means of regulation is the telescreen through which the Party consistently controls the behaviours and even facial expressions of the people. It is obligatory to have a telescreen at every home and work place. The main function of these telescreens is to impose fear among the community members through surveillance to control each aspect of their lives and to make propaganda of the Party. The function of the telescreen is narrated in the novel as follows

Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing where you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. (5)

Baykal states that "[t]hrough this device, the populace is led into the feelings of frustration and happiness in rapid succession, and thus becomes only non-thinking automatic machines dedicated and devoted to the state" (69).

Private lives are technologically intruded into mainly by means of the telescreens. As they constitute the low class in the hierarchal state, they are despised and not inspected as strictly as the Inner and Outer member. They are put on par with the dogs. They form the obedient mass who do not have any right over their lives and the administration but are subjected to governmental regulations. Upon his relationship with Julia, Winston feels the need of a private place and hires a room above Mr Charrington's shop, who turns out to be a Thought Police in the course of the events. This room stands for the illusion created by the system. Winston assumes that this room provides him the privacy which enables him to evade the effect of the domination of the Party and gives him an opportunity to rediscover the pleasures of the times before Big Brother's rule.

Oceania is ruled by a ruthless party in O'Brien's words, the one which "seeks power entirely for its own sake. [It is] not interested in the good of others; [it is] interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power" (Orwell, *Nineteen Eighty-Four* 275). Ingsoc, the ideology of the Party, is a Newspeak word that satirically stands for English Socialism. Dalvai's critical commentary on Ingsoc reveals how the ruling class abuses socialism. In his words, "Oceania, supposedly based on the principles of socialism, has turned into yet another hierarchical society in which an elite rules over the masses, keeping them hungry and ignorant in order to secure a privileged life for itself" (401). Orwell's work abounds with many dualities. Baykal states that, in addition to the contradictive regulations and aphorisms such as "WAR IS PEACE- FREEDOM IS SLAVERY- IGNORANCE IS STRENGTH" (Orwell, *Nineteen Eighty-Four* 6), "[t]he coexistence of two languages, Newspeak, the fictional language fabricated the Party, and Oldspeak, the standard English, proves that despite its unitary form, the system of Oceania still needs a definition through its opposite" (Baykal 43). With its decreasing vocabulary, Newspeak is mentioned to be aiming to extinguish the thoughtcrime altogether "because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten" (Orwell, *Nineteen Eighty-Four* 55)

The control over culture is a massive campaign fulfilled by the Ministry of Truth through Newspeak, the artificial but official language of the state. In Oceania, the language is constructed by the political agency in accordance with the policy of the Party. The deprivation the populace of extensive vocabulary and the simplification of the grammar make ideas unthinkable while preventing the individuals from generating new ones. So as to enhance its efficiency, "[m]uch of the telescreen programs are given in Newspeak, thus the citizens are continuously subjected to listen this fabricated language" and the works of English classics are translated into Newspeak (73).

Besides Newspeak, Doublethink is the other essential thought forming act that the Party adopts. It uses the method of conscious deception when the Party controls the reality by rewriting history. As is specified in the novel:

*Doublethink* means the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them. . . The process has to be conscious; or it would not be carried out with sufficient precision, but it also has to be unconscious, or it would bring with it a feeling of falsity, and hence of guilt. *Doublethink* lies at the very heart of Ingsoc, since the essential act of the Party is to use conscious deception while retaining the firmness of purpose that goes with complete honesty (Orwell, *Nineteen Eighty-Four* 223)

Furthermore, by means of the figures of Big Brother and Emmanuel Goldstein, the good and evil dichotomy is created. These two figures respectively represent totalitarianism and socialism. The Party generates the institutional dichotomy so as to sustain “its infallible position in the eyes of the people and creates two different, yet interdependent notions of power: ‘us’ and ‘them;’” (Baykal 56).

The isolation and the submissiveness created by the duality and conscious deception would pave the way for the Party both to regulate and manipulate the individuals’s lives easily and to attain its objectives shortly. The two objectives of the Party are indicated as “to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought” (201). Throughout the story, there is nothing implied concerning the first objective of the Party; however, the Party is proven to be very successful concerning its second objective. So, in addition to the good and evil, us and them dichotomies, the citizens of Oceania are isolated from each other as superior and inferior ones based upon their classes. When compared to the Proles who “stayed human. . . not hardened inside. . . [who] held on to the primitive emotions which [Winston] himself had to re-learn by conscious effort” but reflected as the “natural inferiors who must be kept in subjection, like animals, by the application of a few simple rules” (Orwell, *Nineteen Eighty-Four* 172; 74), the Outer Party members are regarded as the potential threats as they have relatively more knowledge of how the Party functions. For this reason, they are more intensely exposed to repressive regulations and closely followed by the Inner Party members. In order to get rid of the government repression and not to break his connection with his past, Winston wanders among the Proles, brown-coloured slums in the north where the surveillance of the Party is not that much strict as it is where he lives.

Besides, the duality among the members is described through two women who have direct influence Winston’s personality development: Katherine and Julia. His emotional attachment to a woman and the imminent change of the meaning of sex in his life are

the leading causes that prompt him to hire the room and reveal his rebellious nature. Before Julia, Winston's sexuality is doubly restricted by the system and his wife, Katherine. Although Winston states, "[i]t must be nine, ten – nearly eleven years since they had parted. . . The Party did not permit divorce, but it rather encouraged separation in cases where no children", Katherine is still Winston's wife (69). According to Winston, she is a woman who "had not a thought in her head that was not a slogan, and there was no imbecility, absolutely none, that she was not capable of swallowing if the Party handed it out to her. 'The human sound-track' he nicknamed her in his own mind" (69-70). He defines their relation with just a meaningless word: sex. Katherine is represented as a woman who internalises what the Party wants her to and strictly obeys the rules. She feels obliged to "produce" a child for the state. "But luckily" the narrator states, "no child appeared, and in the end she agreed to give up trying, and soon afterwards they parted;" because, for Katherine, there is no other reason for them to be together (70).

On the other hand, Julia is a sexually independent woman who "hated the Party, and said so in the crudest words, but she made no general criticism of it. Except where it touched upon her own life she had no interest in Party doctrine" (138). Through his sexual relation with Julia, Winston rediscovers sexual pleasure and the personal satisfaction which are traditional concerns that the Party tries to erase from the memories. Under the influence of her unique personality and their sexual relation which are the crucial forces that make Winston realise his distinctive characteristics and emotions, Winston begins to care much more about his needs and expectations from the society and the government. As opposed to the artificiality in Oceania, Winston relies on his own reality and desires to take the control of his life over from the Party.

In order to ensure total submission, the state aims to bring emotions under control. All the natural relations should be marginalised in the attempt to prevent the individuals from forming alliances. They are turned into unemotional biological entities whose only purpose in life is to serve the welfare of the state. While rationality is manipulated by rewriting of history and the domination of Newspeak, through telescreens the new culture is constantly imposed. The domestic policy of the state in Oceania aims to demolish any kind of emotion except "a continuous frenzy of hatred of foreign enemies

and internal traitors, triumph over victories, and self-abasement before the power and wisdom of the Party” (Orwell, *Nineteen Eighty-Four* 220).

The leading repressive regulation employed by the Party is the manipulation of sexuality. Horan asserts that “[p]rojected political fiction suggests that the libido is the part of us that can’t be fully colonized, and therefore always retains its revolutionary potential” (10-11). Simply because sexuality leads people to form an emotional bond with the ones who have similar interests, sexual intercourse conflicts with the Party’s main purpose of dehumanising and isolating the individuals.

In comparison with the other works analysed in this study, *Nineteen Eighty-Four* does not totally abolish but regulates sexuality. The purpose of sex is altered in the novel. The pleasure is removed from intercourse and it is institutionalised as a duty to be fulfilled by the loyal members of the state. It cannot be completely annihilated in Oceania as it is still the only way of procreation. The intention of the Party is revealed as “not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act” (Orwell, *Nineteen Eighty-Four* 68).

After the divorce, Winston confesses that his sexual urge motivated him to commit an illegal sexual act. He consorted with a prostitute at the risk of “five years in a forced labour camp; no more, if [he] had committed no other offence” (68). This is his first rebellious attempt that is presented as the crime “[t]acitly the Party was even inclined to encourage . . . as long as it was furtive and joyless, and only involved the women of a submerged and despised class” (68). In accordance with the hierarchy, while it is an acceptable mistake for a higher class man to abuse a lower class woman, promiscuity between the Party members is unforgiveable.

Although the sexual intimacy and the family bonds are destroyed, people are expected to get married with the intent of procreation. Any kind of affection is dangerous in Oceania;

[n]ot merely the love of one person, but the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces. . . In the old days, [Winston] thought, a man looked at a girl’s body and saw that it was desirable, and that was the end of the story but you could not have pure love or

pure lust nowadays. No emotion was pure, because everything was mixed up with fear and hatred. Their embrace had been a battle, the climax a victory. It was a blow struck against the Party. It was a political act. (133)

It is the duty of the citizens to the state to have children on the condition that they provide the governmentally predetermined requirements. These requirements include the arranged marriages

approved by a committee appointed for the purpose, and — though the principle was never clearly stated — permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognized purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards. . . The Party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it. (68-69)

Any other form of commitment except the one to Big Brother is not approved by the Party. For example, the family institution is purged of its emotional aspect in Oceania. The corruption of the family institution is represented through Winston's neighbours, the Parsons. The family is the ideal one in terms of the state. The couple and their two sons adore Big Brother and the Party. The children have been turned into savage beings who want to see the hanging of the thought criminals and threaten their parents and Winston with reporting them for unorthodox tendencies. The children are also trained to be spies. They are expected to inform the Thought Police of family member's deviations. The social unrest that children cause is narrated as follows:

Nearly all children nowadays were horrible. What was worst of all was that by means of such organisations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother — it was all sort of glorious game to them. (Orwell, *Nineteen Eighty-Four* 26) with it. The songs, the

Besides the children's brutality, the family institution "had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately" (140). The citizens turn out to be their own guardians. They are all aware of the fact that if they cause any suspicion, they are going to be arrested and punished in an unknown but surely the severest way.



As sexuality plays a crucial role in personality development, it should be restrained by the government in Oceania. Throughout the process of massification and dehumanisation of the individuals, people's sexual acts are aimed to be regulated and inspected by the state. The sexual satisfaction and the realisation of his traditional gender role as a ministrant lover are the predominant factors in the process of his personality development which prompt him to rebel.

Sexual intercourse in Orwell's work is not a personal but a political act; "[i]n the fight against love and family the dystopian state uses not only vilifying, but a wide range of methods, brainwashing, spies, taboos or even extermination of the enemy" (Leth 21). Sexuality has turned out to be a political tool through which the personal lives, therefore the individuality of the members, are controlled. Together with the Party's language and history policy, the sexual regulation envisages the institutionalisation of sex as an element that would prevent the oppositions against the system. Sexuality is specified not as a uniting but a separating instrument. The Party manipulates the sexual drive for its own use. "Misdirected sex is the energy on which propaganda and production depend" (Horan 115); so, the Party organises "Two Minutes Hate" rituals to unite people against Goldstein and channels their frustration into hatred for Goldstein and other traitors. These rituals exemplify the Party's control over people's instincts. While traditional sexuality separates people in Oceania, the sexual orientation in accordance with the Party's regulations unites them as citizens of Oceania.

Apparently, although "she uses simpler intellectual routes than Winston" in consequence of the Party's regulations, Julia is depicted as more intelligent than Winston (Tirohl 57). Julia is aware of the dehumanisation process carried out by the Party and realises the intended purpose of "Two Minutes Hate". As put forward by Julia:

'When you make love you're using up energy; and afterwards you feel happy and don't give a damn for anything. They can't bear you to feel like that. They want you to be bursting with energy all the time. All this marching up and down and cheering and waving flags is simply sex gone sour. If you're happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot?' (Orwell, *Nineteen Eighty-Four* 139).

She also knows how to hide from the Thought Police and gives the impression that she would not risk herself for mere sexual pleasure. So as not to raise doubts about herself, she serves the state on a voluntary basis, she spends “an astonishing amount of time in attending lectures and demonstrations, distributing literature for the Junior Anti-Sex League whose emblem is the narrow scarlet sash that Julia wears, preparing banners for Hate Week, making collections for the savings campaign, and such-like activities” (135). The Party in Oceania is trying to abolish or distort the sex instinct through the Junior Anti-Sex League “which advocated complete celibacy for both sexes” (69). Towards the end of the novel, O’Brien mentions a study which is based on artificial insemination and will completely deprive the citizens of sexuality. In Newspeak, the study is called artsem. By introducing Winston with the catastrophic future in relation to artsem, Orwell aims to portray the future dystopian environment to the reader in O’Brien’s words as follows:

But in the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card. We shall abolish the orgasm. Our neurologists are at work upon it now. There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. When we are omnipotent we shall have no more need of science. There will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed. (280)

In the eyes of Winston, Julia is “only a rebel from the waist downwards” (163). While Julia seeks solely sexual pleasure, Winston takes the dominance of the totalitarian oppression much more seriously and aims to undermine the Party. Crick defines their relation as “not a love affair in a genuine sense, it is, however, exemplary of ‘mutual trust’ right up to the end when they are tortured” (151). She passively objects to the Party politics and does not show any interest in an underground, anti-government organisation.

The second rebellious act that he performs is to buy an old diary and “to mark the paper [which] was the decisive act” (Orwell, *Nineteen Eighty-Four* 9). Following his mark on the paper, the second rebellion of Winston is his sexual and emotional intimacy with Julia. Tirohl suggests that Julia’s seduction of Winston has three remarkable functions

in his rebellion: First of all, it “provides an outlet for his sexual needs” which makes him realise his natural instincts as a human being, secondly, it “demonstrates a failure in the Party to control her sexuality” which makes him consider the possibility that he can also hide himself from the panoptic gaze of the Party, and thirdly, it “offers Winston loyalty and the message that he is not alone in his thoughts” which encourages him to unite with the others for the purpose of putting an end to the Party’s rule (58).

Winston’s personal escapism, initially by means of keeping a diary and afterwards by his emotional commitment to Julia, develops into an active rebellious attempt against the order of the state. The object of his rebellious nature shifts from personal to the communal one. His rebellion against the system stands for the turmoil between the demands of the system and the human instinct. Sexual instinct is one of the primitive aspects of the human condition that “may be used both as a means for keeping the society in order and as a means of rebellion against this order” (Minarik 39). So, it is also the key stance that has to be controlled to mechanise people. The mechanisation and isolation of the members are crucial for the future of the state. The awareness of the human agency and the troubles that it may cause have required the Party to take measures to suppress the individuals and prevent “normalization from reaching the point where a new way of life could develop—one which might, after a time, lose its bastard qualities and take its place among the widely differing and profoundly contrasting ways of life of the nations of the earth” (Arendt 391).

In the course of his sexual relation with Julia, he transforms from being a passive citizen who is inherently aware of the ill-goings in the society into an active one who is ready to sacrifice himself for the betterment of the society. In his opinion, he stands for the truth, while O’Brien and the Inner Party members live a lie. He optimistically believes in the social memory and hopes to be remembered as a hero whose name would have significance after his death (Horan 122).

On the other hand, the paranoia that dominates Winston’s life influences the reader’s attitude to the text. A close reading of the text makes the reader suspicious of Julia’s real identity. It is doubtful whether she is a spy or a member of the Thought Police who reveals Winston’s rebellious nature, incites him to committing thoughtcrime against the system and in a way, gets directly involved in his punishment. There is an implication

that she has unmentioned relations with the Inner Party. She provides some privileges that only the Inner Party members have access to: the Inner Party coffee and the real tea. Also she is the only one who knows that “[o]f all horrors in the world – a rat!” is what scares him the most (Orwell, *Nineteen Eighty-Four* 151). Moreover, her harsh stance on the “Two Minutes Hate” and the Party policy may stand for the subliminal message that the officers are also not pleased with the Party’s polity. However, Winston is defeated by the system not through effacing his sexual urge but through “[t]he worst thing in the world,” said O’Brien, [which] ‘varies from individual to individual. . . ‘In [Winston’s] case,’ . . . ‘the worst thing in the world happens to be rats.’” (296-297). In Oceania, sexuality is still the aspect of human nature that the system cannot totally cope with. Winston’s sexually driven self-consciousness is envisioned dangerous by the Party.

In conclusion, throughout George Orwell’s dystopian novel *Nineteen Eighty-Four*, the repressive measures that aspire to abolish human agency and prevent individuals from forming personality have resulted in dissatisfaction with and revolt against the system. Gheran interprets Winston’s revolt as the natural consequence “of repressed human nature and individuality challenging the dominating discourse articulated with the help of a topos that is put into contrast with monstrous [*sic*] geography” (8). He values his revolt as a self-sacrifice and regards his act as a heroic deed; however, in the eyes of the Party, as O’Brien states, he is just “a flaw in the pattern, . . . a stain that must be wiped out” (Orwell, *Nineteen Eighty-Four* 267).

The repressed human nature and the conflict between the individuals and the demands of the oppressive systems result in the individuals’s rebellious acts in attempt to gain their individual freedom. Among these, the most prominent factor is suggested as sexual manipulation. Within the scope of the novel, the sexual repression of the protagonist, Winston Smith, has proved to be the most effective force that conducts him to attempt to put an end to the Party’s rule. Winston’s sexual awareness is the key that makes him realise his individuality. Sexuality is also the most influential element that motivates Winston to become concerned with the social and political issues.

## CHAPTER II

### SUPPRESSION OF HETEROSEXUALITY IN ANTHONY BURGESS'S *THE WANTING SEED*

‘I intend to live,’ said Tristram. ‘I have so much to live for.’  
(Burgess 234)

The utopian feature of a centralised government and its dystopian adaptation as totalitarianism are put forward as the main causes leading to that nightmarish future. In a dystopian society, the centralised government abuses its power over the community in order to preserve its continuity. The first step it aims to accomplish is to constitute and secure collective conscience through the predetermined oppressive methods. Then, by way of hegemony and the governmental regulations, the individuals are required to be turned into masses whose purpose in life would only become to “exist only to serve to the state, and anything that benefits the state should benefit them, not the other way around” (Ferris 4).

This massification is a means of the political act which ensures the dominance of the government over the society in dystopian literary works. Similar to the oppressive totalitarian system and its surveillance in Orwell’s *Nineteen Eighty-Four*, Anthony Burgess’s (1917-1993) social satire *The Wanting Seed* (1962) puts forward a dystopian society in which the political and social interference in personal life which is sustained mainly through sexual suppression and manipulation of gender by encouraging the citizens to adopt homosexuality.

Noted for his famous dystopian novel, *A Clockwork Orange* (1962), John Anthony Burgess Wilson is an author whose books “published in the sixties have a common theme – they are about Burgess’s anger and destructiveness and impotence. Their common tone – that of a man who minds everything, who is worn down by everything” (Lewis 263). According to Keen,

[m]any of his characters, through temperament, ancestry, immigration, or accident, find themselves in similar situations; it is one of Burgess's accomplishments to have developed his 'outsiders' from stock figures (e.g., the colonial abroad; the working-class man with a brain) into vehicles for examining our appalling century. (11)

She furthers her argument by stating that “an acute sense of being an outsider in his own land” is a frequently employed motif in Burgess's works (11). Along with his published biographies, he makes reference to his experiences and thus blurs the boundaries between autobiography and fiction in his stories.

Published a few months after *A Clockwork Orange*, *The Wanting Seed* displays another apocalyptic vision of the near future in England. For Burgess, this story “isn't a satirical exaggeration; it is how [he] felt” about the time when the first stages of decline in the quality of life were dramatically begun to be observed (Lewis 118). Both novels make mention of the breakdown of the social order and the social unrest caused by the oppressive regulations of the state. However, *The Wanting Seed* puts forward that “the enlargement of human capacity can plausibly be described as the enlargement of human capacity to do harm. . . Improvement is constant in weapons of destruction, and in the instruments of indoctrination, manipulation, surveillance, and personality control” (Kateb 96). For Burgess, his novel is an

an attempt to envisage the future, not from the viewpoint of the distant future but the viewpoint of the fairly immediate present, the population explosion and the increasing difficulty in balancing the population with the food supply. This was more or less a comic attempt to show what might happen in the future, how the social patterns would change as the begetting of children became a taboo thing, how homosexuals would reach the top – they are already in England reaching the top – how people who castrate themselves would get the highest jobs of all, and what would happen when the balance was no longer capable of being sustained. (qtd. in Murray 109)

Briefly, the story depicts the precautions that the state takes against overpopulation and narrates the tyrannous practices of the government for the sake of decreasing the population through the experiences of the protagonist, Tristram Foxe, and his wife Beatrice-Joanna Foxe. As a solution to the overpopulation, homosexuality is formulated and promoted by the state. Besides, The Ministry of Infertility and Population Police are presented as the other tools of domination that the system employs so as to control procreation. The Ministry of Infertility is stated to be doing scientific study on the ways

to extinguish fertility. In the same vein, Population Police take an active role in the domination and maintain control over the individuals. The story begins with their newborn son, Roger's death. Beatrice-Joanna blames the doctors for not saving him but watching him die on purpose; since obviously, human life is not valuable anymore for the state. Roger's corpse is handed over to the officers working in the Ministry of Agriculture to be reprocessed and turned into a substance that would be used as fertilizer. Dr Acheson consoles her with the money that she will get from the Ministry of Infertility when she delivers the death certificate. He also advises her to be a rational modern woman who considers her son's death "in national terms, in global terms. One mouth less to feed," he says "One more half-kilo of phosphorus pentoxide to nourish the earth. In a sense, you know, Mrs Foxe, you'll be getting your son back again" (Burgess 4). The book displays Beatrice-Joanna's intentional second pregnancy and Tristram's undeserved imprisonment as both social and political satirical concerns. Socially, through Beatrice-Joanna's pregnancy, the corruption of the family bonds by the state and the distrust created even among the family members are revealed; because, Beatrice-Joanna and Tristram's brother, Derek, have an adulterous relationship for a long while and Beatrice-Joanna becomes pregnant in the course of her affair. Tristram is sentenced for the assumption of supporting the a workers's protest against the state. Tristram's arrest and his unjust imprisonment satirise the oppressive regimes that are in power in Europe at the time. The representation of the suppressive policy of the totalitarian governments and the lack of freedom of speech that the European societies are about to face are aimed "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" (Vieira 17). Meanwhile, in the hope of giving birth to her second child, Beatrice-Joanna escapes from the Population Police and takes refuge in her sister's house. While Tristram is in prison the society has gone through a dramatic change. When he manages to escape, he realises that the social unrest has reached such a level that

a meat-starved populace turns increasingly to cannibalism, at the same time (in a response to repressive government controls on reproduction) engaging in primitive rites glorifying fertility. . . [H]uman flesh remains a staple of the English diet, . . . [a]nd war, once a thing of the past, is reinstated, as large numbers of soldiers are marched off to specially designed killing fields where they are systematically slaughtered. (Booker, *Dystopian Literature* 92-93)

Politically, her pregnancy signifies the hypocrisy of the state; because, Derek is a statesman working in the Ministry of Infertility and behaves as a homosexual man “talking animatedly with a flash of rings to a foppish colleague, making point after point on unfolding flashing fingers” (Burgess 21). When Winston learns Beatrice-Joanna’s pregnancy, her insistence in delivering the baby and her paternity lust, he wants her to get rid of the baby. Because, he is aware of the fact that “[t]hings have changed. . . [They are] living in dangerous times” (Burgess 72-73; emphasis in original). In the same vein, Tristram’s false imprisonment for unintentionally getting involved in a workers’s revolt signifies the erroneous trial carried out by the state and the victimisation of the innocent citizens for no actual reason.

In the third section of the novel, Tristram begins a journey throughout England heading towards Beatrice-Joanna’s sister’s house to find his wife. In the background, English-Speaking Union, Engspun is told to be in a perpetual war against Ruspun, Russian-Speaking Union. In the course of events, he ends up in the battleground and soon finds out that the war is a superstition that the state has come up with to kill people and reprocess the victims’s dead bodies while the war in *Nineteen Eighty-Four* is only implied to create social unrest among people. Tristram asks

[w]as war, then, the big solution after all? Were those crude early theorists right? War the great aphrodisiac, the great source of world adrenalin, the solvent ennui, *Angst*, melancholia, accidia, spleen? War itself a massive sexual act, culminating in detumescence which was not mere metaphorical dying? War, finally, the controller, the trimmer and excisor, the justifier of fertility? (Burgess 235)

He manages to protect himself from being slaughtered and he returns to where his journey begins, finds a job as a history teacher again and meets with Beatrice-Joanna who has given birth to two sons named Derek and Tristram Foxe.

Overpopulation is a significant motif that has been employed in dystopian literary works after World War II. The dystopias whose subject matters make mention of the demographic change in the society are gathered under the sub-genre that Andreu Domingo calls “demodystopias” (725). Domingo defines this sub-genre as either the negative prospects of contemporary society or the future fantasies “that are brought about by demographic change or that make population matters a salient concern” (725). With respect to its subject matter, he suggests *The Wanting Seed* as



one of the best examples of the adaptation of the classic dystopia of the 1930s to the new demographic situation. Filled with black humor, Burgess's novel sets out two strange and opposite scenarios as responses to the same problem: influencing either fertility or morality in order to prevent overwhelming population growth and scarcity of resources. (729)

These dystopias regard demographic change as a social problem and require immediate solutions. However, the solutions that the authoritarian governments put into practice as oppressive regulations create cannibal societies as is the case in *The Wanting Seed*. Although it turns out to be a lie, the dead bodies are said to be used as fertilizers by the Ministry of Agriculture. The famine reaches such a level that the increase in cannibalistic practices are observed.

The dominant motif that has been told and experienced by the protagonist in the novel is the cyclic time pattern. According to this pattern, there are three consecutive phases which constantly follow one another. Tristram is a history teacher who "believes in a rigidly predetermined movement of human history, the cyclical nature of which makes any real progress impossible" (Booker, *Dystopian Literature* 93). He mentions a constant repetition of three phases: "Pelphase, Interphase, Gusphase, Pelphase, Interphase, Gusphase and so on, for ever and ever. A sort of perpetual waltz." (Burgess 17). During the first of these, Pelphase, named after St. Pelagius and "based on [his] rejection of the doctrine of original sin and concomitant acceptance of the basic goodness and perfectibility of mankind", liberalism reigns (Booker, *Dystopian Literature* 93). Kateb defines the governmental policy in Pelphase as a preventive one. The government relies on the community's rationality and believes in the members's capability to "save themselves through their own clear-eyed efforts" (Kateb 102). However, due to the ongoing desperation among the citizens, the story leads to Interphase throughout which "[t]he world is moved from mock-utopia to semi-totalitarianism" (Kateb 105).

Most of the story of *The Wanting Seed* takes place in Interphase. The preventive regulations in this period concentrate on the intervention in private lives. Also, the abuse of the governmental policy necessitates adopting brutal regulations. Through the end of this phase "[t]he problem eats itself up. When some people become food, too many people become food for all" (Kateb 106). The brutality and social unrest have

come to occupy all spheres of life and taken their severest forms due to unstable human nature. As stated in the novel,

‘[m]an is a carnivore, just as man is a breeder. The two are cognate and the two have been long suppressed. Put the two together and you have no rational cause for suppression. As far as information is concerned, we have no information because we have no information services. However, we can take it that the Starling Government has fallen and that the Praesidium is full of snarling dogs. We shall have a government soon, I don’t doubt. Meantime, we band ourselves into little dining clubs for self-protection. Let me warn you, who are just out of prison and hence new to this new world, not to go out alone.’ (Burgess 165)

Although humans have turned into the most dangerous creatures and there is not sufficient food supply for the population, they ignore the bitter realism but occupy themselves with the government’s idea of modernism. The story criticises the interpretation of modernisation as merely rationalisation. Modernism is assumed to be the growth of human agency and control over nature. People have pretended to have God-like powers and believed in their capability of “controlling everything through nurture, creating a perfectly predictable human being” (Ferris 13). Scientific and technological progress, globalisation and urbanisation are the sociocultural and economic effects of modernism that are offered as the factors that are responsible for making humans insensitive to human nature. As the human agency grows, people have become estranged to their nature and “the greater the human advance the more primitive must the strategies of desperation become” (Kateb 110).

First of all, the decline in the resources is the obvious consequence of the urbanisation observed in *The Wanting Seed*. The natural resources have become so insufficient to meet the needs of the population that the government reprocesses human flesh and initiates cannibalism in society. In the Gusphase, as reported in the news,

[I]n Bridgwater, . . . a middle-aged man named Thomas Wharton . . . was set upon by youths. These knifed him, stripped him, spitted him, basted him, carved him, served him – all openly and without shame in one of the squares of the town. . . In Thirsk, North Riding, three lads – Alfred Pickles, David Ogden and Jackie Priestley – were struck dead with a hammer in a dark ginnel and dragged into a terraced house way of the backyard. The street was gay for two nights with the smoke of barbecues. . . In Gillingham, Kent, Greater London, a shady back-street eating-shop opened, grilling nightly, and members of both police forces seemed to patronize it. (Burgess 130)

This is not modernism in the sense which aims for social change and development; it is a way of disguising the human meat so it may be assumed as non-human, a trick to cover up cannibalism. Furthermore, so as to decrease the population and to satisfy the “need” of the human flesh, the government declares a pseudo war between the two great state-powers of the world -which will happen someday for Burgess- and summons people into the army and slaughters them to provide food for the others. The artificiality of the war is presented in the novel as follows:

It seemed to [Tristram] that he had been suddenly transported to a time and place he had never visited before, a world out of books and films, ineffably ancient. Kitchener, napoo, Bottomley, heavies, archies, zeppelins, Big Boys . . . This was no operation of what the old SF writers called a ‘time-warp’: this was really a film, really a story, and they had all been caught in it. The whole thing was fictitious, they were all characters in somebody’s dream. (Burgess 241)

The soldiers in the novel are fed on “[m]eat and water. It’s a bit too much of a tiger’s diet, perhaps, but the canning makes it seem civilized” (Burgess 172).

The third section of the book mentions the change in the governmental policy which indicates the shift to the third phase, Gusphase, named after St. Augustine. This phase is “based on [his] acceptance of the doctrine of original sin and concomitant belief that humanity is basically sinful” (Booker, *Dystopian Literature* 93). The oppressive regulations directly violate human nature and leave “no room for individual liberty. In this phase citizens invariably obey the rules of society (because they have no other choice). This obedience then inevitably leads to a perception that people are perfectible and to a reinstatement of the [first] Pelagian phase, starting the entire cycle once again” (94). The hope in the perfectibility surpasses the faith in the original sin and Pelphase again takes place in history.

This cyclic pattern symbolises the ineffectiveness of human agency and the restrictive political regulations in forming the future. Another pessimistic motif that Burgess employs is Malthusian theory which prophesies that “[f]amine seems to be the last, the most dreadful resource of nature. The power of population is so superior to the power in the earth to produce subsistence for man, that premature death must in some shape or other visit the human race. The vices of mankind are active and able ministers of depopulation” (Malthus 44). Burgess associates Malthus’s theory with the religious stance of the novel. Although he abandoned Catholicism in his youth on the grounds of

its impracticability, his Catholic worldview and the effects of his Catholic education have continued to be observed in his works. Particularly in *The Wanting Seed*, the state and its oppressive regulations attack Catholicism through displaying the exact opposite of Catholic doctrines. Moreover, anti-Catholic view is reflected as the absence of religious faith in the society. When interpreted as an anti-Catholic worldview, the aim of the writer may be suggested to represent the inherent brutality of Catholicism that the believers abstain from questioning. As he states,

[w]ell, yes, it's a very Catholic book. It's a total vindication of the encyclical. You know, of course, what the encyclical leaves out of account is the acceptance of natural checks, you know, is in fact Malthusianism. Malthus has always been condemned by the Church, yet the Church will now accept Malthusianism, at least tacitly. What's going to happen to our excess population? "Well, Nature will take care of it." As Malthus said, in other words, wars and pestilence, earthquakes. (qtd. in Churchill 13)

The story suggests that if the necessary precautions are not taken, the English-Speaking Union is doomed to suffer from

the contemplation of the constant pressure of distress on man from the difficulty of subsistence, by shewing the little expectation that he can reasonably entertain of perfectibility on earth, seems strongly to point his hopes to the future. And the temptations to which he must necessarily be exposed, from the operation of those laws of nature which we have been examining, would seem to represent the world in the light in which it has been frequently considered, as a state of trial and school of virtue preparatory to a superior state of happiness. (Malthus 110)

Under the influence of Malthusian catastrophe, in *The Wanting Seed*, Burgess aims to convey the interest of a totalitarian state in the population density and the catastrophic consequences that its interference in human nature would cause. Although the initial intention may have been a preventive one, the oppressive and brutal regulations imposed by the state lead to a dystopian society.

The total surveillance and domination of the masses is provided through sexual repression and gender manipulation in *The Wanting Seed*. Throughout the story, all kinds of political, social, economic and personal relations are determined by the prophesied consequences of overpopulation. The novel puts forward how oppressive systems may have a destructive effect on the basic aspects of human nature through "turning what is imaginatively reasonable into what is humanly possible" (Morris 5). "The threatening masses are a common feature" in overpopulated dystopias; as being "a

potential source of subversion”, they are required “to be avoided or perhaps even eliminated rather than managed” (Domingo 730-731). Therefore, the policy of the totalitarian government is directly determined by the way through which the masses would effectively be brought under control.

In *The Wanting Seed*, the state defines itself as the protector of the present and the ensurer of the future welfare of the state. It generates its own methods to diminish the effects of overpopulation. The only way to prevent the population rate from increasing is to take antinatalist precautions. The prominent governmental regulation to control overpopulation and famine is specified as the manipulation of sexuality. The citizens of the English-Speaking Union are deprived of their sexualities by way of repressive regulations and directed to adopt constructed gender norms. These preventive measures that the state adopts have become its primary governmental policy; because, the resources are not sufficient to feed the whole population and the society would soon suffer from famine. Pregnancy is associated with the absence of self-control and irresponsibility. Through the Prime Minister’s announcement, the state justifies its oppressive regulations on sexuality and emphasises its concern “of the desperate dangers that England, English-Speaking Union, that the great globe itself would soon be running into” (Burgess 53). The surveillance of the community through “a corps called the Population Police” is declared to be a “[w]ar against irresponsibility, against those elements that were sabotaging – and such sabotage was clearly intolerable – the engines of state, against the wholesale flouting of reasonable and liberal laws, especially that law [Increase in Family Laws] which, for the community’s sake, sought to limit the growth of population” (Burgess 54-53).

In addition to the control over sexuality by way of promoting homosexuality, gender roles are also redefined by the state. Homosexuality has become a social norm which has a determinative factor in every sphere of life. As depicted in the novel by the omniscient narrator,

[t]hat sort of thing was now encouraged – anything to divert sex from its natural end – and all over the country blared posters put out by the Ministry of Infertility, showing, in ironical nursery colours, an embracing pair of one sex or the other with the legend *It’s Sapiens to be Homo*. The Homosex Institute even ran night-classes. (Burgess 6; emphasis in original)

A typical homosexual man who has internalised his pseudo-sexual preference is described as “a foppish steatopygous young man, stylish in well-cut jacket without lapels, tight calf-length trousers, flowery round-necked shirt. . . [who] began, with swift expert strokes, to make up his face, simpering, as his lips kissed the lipstick, at his reflection in the lift-mirror” in order to suppress their attractiveness to the male (Burgess 7).

The physical aspects of femaleness are obliterated by the state. The suppression of physical attributions of femininity is explained in detail through Beatrice-Joanna’s being

handsome in the old way, a way no longer approved in a woman in her class. The straight graceless waistless black dress could not disguise the moving opulence of her haunches, nor could the splendid curve of her bosom be altogether flattened by its constraining bodice. Her cider-coloured hair was worn, according to the fashion, straight and fringed; her face was dusted with plain white powder; she wore no perfume, perfume being for men only – still, and despite the natural pallor of her grief, she seemed to glow and flame with health and, what was to be disapproved strongly, the threat of fecundity. (Burgess 6)

Similar repressive measures concerning the female attractiveness are observed in Orwell’s *Nineteen Eighty-Four*. The standardisation of the colour of the garments is the way to eliminate feminine attributions that may be seductive. Besides, the scarlet sash symbolising the abstention from sexuality is aimed to destroy communication and isolate people through little but categorising emblems. Although female Outer Party members are subjected to such material discrimination, the Proles women are not restricted in terms of clothing. They still have the chance to get dressed in the “old fashioned” way.

Female gender norms such as wife, sister, mother are also attempted to be erased in *The Wanting Seed* as is the case of Beatrice-Joanna. First of all, she does not behave as a devoted wife. Her sexual desire for “her brother-in-law Derek, her lover Derek,” surpasses her role as a wife, the situation with which she is comfortable (7). In the course of the story, when she states that her purpose of travel is to visit her sister, she is despised by the police officers. As any kind of familial bond is undervalued by the community, sister becomes a dirty word in the eyes of the state. Also, as being a mother is the direct signifier of heterosexuality, Beatrice-Joanna is treated like a second-class

citizen who cannot break with the outdated values. In addition to these material suppressive measures, the state attempts to dehumanise her spiritually by deterring her from experiencing her gender role as a mother.

Because paternity has become a hierarchical aspect that has proved itself disastrous for the welfare of the society, Dr Acheson condemns Beatrice-Joanna's desire for motherhood as it is not acceptable anymore and recommends Beatrice-Joanna to "[l]eave motherhood to the lower orders, as nature intended. . . No more motherhood for [her]" (Burgess 5). The legal restriction of having only one child -dead or alive- and the promotion of homosexuality constitute the primary solutions that are proposed to prevent population explosion. There is a department of Contraceptive Research within the Ministry of Infertility. Infertility is aimed to be achieved by means of governmentally provided contraceptive tablets to be taken before every sexual intercourse. Having learned her pregnancy, Tristram offers to go to the pharmacy and "get [her] some quinine tablets. And some castor oil" that are used for abortion. Also, although it is shameful and as bad as breaking the law, Tristram mentions Abortion Centres as the last option to get rid of it (Burgess 71). On the other hand, parents are paid for their condolence by the Ministry of Infertility if their child dies. In order to get this money, especially poor families kill their children and make the murder look like accident. The statesmen are aware of the abuse of the regulation but they condone the violation of the law. In this way, violence is institutionalised, infanticide is encouraged and thus cannibalism seems much more reasonable.

Moreover, not only gender but also sexuality has become a socially constructed phenomenon in the novel. Judith Butler's performativity theory which considers gender as the key aspect in the formation of identity proposes that one needs to experience her/his sexuality so as to develop her/his own personality. She also suggests that sex

is part of a regulatory practice that produces the bodies it governs, that is, whose regulatory force is made clear as a kind of productive power, the power to produce—demarcate, circulate, differentiate—the bodies it controls. . . In other words, "sex" is an ideal construct which is forcibly materialized through time. It is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize "sex" and achieve this materialization through a forcible reiteration of those norms. (xi-xii)

They become merely members whose pseudo-identities are constructed within terms of government's cautionary but oppressive policies.

A person's over-identification with a group or her/his society causes her/him to lose her/his own unique identity. The ones who are still aware of their personal traits are excluded from society and doomed to suffer. In *The Wanting Seed*, although heterosexuality is not favoured, heterosexuals and heterosexual families still exist in the society. Heterosexual families are allowed to have one child at most. If they have more than one, they are exposed to social and economic persecution, "and there are hints that even more severe measures – including mass executions of those who violate the 'Increase in Family Laws'" (Booker, *Dystopian Literature* 91-92). Tristram emphasises the seriousness of the situation by exemplifying the case through his student's parents' being "carted off by the Population Police . . . And, as far as I can gather," he states, "they hadn't even had the baby yet. She just happened to be pregnant" (Burgess 72).

In addition to the fertility control, homosexuality is encouraged among the citizens particularly for two political reasons. First of all, as the governmental control over the members's sexual orientation is a totalitarian practice; pluralism and independency pose threat to the regulation and continuity of the oppressive systems. The need for "the 'population,' in the sense of the government's constituency" vanishes when it fulfils its public function by putting the would-be totalitarian party into power (Domingo 730). For this reason, the primary goal of these oppressive regimes is to turn individuals into masses. Through homosexuality, while procreation would have been eliminated, people would have become unconscious of their natural capabilities. In the context of the novel, they would be deprived of pleasure and the only satisfaction in their lives would be survival. They would regard the stability of the state as significant. Majority of the society become less concerned with the politics of the government and eventually turn into self-seeking people. They would become so obsessed with their survival even in spite of their nature that they will ignore their own personal traits. In *The Wanting Seed*, most of the population voluntarily naturalise collective homosexuality and disregard their nature and the possibility of the human race's extinction over the long term.

Secondly, as a result of the political and social regulations, homosexuality becomes a tool that is enforced by the state in setting up the hierarchy in the society. The hierarchy



among the citizens is determined according to their sexual practices and the “aura of fertility surround[ing]” them (Burgess 31). In governmental institutions, homosexuals are favored over heterosexuals for employment and promotion. When Tristram is rejected for the job for having three siblings, a wife and a dead son, the Principal clearly explains the main reason as follows

[h]eredit, that’s the word, heredity. A family pattern of deliberate fertility, that’s it. Yah. Like being a hereditary criminal. Things are very tricky these days. In confidence, fella, you watch your step. Watch your wife. Don’t start having any more kids. Don’t start getting irresponsible like the proletariat. One false step like that and you’d be out. Yah, out.’ He made the gesture of cutting his own throat. (Burgess 32)

Heterosexuals are despised and deprived of the opportunities that homosexuals have with the intent of making homosexuality seem socially and politically more advantageous in the public eye.

The readers are not informed about the sincere opinions/thoughts of people on their homosexuality. It is not clear whether they internalise homosexuality or totally abstain from sexual intercourse. If they have heterosexual tendencies, it would be safe for them to pretend to have homosexual tendencies. The collision of Tristram and Beatrice-Joanna’s heterosexual individualities and the dominant collectivism in the society generate the major conflict in the novel “[a]t the heart of [which] lies a consideration of the interplay between human sinfulness and human free will, and the relationship between the individual agent and the state control” (Jobling 38).

Due to their procreative nature, women are exposed to a constant surveillance by the state as to whether they are pregnant or not. In the novel, Beatrice-Joanna travels to the provinces where the surveillance of the state is not so strict. At the train station, she is subjected to a detailed inspection by the Population Police whose duty is to examine “the women passengers insolently, as with eyes expert at burrowing to illegal pregnancies” (Burgess 93). If a woman is suspected of pregnancy, she is immediately delivered to the medical officer for further investigation. However, the social pressure about fertility is so dominant in Engspun society that even the slightest suspicion is reflected as indignity of women in the novel.

However, Tristram and Beatrice-Joanna defend their humanness against the homosexual and brutal mass. In the first stance, they do not neglect their sexual instincts and continue to behave and live in accordance with their sexual preferences even though they suffer from their choices both socially and emotionally. They suffer for their rightful purposes, though. They pursue the objective truth and “their decision to question, their willingness to challenge presumptions, their thirst for knowledge and experience, and courage to risk their comfort to make life better” are their characteristics that distinguish them from the other members of the society (Ferris 24). However, Derek, Tristram’s self-seeking brother, stands as the most complicated character in the novel who lives a double life. He is actually a contradictory figure who is in conflict with himself. He is a heterosexual man who has an active heterosexual life but behaves and introduces himself as a homosexual one for his own political and social benefits. Additionally, he is a man of the system who abuses Beatrice-Joanna both physically and emotionally. From the political point of view, the ideology of the system promotes the unnatural while it abuses the natural relations and human nature. As a representative of wife, lover and mother, the most prominent gender roles, Beatrice is misused by a statesman, in other words by the state. Derek abuses her emotionally and physically for his sexual instincts; because, he assumes that their affair would remain secret due to her marriage.

Burgess’s infatuation “with the dialectic between human capacity for both evil and goodness, mediated through the exercise of choice”, has an impact on the function of the secondary characters in the novel as reflection of the duality of human nature. Beatrice-Joanna’s sister and brother-in-law stand for the positive side of the human nature. They still value family bonds and help a family member, Beatrice-Joanna, and her babies no matter what the consequences are. On the other hand, Derek stands for the negative side of human nature with his selfishness and greed. He is a merciless brother who does not hesitate to use his political power to keep his brother under captivity and cheats his brother and everyone around him by having an adulterous relationship with Beatrice-Joanna.

However, the ones who have resisted the deindividualisation undertaken by the government still exist in society. As is the case with *A Clockwork Orange*, Burgess’

heroes “are biological and social animals before they are political;” besides who “choose to live – less securely, ideally, insulated, or feverishly than before, but, nevertheless, to live accepting imperfections and divisions and consoling themselves with the ambiguities built into life and human nature” (Morris 36, 3-4). Tristram is a typical example for a dystopian protagonist who is completely concerned with “the tensions of the society they emerge from . . . [and who is also] frightened of being absorbed into the masses, of being confused with them” (Domingo 731). Additionally, as biographer Roger Lewis states,

*The Wanting Seed* sets Tristram Foxe (who possesses Burgess’s own military number [-7388026-]) to roam a futuristic England that has branded him a criminal. . . He thinks himself the only normal man on the planet – a one-man race apart – and such a view, of course, is paranoid. But then look at Burgess’s intense individuality. He seems to have found it difficult to get on with people who knew less than he did. (117)

As the representatives of these individuals, the protagonist Tristram Foxe’s and his wife Beatrice-Joanna Foxe’s loyalty to human nature is dealt in the novel. Besides, through the conflict between Tristram and his brother Derek, the duality and the public distrust that have been initiated by the oppressive attitude of the state are emphasised. Derek’s abuse of his governmentally provided power signifies the unreliability of politics and stands as a dystopian aspect. Furthermore, throughout the cyclic plot and history revealed in the novel, the oppressive and totalitarian regimes are suggested to exploit their political powers for their own purposes.

In conclusion, throughout Anthony Burgess’s dystopian novel, *The Wanting Seed*, the totalitarian government’s attempt to decrease overpopulation by means of oppressive regulations is conveyed. Infertility and dehumanisation generate the main objectives that the government aims to achieve through sexual oppression and gender manipulation. Throughout the novel, the government considers the members of the community responsible for their own future and directs their political and social attention to their mission. But in fact, the actual purpose of this totalitarian policy is depicted as dehumanising people through attacking their human nature and securing its own continuity.

### CHAPTER III

#### THE ABOLITION OF SEXUALITY IN IAIN BANKS'S *THE WASP FACTORY*

“I breathed deeply, thought more deeply” (Banks 165)

“Our destination is the same in the end, but our journey – part chosen, part determined – is different for us all, and changes even as we live and grow” (Banks 244)

After World War II, the post-war years were defined as “feisty, combative times for Scottish writers”; because, “political statehood’s continued absence provoked continuing elaboration of cultural difference, a struggle as much internal to Scotland’s regional variations as one of directly finding and developing international relationships” (Brown and Nicholson 135). Already settled social and literary norms were rejected and Scottish literature went through a process “between loyalty to the nation and the appeal of novelty and new themes” (Sellin 126). Being on the side of modernistic fiction, they made reference to war just as a background or a symbolic message; “[t]he one feature that they tend[ed] to share [was] a recurrent preoccupation with moral issues and the consequences of one’s actions” (132). Furthermore, under the effect of “the brutal disparities of contemporary urbanization at a time of the world-historic shift from a majority rural planet to a majority urban one” (Brawley 153), main themes in Scottish literature were

[t]he reliability of historical or any form of narrative; its dependence of the writer/teller, which involves the possibility of creating multiple histories; the effect of history on the life of the individual; the influence of power relationships (gender, cultural, political) on historical accounts. (Pisarska 23)

As is stated in Schoene-Harwood’s article, any literary work by a Scottish author is still “vetted for traces of a distinctive, typical Scottishness to see if it merits incorporation into the canon of Scottish national literature” (“Devolving Gender” 131). Iain (M.) Banks (1954-2013)’s debut novel, *The Wasp Factory* (1984), is part of Scottish literature which deals with “fundamentally identity-bearing issues that have started to

emerge in contemporary Scottish writing, such as gender, sexuality and non-white / non-Scottish ethnicity” (131).

The purpose of this chapter is to provide a comprehensive evaluation based on his debut novel, *The Wasp Factory*. The effects of the repressive patriarchy, especially the manipulation and repression of sexuality and its effect on gender in the process of identity formation will be examined through the protagonist, Frank Cauldhame<sup>2</sup>. More specifically, the controlling effect of the oppressive system on the protagonist’s life, the identity crisis that he suffers from, the physical and psychological violence he is exposed to and above all, sexual repression and manipulation of gender roles will be suggested as the underlying reasons behind his way of resistance to the system.

Banks’s narratives are perceived “as a site of distinct creative conflict between the demands of popular produced genre writing and the impulse to subvert established genre conventions” and especially his mainstream works cannot be classified within a single genre (Colebrook, *Bridging Fantasies* 29). He is “a wildly innovative, imaginative, popular and subversive novelist[;] his works are infused with darker elements that give them a forbidden, cultish, underground status” which marginalises him as a writer (Colebrook, “Reading Double” 2). Banks is interested in the theme of self-consciousness.

Banks’s works cannot be structured within the conventions of a single genre. He employs various strategies and motifs which reveal the transgression in his fiction through “the play of his authorial persona, his genre-crossing fantastical fictions and the exploration of his textual and sexual games” (Cox 97). Colebrook explains the transgression in his fiction as a process which

involve[s] breaching and convening the relative structural and technical ‘givens’ within a piece of fiction, manipulating the rules to produce an outcome which the reader deems to be unexpected. Banks employs the generic modes of popular fiction and techniques associated with literary fiction throughout his work to enter into a dialogue with contemporary culture as a whole, by exploring how its fringes are formulated in respect to its centres (and therefore canons). (*Bridging Fantasies* 6)

Moreover, Banks's "continued fascination with the transgression of borders and limits, whether technical, cultural, corporeal, national or otherwise" serves his purpose of "blur[ring] the boundaries between 'fantasy' and 'realism' in his novels, to the extent that often the reader is struggling to differentiate between the two" (Colebrook, Cox and Haddock 1; Colebrook, *Bridging Fantasies* 9). Through Banks's works's "capacity to assimilate such a diverse menu of already-existing literary techniques: modernism and postmodernism, dirty realism and surrealism, fantasy and science fiction", he has achieved a great success (Nairn 133).

Banks is much more known for this series which has formed "the backbone of his alter-ego's career as Iain M. Banks, spawning a series of ten novels, a novella and a handful of short stories" (Colebrook, Cox, and Haddock 4). In the order of publication, following *Consider Phlebas*, Banks's Culture series include: *The Player of Games* (1988), *Use of Weapons* (1990), *The State of the Art* (1991), *Excession* (1996), *Inversions* (1998), *Look to Windward* (2000), *Matter* (2008), *Surface Detail* (2010) and *Hydrogen Sonata* (2012). The main theme of the series is specified as

a world but rather a civilization within an imagined universe. Banks envisions a number of civilizations in our galaxy having the technological sophistication to cross vast tracts of space for purposes of colonization, exploitation, war—the usual imperial activities—though some are insular and xenophobic and resist contact with other peoples. (Jacobs 46)

On the other hand, "his mainstream, realistic fiction [presents] not horrific but usually a positive, ennobling force, concerned with reconstructing social bonds" (MacDonald, "Still magic" 100).

Gender, violence, escapism, game-playing, the dominance of religious and political system in individuals's lives generate the prominent themes in his mainstream novels, as is the case in *The Wasp Factory*. On account of the attention he drew among the literary circles with his debut novel "which well convey[ed] his penchant for grotesqueness, graphically described violence, and black humour, Iain Banks achieved something few authors have managed so far" (Pisarska 11).

Briefly, *The Wasp Factory* is about the struggle of a sixteen-year-old castrated boy who desperately tries to fulfil the socially constructed masculine ideal. He assumes that he was castrated by the family dog when he was a little child. His childhood trauma still

haunts him; because, he cannot achieve his masculine ideal due to the physical deformation that the tragic accident caused. He suffers from penis envy. Under the influence of his father's totalitarian-like oppression, he comes up with his own way to realise his ideal. He creates his own spiritual system through which he could perform his masculine gender ideal. His religious system, the Factory, functions as a prophesying tool and necessitates sacrificial rite. Frank kills three children because the Factory said so. In the course of events, Frank discovers his femaleness and acknowledges that he has been his father's experiment. His past, present, future and all information about himself have been a well-organised set of lies. Frank's story also exemplifies a dystopian aspect which suggests that the system is not capable of providing a harmonious environment for the individuals to live peacefully in. In such an environment the individuals aspire after their own dreams. Consequently, she embraces her femininity but remains to be a threat to the society.

*The Wasp Factory* may be read as a list of confessions. By way of first person narration, not only the inner world of a violent murderer, but also victimage and abuse of an adolescent is revealed; because, the narrator expresses himself in the way he actually wants to be seen and "reclaims self-autonomy in this dehumanizing society" (Gerhard 18). Frank sets a good example for a dystopian protagonist who suffers from "the world of hostility, violence, corruption, meaningless relationships, and physical and psychological devastation, which defies any form of domestication or meaning-making" (Pisarska 325). In dystopias, the protagonists

have to become themselves the sources of fear in order to cease to be fearful. Thus they escape their fears. . . The memory of violence or some dreadful deed from the past is Banks's modern-day Gothic ghost that haunts the protagonists of his books. Either physical or emotional violence dominates all kinds of relationships in these novels. (Novak 300).

According to Holcepl, "[f]rom a psychological point of view a long monologue about one's activities, thoughts and feelings inevitably creates an intimate atmosphere" by way of which a bond based on empathy is established between Frank and the reader (8). The protagonist sincerely shares his memories, fears and reasons with the reader. The process of his self-realisation is revealed in the novel "as a space to remember and recollect things from the past . . . and [as a tool that] gives him the courage and intrepidity to oppose the dominant ideology" (Gerhard 83).

He creates a myth about his God-like powers. The myth-making functions as a device that Banks applies in order to make Frank's monstrosity reasonable for the reader. Consequently, in addition to the protagonist's confessions, his father makes a confession to Frank that he has been carrying out an experiment on him for years. With Angus's confession, "not the theme itself but the elaborate and hugely convincing depiction of psychological motives that lead Mr Cauldhame to make a monster out of his own child" is set forth (Holcepl 37).

In the case of *The Wasp Factory*, the choice of first-person narration is an intentional one; because, through empathy, the reader would internalise the turmoil that he suffers from and unavoidably would be annoyed with any kind of oppression in general. For this reason, Banks's "self-contained, autotelic world of games is no more than a comforting illusion, because terror is not on the outside of language games: it is what happens when games overlap, collide, disperse, or transfer from the symbolic to the actual" (Ross 236). In this way, Banks would accomplish his goal of creating awareness about the importance of personal freedom. Fetlińska's remarks on the use of the myth emphasise that these are Frank's

personalised myths: he arranges various, often disconnected, events from his, Angus's and Eric's life, as well as things of mere chance happening on the island into a coherent story which he understands in terms of agents and their mind-states. He creates a myth of the Wasp Factory, as well as the myth of himself, because it helps him to cognitively integrate the chaos and brutality of experience. What is more, Banks seems also intent on showing the reader the power of mythical story-telling: he makes Frank's highly improbable narrative absolutely real and plausible. (153)

Banks's narration displays "conflicting double narrative and its self-reflexive inclusion of the author in his own novel" (Ross 230). The intimate atmosphere that the first person narration creates, causes the reader to "sympathise with Frank in spite of his vicious bizarreness" and also

leads to reader's feelings of strong attachment to the main hero. From a psychological point of view a long monologue about one's activities, thoughts and feelings inevitably creates an intimate atmosphere. Such a monologue always tends to take on a form of a confession or personal myth narration. (Holcepl 20, 8)



Until the resolution, the reader supposes that they are witnessing Frank's own story; however, in the end, it becomes evident that what Frank has conveyed so far is his father's story in which he has only been an instrument.

Banks's obsession with pluralistic vision of identity is a characteristic motif in his literary career as a Scottish writer who has his own double. In *The Wasp Factory*, the "presentation of identity [is] oriented around the structuring principle of the Double" (Colebrook, "Reading Double" 2). In many aspects Frank is the only one in the story who is associated with dualism. He is the only one who has two names in the family. He is a man trapped in a woman's body. Besides, he is in a constant dilemma, he tries to fulfil his socially constructed roles: a submissive young son and an adult rule maker who is in charge of his territory. First and foremost, he is a young man who celebrates his manliness by pushing the limits of masculinity. According to MacDonald, "Frank's excessive maleness is clearly a monstrous source of fear and horror, threatening and destabilising through the grotesque exaggeration of conventional views of masculinity and thus allowing for a reconsideration of gendered identity in general" (43). Though, sexually, he is a young woman "trapped" in a patriarchal society. Socially, he is a wild human-like creature with a human body but with no humanity and tenderness. Biologically, she is expected to give life but she decides to kill. Domestically, he is not Angus's son but an "orphaned son of [his] long-lost younger brother" (Banks 90). In terms of familial affairs, even though he is the younger brother to Eric, he feels and acts like an elder one; because, with respect to Frank's 'masculine phenomenon', Eric does not have that manhood that Frank desires to have; on the contrary, Eric is "like a little child" at the end of the story (239).

The novel contains both gothic and dystopian features. First of all, gothic literature's "focus on dark family secrets and oppressing locales" are the motifs that dominate the whole story in *The Wasp Factory* (Novak 295). As Schoene-Harwood states:

The neo-Gothic design of Banks's novel, its macabre celebration of violence, horror and death, is not an end in itself but aims to unmask the fraudulence of the old order and, ultimately, to moil that both upholds and potentially subverts it. In *The Wasp Factory*, patriarchal masculinity, traditionally the bedrock of all communal and individual identification, undergoes and elaborate process of ironic unwrapping. (132)

On the other hand, the protagonist's duality in many aspects makes him be regarded as a gothic figure. For him, "Banks's deployment of the myth through the locus of the postmodern Gothic and contemporary Gothic continues a tradition embedded within the archetype of the genre" (Colebrook, *Bridging Fantasies* 36). Winkler evaluates the novel within gothic discourse. She states that the function of the Gothic convention is in the story

to perform the dual or double function of stabilizing and destabilizing ordered systems, it ultimately becomes a deconstructive tool that exposes western heteronormative, taxonomic, teleological, epistemological, and theological systems that operate discursively to construct socio-cultural 'norms'. (2)

Furthermore, for Novak,

To fully understand his motivation, it is necessary to expose the first important feature of Banks's writing and of the Gothic as well: subverting gender roles and the interrelated sexual transgression or the resulting undermining of heteronormativity. Transgression, excess and anxiety concerning the female are distinctive tropes of "masculine Gothic," which was used to interrogate heterosexual male identities. Frank (and his macho hyper-masculine behaviour) is depicted in monstrous and grotesque terms and the reader is repulsed by his actions, as well as sometimes being amused. Brutal violence is balanced by a touch of dark humour. (296)

The name of the protagonist, Frank, evokes the monster of Victor Frankenstein in Mary Wollstonecraft Shelley's *Frankenstein; or The Modern Prometheus* (1818) "as an underpinning text, highlighting the parodic Gothic qualities and leading into a discussion of gender, bodies and the postmodern Gothic" (Colebrook, *Bridging Fantasies* 36). The most obvious mutual aspect between these texts is the similarity between the protagonists. Both works centre upon the identity crisis of merciless creatures both of which are experiments of scientists and follow their brutal instincts. But only, "[t]he roles there were exchanged: It is not a female author writing about the creation of a masculine monster anymore; Banks –a male– wrote a novel about a feminine monster. . . In this case the monstrosity of the creature reflects the monstrosity of the creator" (Novak 296). In many different ways, they "have evoked the dark side of human nature as the preponderant side. Men are sinful, fallen creatures. They are weak, and in need of authority and guidance. Left to their own devices, they will always be the prey of selfish and aggressive impulses" (Kumar, *Utopia and Anti-utopia* 100).

“Frank is the Frankenstein product of his society” suggests MacDonald (43). He appears as a human monster, “a manufactured, entirely fictitious creation, obsessively overcompensating for a patriarchally inflicted lack of natural manliness by pursuing an extremist ideal of violent masculine perfection” (Schoene-Harwood 133). Besides, the most influential feature of the Gothic that Banks draws upon is the subversion of “gender roles and the interrelated sexual transgression or the resulting undermining of hetero-normativity. Transgression, excess and anxiety concerning the female are distinctive tropes of ‘masculine Gothic,’ which was used to interrogate heterosexual male identities” (Novak 296). Frank’s obsession with his brutal instinct and desire of fulfilment of social masculine ideal functions as a “warning of the transgression of which we may all be capable” (Coning 164). Proceeding from his childhood trauma, Frank goes through an identity crisis which ends in another “rebirth, a re-naming or re-classification of identity as the novel ends” (Winkler 4). In the preface, as Banks states, “Frank is supposed to stand for all of us, in some ways; deceived, misled, harking back to something that never existed, vengeful for no good reason and trying too hard to live up to some oversold ideal that is of no real relevance anyway” (xi).

Along with its gothic features, *The Wasp Factory* employs several dystopian patterns. First of all, the story takes place “[a]t the north end of the island, near the tumbled remains of the slip where the handle of the rusty winch still creaks in an easterly wind” (Banks 1). The gloomy atmosphere refers to industrialisation and World War II and their ongoing influence. In addition, the political developments of the time are satirised through the repressive environment that Frank’s father, Angus, establishes in the household. The war in the background creates uneasiness among the family members and the domestic system fails to ensure the welfare. Angus stands for the totalitarian power-holder who sets the rules and interferes in the lives of the individuals, in this case the family members. He constructs the family history, dominates the present of the members and “determines what is possible and what is not and therefore shapes both thinking of the characters and their acts” (Minarik 29). As a totalitarian leader, Angus places emphasis on the system rather than the individuals. In this case, he goes further and tries to dominate human nature through Frank.

When it was published, the novel received a notorious response. The reason of this reaction is the physical and psychological violence the novel displays. The book does not glorify violence. Even though it is the physical violence that created reaction and aroused uneasiness among the readers; the underlying psychological causes which have paved the way for those brutal incidents are as uncomfortable as the physical one. In *The Wasp Factory*, the violence is set forth through “[a]n internal system motivated by fear, misinformation, manipulation and isolation [that] will cripple a society from within even more effectively than through political means” (Ferris 19). The domestic violence among the family members is conveyed over Frank who is represented as the personification of “the violence and cruelty of war, its lasting influence on human memory and geographical landscape, as well as its moral ramifications” (Pisarska 26).

In Ferris’s terms, “[t]he most dangerous form of dystopia is the kind the one sets up in one’s own mind” (19). This internal system eliminates the humanity one has and forces her/him to act in accordance with the requirements the system demands. In literary circles, these motivators are interpreted as “self-imposed dystopian behaviours that hold people back from experience [*sic*] life in fuller ways” (20). So, the system itself is to be accused of turning individuals into beasts and constituting threat for the prosperity of itself and each member of the society. Thus, the society that he is surrounded by is monstrous; so, “[i]f the monster is born from *within* society or self, then it does not form a complete opposite or binary to the ‘norm’” (Winkler 16).

The close reading of the novel in terms of dystopian theory reveals that the main reason of the murders and Frank’s attempt to prove his masculine power is the struggle he suffers from in the course of his attempt to accomplish his own utopia. His utopia is a sexually satisfied, genderly appropriate one which will make him fit into society. As an emasculated male, Frank desperately aims to achieve his masculine ideal. In terms of Judith Butler’s gender performative theory, Frank feels obliged to

act as man-like as (s)he could which, according to the books and movies (s)he has read or seen, meant becoming a fearless warrior. The protagonist is endlessly consuming popular culture in the form of music, television or literature, and so (s)he internalises the violence contained within the media, and that is partly what makes her / him a monster, created largely by the impression of the world (s)he has seen on TV, not only by the father’s experiments. (Novak 297)

His utopian ideal requires both manly behavior and masculine appearance. However, he admits that he will always remain incomplete as a man because of his not-so-manly appearance. So that is why, he pushes the boundaries in terms of violence so as to get as close as possible to his ideal. He tortures both himself and other living creatures around him. However, he concludes that his appearance is not efficacious to achieve his goal. As he states,

I'm too fat. It isn't that bad, and it isn't my fault – but, all the same, I don't look the way I'd like to look. Chubby, that's me. Strong and fit, but still too plump. I want to look dark and menacing; the way I ought to look, the way I should look, the way I might have looked if I hadn't had my little accident. Looking at me, you'd never guess I'd killed three people. It isn't fair. (Banks 19-20)

At the very beginning of the novel, Frank reveals his awareness of human nature's cruelty. He legitimises his cruelty by accounting it as a way of self-defence. Also, he feels justified for not injuring the 'innocent' ones and states: "I don't bother people and they had best not bother me if they know what's good for them"; and, "[n]ot that I want to kill anybody now, but it is all for defence rather than offence, and it does make me feel a lot more secure" (Banks 10, 70). Those manlike violent acts turn out to be Frank's means to secure himself "by guarding the island through Sacrifice Poles and the cache system of weapons and traps located round the island, and avoiding any meaningful contact with the outside world" (Pisarska 58). Throughout the novel, Frank struggles to embrace his maleness and to prove himself as the sole supreme being on the island who has all the confidential knowledge about the future. His struggle represents the social unrest and one of Banks's insistent theme of "conflict between being a player and being played upon, and the difficulty of discovering the rules of the game in which one is playing" (Ross 233). At the end of the novel, the bitter truth about Frank's sex is revealed and he finds himself as the one who has been played upon for so long. He notices that he has been just a cog in the wheel under the domination of his father, Angus Cauldhame's dystopia.

Two traumatic events that he had gone through years ago motivated Angus to create a dystopic order: the death of his first wife and the abandonment of the second. Like his little son, he comes up with his own principles which requires him to get rid of all the women around him no matter what it costs. Besides, while the culture forms Frank's

violent monstrous soul, his father who is “an educated man, . . . a doctor of chemistry, or perhaps biochemistry” dehumanises his daughter physically and psychologically (Banks 11). So as to achieve the physical transformation, he uses male hormones and drugs by means of which he aims to change the natural order of things. Concurrently for the psychological transformation, he invents a history for Frank, presents himself as his protector and turns him into an “abhuman subject [that] is a not-quite-human subject, characterized by its morphic variability, continually in danger of becoming not-itself, becoming other” (Hurley 3-4).

He is destined to lead an isolated life. As he states: “I represent a crime, . . . I was never registered. I have no birth certificate, no National Insurance number, nothing to say I'm alive or have ever existed” (Banks 10). Besides, he is told to hide his identity as Angus Cauldham's son. When considered from the social point of view, he is a marginalised outsider who is incapacitated from any kind of humaneness that he would built his identity on. Frank's marginalisation “creates the ecological and societal environment for the warped protagonist to pursue his personal vendettas against nature, his father and other family members” (Cox 92). Craig defines Frank as

a monster taking revenge upon the world for his mutilation, rather than Frances, who ought to be at home in it. Had she been Frances, however, she would have been no less insistently trapped in a world of games, like the Freudian theories of ‘penis envy’ which her supposed castration ironically mirrors (233).

The Factory “represents Frank's bridge to involvement, a release from determinism, from remorseless and self-absorbed struggle” (Brewster 183). Frank states the significance of his factory as follows:

All our lives are symbols. Everything we do is part of a pattern we have at least some say in. The strong make their own patterns and influence other people's, the weak have their courses mapped out for them. The weak and the unlucky, and the stupid. The Wasp Factory is part of the pattern because it is part of life and-even more so- part of death. Like life it is complicated, so all the components are there. The reason it can answer questions is because every question is a start looking for an end, and the Factory is about the End-death, no less. Keep your entrails and sticks and dice and books and birds and voices and pendants and all the rest of that crap; I have the Factory, and it's about now and the future; not the past. (Banks 153-154)

Frank is trapped in and guided by two systems: the religious one conducted by the Factory and the political one conducted by the father. His past, present and future have been reconfigured in accordance with these policies. The existence and the combination of these two systems form a dystopian environment for Frank. When viewed from the political stance, the system that Angus dominates abuses him just as totalitarian regimes abuse the masses through “a means of dominating and terrorizing human beings from within” (Arendt 325). On the other hand, “religious thinking helps Frank in everyday life, because it offers him answers, consolation, the sense of an order and integrity” (Fetlińska 154).

Frank’s way of resistance is to disregard the “[c]onventions and indoctrinated beliefs [that] are restrictive and dogmatic” (MacDonald, *Spectral Ambiguities* 123). He ignores already settled rules completely and reconstructs a new religion of his own which “comes complete with temple (the World War Two bunker), altar, omens and artifacts” and would provide him reasonable causes to commit his offenses (105). He constructs his own belief system in respect of the Factory’s principles he supposes he is obtaining predictions about the critical issues. It functions as a prophesying tool and provides freedom by reacting against the restrictive roles of religion. The temple of his religion is the eponymous device which is “based around the face of the old clock which used to hang over the door of the Royal Bank of Scotland in Porteneil” (Banks 158),

a device comprising of a huge glass-encased clock and corridors aligned with each number on the clock’s face. When a wasp is placed inside the Wasp Factory it walks down one of the corridors seeking its way out. it will not survive, however: each of the corridors has a deadly trap at the end, so that a sacrificial wasp may die in flames, perish bitten by a spider, be eaten by a venus flytrap or meet other equally terrible ends. (Fetlińska 149)

Furthermore, in his fiction, Banks makes use of religion’s “enormous role in making humans accept their social functions and [criticises it as] a powerful tool in manipulating human minds” (Gerhard 37). The religions offer rituals to keep people in harmony. MacDonald states that through the harmony, “[r]itual covers up, elides gaps, and anaesthetises both the victim and the proponent of monstrous masculinity. Frank uses personal ritual to desensitise himself to his horrifically violent acts by normalising his life through the imposition of routine” (“Still magic” 46). In the novel, Frank’s

dependence upon the rituals are demonstrated through his “ablutions, the shave follows a definite and predetermined pattern; [he] take[s] the same number of strokes of the same length in the same sequence each morning” (Banks 52). Obviously, his being trapped in a religiously constructed system continues. In other words, his attempt to escape from an already-settled-system results in another system. This is another critical stance that the novel displays: “there is no freedom of religion. . . All religions are man-made systems intended to explain a reason for existence and a pattern for living” (Ferris 8).

Frank isolates himself from his disastrous acts by putting the blame on the intricate machine which governs his life and functions as a religious judge, “a mediator, a supernatural force which is responsible for his convictions and events happening around him” (Fetlińska 152). The factory is his temple that “is all based around the face of the old clock which used to hang over the door of the Royal Bank of Scotland in Porteneil” (Banks 158). The way the wasp dies in the trap provides Frank the information that he seeks. When the insect is let in, it wanders through the “corridors seeking its way out. It will not survive, however: each of the corridors has a deadly trap at the end, so that a sacrificial wasp may die in flames, perish bitten by a spider, be eaten by a venus fly-trap or meet other equally terrible ends” (Fetlinska 149). Frank emphasises his ultimate power over his wasp factory by regarding it as his own possession (Banks 153-154).

In addition to the factory, he takes the possession of the island by “pissing on the Poles during the day, infecting them with [his] scent and power” (14). He also denominates each device he uses and each place where he commits his crimes. The most important one among them is the “Sacrifice Poles”, his “early-warning system and deterrent rolled into one; infected, potent things which looked out from the island, warding off” (5). For Frank the Poles are his “dead sentries, those extensions of [him] which came under [his] power through the simple but ultimate surrender of death, sensed nothing to harm [him] or the island” (19). He clarifies the importance of denomination for his ideal as a thing that “*worked*. It gave [him] power, it made [him] part of what [he] own[s] and where [he is]. It makes [him] feel good” (78). Through naming, Frank officialises his power and behaves as a chronicler of the island. Every single device ‘earns’ its name in various ways. For example, “the Black Destroyer” is the name of his catapult. When Frank is



attacked by a rabbit, his catapult sacrifices itself to save him. In the eyes of Frank, “it would never feel right again”; because, he could not accept the fact that his “catapult, [his] pride and joy, the Black Destroyer, itself [is] destroyed by a *rabbit*” (36; emphasis in original). He denominates the land where he buries his catapult as the Black Destroyer Hill, the land where he buries the dead animals as the Skull Grounds, the ground where he killed his cousin Blyth Cauldhame as the Snake Park etc.

On the other hand, when considered from a political point of view, Angus is a representative of the totalitarian power holder who dominates all kinds of relations within a certain area and who has the power to “perceive, interpret, and thus (re)construct the world in accordance with their personal worldviews” (Pisarska 323). In the political stance, this reconstruction of the past, the oppressive policy of the regimes took charge. In his dissertation called *Postmodern Mentality in The Wasp Factory*, Radek Holcepl associates the unknown past with

all sins and crimes [which] have their roots in inadequate interpersonal relationships and in a consequently twisted self-image. The whole story implies that the “island mentality” leads to the emergence of pathology. Being isolated and separated from what and whom we really love inevitably distorts our notions of right and wrong and results in an acute need for morbid and bizarre substitutions. (22-23)

As totalitarian regimes are built upon subjects not individuals, in Angus’s “regime” Frank should have been deprived of any kind of specific information that would contribute to his self-consciousness. The loss of control over his own body and personality and gender, the destruction of his history, the physical and psychological violence that he is subjected to, the prevalent hopelessness, lastly and most importantly the deindividualisation that he is subjected to are the leading dystopian aspects that turn Frank into a human monster.

Frank has been deprived of formal education. His father educates him at home “with the Measurement Book (a huge loose-leaf thing with all the information on the little stickers carefully recorded according to room and category of object)”; because, “it would be useful and character forming for [him] to know all the measurements as well as he did” (Banks 7). Angus obliges Frank to remember all these when asked and justifies his demand by claiming that all that knowledge would be character-forming for him. Through this restrictive education, “he is able to construct/manipulate h/er

understanding of the world and the body s/he inhabits” and inures him to the rules and a life within the limitations (Winkler 3). However, he values his education and states “my body [is] a forlorn hope for any improvement, so only my mind [is] left” (Banks 11).

Throughout the novel, while Angus stands for the totalitarian power-holder, Frank represents the suppressed one. Although Frank “does have conscious control over her beliefs, . . . [his] sincerity does not change the point that these motivations and actions are self-justified and acts of vengeance” (Gerhard 59). As is the case with the Sacrifice Poles, he denies his offenses and “justifies his violence as a revenge on those who, unlike him as a castrated man, could continue their species” (Alegre 200). He is aware of his criminal mind and inclination to commit murder. His interest turns into masochism:

I concentrated, pressured my guts and held my breath, as though I was trying to force a turd out when constipated; the blood roared in my ears. With my other hand I used forefinger and thumb to press my closed eyes into my own skull while my other hand grew hot on Old Saul's. I saw lights, random patterns like spreading ripples or huge fingerprints, swirling. (166)

Actually, his interest in death reaches such a dangerous point that he “wonder[s] what it [feels] like to die” (Banks 81).

One’s history and gender are two essential social elements in the formation of self-consciousness. These two fundamental elements have been reconfigured by Frank’s father according to the benefit of the system that he has built on the island. The manipulation of these two aspects has caused Frank to suffer from identity crisis and led him to take action against the existing repressive system. Frank’s history consists of his castration and his abandonment by his mother. As far as he knows, he was attacked by the dog on the same day his mother gave birth to his younger brother, Paul. While Frank was playing with the dog, he began to scream. Upon hearing his scream Angus rushed outside and saved him and afterwards helped him to recover. Through the story, Angus gained Frank’s trust and served as a model for Frank in terms of securing the justice by punishing the animal by killing and burying it -after taking Frank’s testicles out of its stomach- to the place Frank would later be calling the Skull Grounds. In addition to this traumatic experience, what he is informed with in regard to his past explains how his mother abandoned them. As Angus narrates, two days after that she gave birth to Paul

and Frank had his accident, she got on her bike and left. She also crippled his father by running him over when he tried hard to stop her. The main function of the story is to make him believe in his fate of being an outsider in both social and sexual terms.

In *The Wasp Factory*, the deindividualisation specifically through manipulation of gender identity conduces Frank toward rebellious acts against authority. The sexual oppression he is exposed to prevents him from establishing a sense of intrinsic satisfaction. He is solely a biologically impotent entity that is deprived of natural reproduction. He adapts himself to his desperate situation by “seek[ing] to end lives rather than creat[ing] them. That she [is] ‘un-manned’ encourages her to perform the opposite of this, an excess of masculinity” (Colebrook, *Bridging Fantasies* 38).

Both Frank’s forlorn hope to achieve his masculine ideal due to his deformed/incomplete body and his first-hand experience of the unavoidable brutal enforcements on women by the patriarchy correspond to Alegre’s suggestion of double-edged reading. The patriarchally constructed gender roles and the damaging effect of women on Frank’s life direct him to associate femininity with negative interpretations. Under the influence of these interpretations, what Frank dislikes about women is their weakness and inferior nature compared to men. He describes his hatred for women by way of his mother:

As it is, I hate her name, the idea of her. . . Probably the same dislike of children led her to desert me immediately after my birth, and also caused her only to return on that one, fateful occasion when she was at least partly responsible for my little accident. All in all, I think I have good reason to hate her. I lay there in the Bomb Circle where I killed her other son, and I hoped that she was dead, too. (Banks 82)

As has frequently been suggested in dystopian texts, any kind of emotional relationship creates weakness in the dystopian hero and that relationship usually turns out to be her/his tragic flaw. Upon accepting “his story”, femininity and any cultural feminine attributions have become a source of hatred for Frank. According to Holcepl,

It is no coincidence that Frank who is consciously narcissistic and unconsciously suffer [sic] from inferiority hates the Sea as a mythical enemy of his. . . The Sea has got a way too many associations with the Women and that is dangerous. . . Dams are his way [sic] how to set limits to the Sea and hence control it physically and at the same time to fight off everything that water symbolises in his psyche. (49)

In this sexist stance, Frank openly specifies his enemies as the women and the sea. As he asserts: “Women because they are weak and stupid and live in the shadow of men and are nothing compared to them, and the Sea because it has always frustrated me, destroying what I have built, washing away what I have left, wiping clean the marks I have made” (Banks 50). In Winkler’s words,

[w]omen repulse Frank for two reasons: because women exist in opposition to men, and are therefore the enemy of Frank’s masculinity, and because women are representative of procreativity and a sexuality that are seemingly out of reach or largely unknown to Frank. Ironically, Frank takes an aggressive ‘sexist’ stance. (13)

When considered from the feminist standpoint, women’s histories, stories and identities are misrepresented or not even mentioned in this specific literary text. This marginalisation of women and putting the blame on them for his incapability to achieve his manly ideal are the consequence of “the loss of defined sexuality in the novel’s protagonist that sets him/her apart as an extremely isolated individual. *The Wasp Factory* plays with the readers’ expectations and notions of gender, posing questions about what shapes gender identity” (Braidwood 91). Falcus deduces that “Frank’s attitude to women points to the way that the assumption of power and control is predicated on the denial of the feminine, making clear that this text aims to undo and expose the Law of the Father that oppresses female experience” (127). In patriarchal terms, femininity is manipulated into weakness, disability and sensibility. Marginality of women is suggested as the result of their “lack” of penis. They are just supposed and reflected as evil creatures. They are represented as either the source of fear or the weakness which reveals Banks’s satirical “intent on exposing and ridiculing the whole patriarchal system” (Falcus 123). Female identity is treated “as a realm of doubly-marginalised experience perhaps – within the Scottish context’s long-standing patriarchy” (Watson 81).

Regarding patriarchal masculinity as an essential aspect of communal and individual identification is a consequence of traditional gender formations. Banks deconstructs this illusion through his narration which “employs gender parody to reveal the imitative artifice of normative standards that compel individuals to fashion themselves in

compliance with an imperative ideal that does not originate in biological nature but is in itself a derivative of social conditioning” (132). Frank is traumatised by his incomplete masculinity. Frank’s dilemma and internalisation of traditional gender norms show “how even the most dedicated and compliant enactment of the phallic ideal fails to result in a satisfactory incorporation of the heroic masculine body that remains forever out of reach as a purely symbolic, impossibly idealized and exclusive icon of perfection” (Schoene-Harwood 143). As a consequence of the manipulation of gender by the patriarchy and any other sexually repressive enforcements, Frank underrates himself so much that first he makes mention of the poles, his factory and how his defence system functions; and then he gives information about himself and his history.

He compares his gender performativity with Eric’s. In his analysis of national identity in *The Wasp Factory*, Schoene-Harwood infers that Banks intentionally employed “the motif of the *doppelgänger* to demonstrate that masculinity is informed by a systemic confusion of the normative with the normal/natural” (139; emphasis in original). In the eyes of Frank, Eric is the one who has proven his manliness by “killing his mum before he had even drawn breath” (Banks 23). When Eric tells Frank that he has escaped from the mental hospital and is returning home, Frank decides to consult the factory to find out how his return would affect his utopia and system; because, no matter how unacceptable he behaves, he is a ‘whole’ man when compared to Frank. Obviously, Eric has that masculine darkness Frank has yearned for so long. In Schoene-Harwood’s words:

Frank worships his brother who strikes him as a perfect embodiment of all the heroic ideals of patriarchal masculinity. . . . However, the boy’s idealization of adult masculinity’s perfect heroism reveals itself as a naïve make-believe projection, as Eric’s masculine integrity is shown to have always been but a half-hearted performance that eventually breaks under patriarchal pressure. (137-138)

When he was a medical student, Eric witnessed the metaphorical death of “sanity,” “slowly writhing nest of fat maggots, swimming in their combined digestive juices as they consumed the brain of the child” (Banks 188). After this experience Eric began to pose danger for the society by “giving people presents of burning dogs, or frighten the local toddlers with handfuls of maggots and mouthfuls of worms” (10). Eric’s insanity makes Frank’s cruelty reasonable when compared to his; he regards “his own madness as sanity because, unlike Eric’s, it appears to have patriarchal sanction” (Schoene-

Harwood 136). At the same time, the story suggests the possibility that Eric might have decided to pretend to be insane in order to stay out of the futile struggle of daily life and justify his past crimes. This possibility is put forward by Frank as:

'If he's that crazy, I don't know why they haven't caught him yet,' Jamie said.

'I've told you; he's crazy but he's very cunning. He's not *stupid*. He was always very bright, right from the start. He was reading early and getting all his relations and uncles and aunts to say "Och, they're old so young these days" and things like that before I was even born.'

'But he is insane, all the same.'

'That's what *they* say, but I don't know.'

'What about the dogs? And the maggots?'

'OK, that looks pretty crazy, I'll admit, but sometimes I think maybe he's up to something, maybe he's not really crazy after all. Perhaps he just got fed up acting normal and decided to act crazy instead, and they locked him up because he went too far.' (Banks 144-145)

Surprisingly, this male-identified girl embraces his femininity in the end. According to her, her new identity is only sexual; as she states: "But I *am* the same person, with the same memories and the same deeds done, the same (small) achievements, the same (appalling) crimes to *my* name" (242; emphasis in original). At that time, for the first time she values her thoughts and more surprisingly her feelings. However, even if she embraces her femininity, her quest for self-realisation continues. From then onwards, she aims to avoid the impact of patriarchal domination on her life and discover her femininity herself.

Frank intends to fight the system and sacrifices both his history and his gender-based social identity. Like the phoenix, he is reborn out of his own ashes as a female. She accepts her femininity and her actual name, Frances Lesley Cauldhame. In compliance with her gender, she lets her sentimentality domineer her decisions and actions. She suddenly begins to develop a sense of belonging. She even accepts herself as Eric's little sister. She tenderly and affectionately embraces Eric and Angus, and functions as a means that will draw the family together. And the resolution comes through the end of the novel in the form of a confession. Frances states:

Believing in my great hurt, my literal cutting off from society's mainland, it seems to me that I took life in a sense too seriously, and the lives of others, for

the same reason, too lightly. The murders were my own conception; my sex. The Factory was my attempt to construct life, to replace the involvement which otherwise I did not want. (243)

As fire is the most effective way of cleansing, all the members of Cauldhame family are metaphorically freed and cleansed from their past crimes when Eric blows his family house up. The fire also symbolises a clean beginning for the future. All the systems are abolished and new systems are about to be founded. Consequently, both Frances herself and the reader regard Frank not as a perpetrator but a victim “experiencing loss of control over his or her destiny in the face of a monstrous, suprahuman force that can no longer be overcome or, in many cases, even comprehended by reason” (Gottlieb 11). In the last chapter, “What Happened to Me”, the internal turmoil and the identity crisis that he suffers from is revealed. Moreover, Frances expresses this turmoil as a process, “a stage [he] was going through” (Banks 49). The violence presented in *The Wasp Factory* stands for the violence that the old patriarchal order has caused. In that sense, Frank’s crimes are actually his father’s and brother’s crimes. Frank is dead, Frances is re-born and all the murders and the violent attempts are left behind. Frances is not responsible for his crimes. In Brewster’s words, “[t]he Factory represents opening rather than fateful closure, the incalculable rather than the destined. It suggests that living involves separation and relation, and the surrender of security” (183). Consequently, the characters’s desires remain inconclusive. Father and son’s futile attempts stand for the unattainability of a utopian dream. These attempts also provide a pessimistic perspective on how these attempts in the course of dreams can be misleading. The loss of the utopian hope means “as unreasoned as the earlier utopian hopes, [it] is engulfing our minds and spirits”; and, this loss results in a “social planning that backfires and slides into nightmare, whatever its original intent may have been” (Walsh 22, 137).

In conclusion, throughout Iain Banks’s *The Wasp Factory*, the corruption of individualism by the totalitarian system is conveyed through the sexual abuse of a young girl by the patriarchal power-holder, the father. The prevention of personality formation by means of the repressive measures is concentrated on the abolition of sexuality. In addition to the father’s dystopian ideal which aims the elimination of the presence of women on the island, Frank’s intention to achieve the violent masculine ideal poses a threat for the society and creates a dystopian environment.

## CONCLUSION

Since the publication of Thomas More's prolific work *Utopia* (1516), the desire for the betterment of the society has become a literary concern that has frequently been employed especially in futuristic literary works. This definite concern has shaped the hopes mirrored in the future and accordingly produced means to attain that ideal. By way of the representations of socially, politically and economically harmonious societies, utopias satirically indicate the problems of the time. The belief in the goodness of human nature is suggested as the principal means that would solve the existing problems and enable the community to achieve an ideal society.

The concept of the futuristic society continued to be dealt with under the influence of the ongoing pessimism in the nineteenth century. The unattainability of the utopian dream proved itself as the prevailing tendency of the time; so, pessimistic, in other words, anti-utopic prophesies evolved out of optimistic ones. The main concern of these visions is the terrifying decline in society. Actually, these pessimistic works stand for prophesying visions through which the inverted social, political and economic conditions are displayed in consequence of the critical reading of utopias. Dystopia is, in Claeys's terms, "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" ("The origins of dystopia" 107).

Both utopian and dystopian visions are based on collective consciousness. Human behaviors are constructed by the state. While collectivism is depicted as the harmony among the members in utopias, it symbolises deindividualisation in dystopias. However, in both cases, it is an attack on human nature. Especially in dystopias, under the influence of totalitarian regimes in the late nineteenth century, individualism is abolished by means of governmental oppressive regulations.

In a restrictive dystopian environment, the oppressive enforcements conduce the individuals toward rebellious acts against authority. The manipulation and repression of sexual practices and gender identities in George Orwell's *Nineteen Eighty-Four*, Anthony Burgess's *The Wanting Seed* and Iain Banks's *The Wasp Factory* are the



leading causes that motivate the protagonists to take action against the existing oppressive system and put an end to it. These novels indicate that the initial purpose of oppressive totalitarian regimes is to turn people into masses. Therefore, due to its formative effect on personality development, sexual orientation is conducted and regulated by the oppressive regimes in these three works. Unable to experience their sexualities and gender conventions, people become selfless creatures whose humanities are exploited in line with the governments's policies.

The suppressive and regulative effect of the totalitarian system on the individuals's personality development is conveyed through Orwell's prolific work, *Nineteen Eighty-Four*. The aim of the state is to abolish not sexual intercourse but sexual pleasure. Sexual pleasure is determined by law; however, under certain conditions people are expected to have sex to have children for the state. As the pleasure may invoke other rebellious tendencies, pleasure is accepted as thoughtcrime against the state. In the course of the novel, it is stated that not only sexual but any other kind of emotional relationship is regulated by the state. People are isolated so as not to unite and pose a threat for the future of the state. Female and male gender roles are still relevant in the society, but people are deprived of building emotional relations. The only relation proposed is loyalty to Big Brother, their savior. In such a restrictive society, the protagonist, Winston, claims his own individuality by way of his sexual and emotional relation with Julia.

However, Anthony Burgess's *The Wanting Seed* states overpopulation as the major reason for the sexual oppression and gender manipulation that is carried out. In order to decrease the population, people are encouraged to be homosexuals although they do not have such an inclination. Male and female gender attributions are suppressed and despised. By means of social and political favoritism, the society is divided into two in accordance with sexual preferences. A kind of civil war is provoked between these two poles -homosexuals and heterosexuals- to initiate social unrest and thus deepen the citizens's commitment to the government. Heterosexuals are marginalised and despised by the community due to their sexual "preferences". The exclusion of heterosexuals directs them to conceal their true genders and deceive both themselves and the others.

The plot of Iain Banks's *The Wasp Factory* focuses on double intertwined dystopias. The protagonist's, Frank's father, Angus, creates his own dystopian state that he has constructed on a Scottish peninsula and he aims to abolish femininity in "his state". He manipulates and suppresses his own daughter, Frances's –Frank as she is named by Angus- biological gender identity and raises her as a male who has been told that he has been castrated by a family dog. In addition to Angus's dystopia, the second one arises when Frank attempts to achieve his gender role as a young male. He regards violence as the essential aspect of masculinity and performs all kinds of violence to prove his masculinity. He also assumes himself as the possessor and the protector of the island and generates his ways through which he would protect himself and his land from the invasion of the enemies. However, he is not aware of the fact that, he actually does not have the possession of his own body or the land, he is a mere tool serving his father's experiment. Just as the cases in Orwell's and Burgess's dystopian works, the protagonist is assimilated by means of his sexuality until he finds out the bitter truth about his nature.

Along with the manipulation of individualism, another significant aspect that these three novels put forward is the function of femininity and womanhood in the stories. In the societies, where women are independent of any social restraints and can actively take part in the society, their formative effect on the future generations and the ideologies cannot be underestimated. As suppression of women equals to suppression of the society, totalitarian systems consider civilisation and equality of women and men as the foremost threats towards their stability.

In Orwell's *Nineteen Eighty-Four*, Julia's rejection of the sexual restrictions causes Winston to realise not only his own humanness but also the value of human nature. Upon his realisation, Winston gains self-confidence to put an end to the state's suppression of human agency. In the same vein, in Burgess's *The Wanting Seed*, Beatrice-Joanna's sexual desire and her wish to experience her gender role implicitly causes Tristram to get caught by the Population Police and leads him to witness the social problems and gain insight into the malfunctioning of the government. In Banks's *The Wasp Factory*, even before the formation of her gender identity, Frances's womanhood is suppressed before she has turned out to be a problem for his father's

dystopian ideal. Her female nature is psychically and psychologically violated due to her father's experiment.

In conclusion, throughout this thesis, the formative effect of sexuality and gender roles in personality development is conveyed and thoroughly examined in George Orwell's *Nineteen Eighty-Four*, Anthony Burgess's *The Wanting Seed* and Iain Banks's *The Wasp Factory*. Individualism in these three novels are manipulated by the totalitarian regimes. Personality traits are constructed and regulated by the power holders in accordance with the political ideologies and no room is left for the citizens to realise their true natures. Among the repressive regulations, the main policy that these systems employ is the manipulation of sexuality and gender roles. As a matter of the fact that sexuality is one of the basic instincts that the individuality is dependent on, the abolishing of it causes the members to adopt the politically and socially constructed characteristics as the absolute personality traits.

## NOTES

<sup>1</sup> The word “dystopia” is coined by John Stuart Mill in 1868 for political purposes to specify the most negative state of affairs a society might be exposed to (Roth 87). In *The Oxford English Dictionary*, the term dystopia is defined as “an imaginary place or condition in which everything is as bad as possible” (“Dystopia”).

<sup>2</sup> Frank is biologically female. Unaware of the truth, Frank defines himself as an emasculated young man on account of a tragic event happened in his early childhood. As gender is one of the most important determinants of one’s identity, until he acknowledges and declares himself as a female, he will be regarded as male.

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## APPENDIX I: ORIGINALITY REPORT

 <p style="margin: 0;"><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU</b></p>
<p style="margin: 0;"><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA</b></p>
<p style="margin: 0;">Tarih: 01/02/2017</p>
<p style="margin: 0;">Tez Başlığı / Konusu: Distopyalarda Cinselliğin ve Toplumsal Cinsiyetin Baskılanması: George Orwell'in <i>Bin Dokuz Yüz Seksen Dört</i>, Anthony Burgess'in <i>Tohuma Hasret</i> ve Iain Banks'ın <i>Eşekarısı Fabrikası</i></p> <p style="margin: 0;">Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam <u>103</u> sayfalık kısmına ilişkin, 01/02/2017 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % <u>3</u> 'tür.</p> <p style="margin: 0;">Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> <li>1- Kabul/Onay ve Bildirim sayfaları hariç,</li> <li>2- Kaynakça hariç</li> <li>3- Alıntılar hariç/dâhil</li> <li>4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç</li> </ol> <p style="margin: 0;">Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik 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.</p> <p style="margin: 0;">Gereğini saygılarımla arz ederim.</p>
<p style="margin: 0;"> 01.02.2017 Tarih ve İmza</p>
<p style="margin: 0;"><b>Adı Soyadı:</b> Merve DİKİCİLER</p> <p style="margin: 0;"><b>Öğrenci No:</b> N13226253</p> <p style="margin: 0;"><b>Anabilim Dalı:</b> İNGİLİZ DİLİ VE EDEBİYATI</p> <p style="margin: 0;"><b>Programı:</b> İngiliz Dili Ve Edebiyatı- Tezli Yüksek Lisans</p> <p style="margin: 0;"><b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p style="margin: 0;"><b>DANIŞMAN ONAYI</b></p> <p style="text-align: center; margin: 10px 0;">UYGUNDUR.</p> <p style="text-align: center; margin: 10px 0;"> Prof. Dr. Burçin EROL</p>



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

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

Date: 01/02/2017

Thesis Title / Topic: Suppression of Sexuality and Gender in Dystopias: George Orwell's *Nineteen Eighty-Four*, Anthony Burgess's *The Wanting Seed* and Iain Banks's *The Wasp Factory*

According to the originality report obtained by myself by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 01/02/2017 for the total of 103 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 3 %.

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

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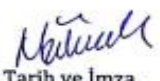

**Name Surname:** Merve DİKİCİLER  
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**Program:** English Language And Literature- Master of Arts  
**Status:**  Masters  Ph.D.  Integrated Ph.D.

**ADVISOR APPROVAL**

APPROVED.

  
Prof. Dr. Burçin EROL

## APPENDIX II: ETHICS BOARD WAIVER FORMS FOR THESIS WORK

 <div style="display: inline-block; vertical-align: middle; text-align: center;"> <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</b></p> </div>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA</b></p>
<p>Tarih: 01/02/2017</p>
<p>Tez Başlığı / Konusu: Distopyalarda Cinselliğin ve Toplumsal Cinsiyetin Baskılanması: George Orwell'in <i>Bin Dokuz Yüz Seksen Dört</i>, Anthony Burgess'in <i>Tohuma Hasret</i> ve Iain Banks'in <i>Eşekarısı Fabrikası</i></p>
<p>Yukarıda başlığı/konusu gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> <li>1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.</li> <li>2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.</li> <li>3. Beden bütünlüğüne müdahale içermemektedir.</li> <li>4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.</li> </ol>
<p>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.</p>
<p>Gereğini saygılarımla arz ederim.</p>
<p>Adı Soyadı: Merve DİKİCİLER</p> <p>Öğrenci No: N13226253</p> <p>Anabilim Dalı: İngiliz Dili ve Edebiyatı</p> <p>Programı: İngiliz Dili ve Edebiyatı- Tezli Yüksek Lisans</p> <p>Statüsü: <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p> Tarih ve İmza 01.02.2017</p>
<p><b><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></b></p>
<p> (Prof. Dr. Burçin EROL)</p>
<p>Detaylı Bilgi: <a href="http://www.sosyalbilimler.hacettepe.edu.tr">http://www.sosyalbilimler.hacettepe.edu.tr</a> Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: <a href="mailto:sosyalbilimler@hacettepe.edu.tr">sosyalbilimler@hacettepe.edu.tr</a></p>



**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ETHICS BOARD WAIVER FORM FOR THESIS WORK**

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

Date: 01/02/2017

Thesis Title / Topic: Suppression of Sexuality and Gender in Dystopias: George Orwell's *Nineteen Eighty-Four*, Anthony Burgess's *The Wanting Seed* and Iain Banks's *The Wasp Factory*

My thesis work related to the title/topic above:

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

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

I respectfully submit this for approval.

*Merve Dikicler*  
Date and Signature  
01.02.2017

**Name Surname:** Merve DİKİCLER  
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**ADVISER COMMENTS AND APPROVAL**

*Burçin Erol*

(Prof. Dr. Burçin EROL)