STUDY OF FEMINIST DYSTOPIA IN VERONICA ROTH'S *INSURGENT* AND NAOMI ALDERMAN'S *THE POWER*

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Sura ALSARRAY titled "STUDY OF FEMINIST DYSTOPIA IN VERONICA ROTH'S *INSURGENT* AND NAOMI ALDERMAN'S *THE POWER*" is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

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ABSTRACT

Dystopian literature is usually associated with patriarchy because most of the famous dystopian novels are ruled by men. The present study tries to explore the feminist vision of dystopia and how the cataclysmic atmosphere is depicted in two dystopian novels, Veronica Roth's *Insurgent*, and Naomi Alderman's *The Power*.Not only has the notion of dystopia in the literature recently gone from being described as something likable to something probable, but it has moved from the speculative fiction genre to our reality as well. A lot of Orwellian vocabulary is used by government figures in the media, describing myths as "alternative evidence" and facts as "fake news. Protesters around the globe have dressed up as the Handmaiden from Margaret Atwood's popular book and television series to protest attacks on women's reproductive rights. And it feels that every week brings fresh climate scientists' doomsday forecasts, turning our headlines into bleak forebodings of an unknown future. The distinction between our imagined dystopias and the very world we live in is being increasingly blurred. Therefore, the recent popularity of dystopian fiction has drawn scholars' attention to shed more light on the notion of dystopian feminism, since the majority of the writers who are popular in employing this genre are females. Thus, the study focuses on the dystopian elements in the two novels under the study, and it also explores the definition of dystopian literature, providing examples of this genre.

Keywords: Utopia. Feminist dystopia, Insurgent, The Power, Naomi Alderman, Veronica Roth, woman aggressiveness.

ÖZ

Distopya edebiyatı genellikle ataterkillikle ilişkilendirilir çünkü ünlü distopik romanların çoğu erkekler tarafından yönlendirilir. Bu çalışma distopyanın feminist vizyonunu ve iki distopik roman olan Veronica Roth' un Insurgent ve Naomi Alderman'ın The Power adlı eserlerinde dehşet verici atmosferin nasıl resmedildiğini incelemeyi amaçlar. Edebiyatta distopya kavramı son zamanlarda sadece hoşa giden bir şey tanımından olması muhtemel olan bir şeye evrilmemiş aynı zamanda spekülatif kurgu çeşidinden bizim gerçekliğimize doğru kaymış vaziyettedir. Medyada hükümet şahısları tarafından mitleri "alternatifkanıt" vegerçekleri de yalan haberolara ktanımlayarak pek çok Orwel' a ait kelimekullanılmaktadır. Dünyanın dört bir yanında protestocular kadınların üreme haklarına yönelik saldırıları protesto etmek için Margaret Atwood'un ünlü romanı ve televizyon dizilerinden bilinen hizmetçi kız gibi giyinmekteler. İklim bilimcilerin her hafta. Manşetlerimizi bilinmez bir geleceğin kasvetli önsezilerine çevirerek kıyamet günü tahmini yapması gibidir. Hayali distopyalarımız ve tam da içinde yaşadığımız dünya arasındaki fark gittikçe belirsizleşmekte. Böylece, distopik kurgunun son zamanlardaki popülerliği bilim insanlarının dikkatini çekti. Feminist distopya kavramı üzerine daha fazla ışık tutmak için. Bu çeşidi kullanmakla ünlü Yazarların çoğunluğu kadındır. Bu sebepten bu çalışma incelenmekte olan iki romandaki distopik elementlere odaklanır ve ayrıca distopya edebiyatının örneklerini sağlayarak bu edebiyatın tanımını açıklar.

Anahtarkelimeler: Feminist distopya;Insurgent; Naomi Alderman;The Power; Ütopya;Veronica Roth; Kadıngirişimciliği.

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ABBREVIATIONS

Etc. **:** Ve benzeri gibi

ed. **:** Baskı

Ed. by **:** Editör

p./pp. **:** Sayfa/sayfalar

Vol. **:** Sayı

Vs. **:** Karşı

SUBJECT OF THE RESEARCH

This thesis examines the portrayal of the Feminist Dystopia of female characters in *Insurgent* by Veronica Roth and *The Power* by Naomi Alderman and shows the extent to which females are capable of creating dystopia.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to explore the dystopian elements and the feminist vision of dystopia and how the cataclysmic atmosphere is depicted in two dystopian novels, Veronica Roth's *Insurgent*, and Naomi Alderman's *The Power*. And it also explores the definition of dystopian literature, providing examples of this genre.

METHOD OF THE RESEARCH

The feminist dystopia is manifested in both Alderman's *The Power* and Roth's *Insurgent*. Both of the two novelists present this dystopia as the main theme in their works. The dystopian female characters that one sees in these novels are out of this world since they have power over males. Thus, the study helps the reader to understand how the dystopian female may perform and what the features of the dystopian female are.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The concept of feminist dystopia is a dominant theme that the readers of Alderman and Roth may notice. Both novelists aim to show this concept at its best in their two novels. However, no one has combined these two novelists and their novels together in one study as this one does.

SCOPE AND LIMITATIONS / DIFFICULTIES

The limitation of the present thesis is that it is mainly circled around the concept of feminist dystopia in the two novels. The study is not concerned with the male dystopia or gender dystopia. The focus will be shed on how feminist attitudes change when they held a position of power, what happens if they become in charge.

CHAPTER ONE

1.1. Theoretical Framework

The word utopia is derived from the depiction of the ideal society of Thomas More. To Thomas More the word utopia derived from the two Greek words –ouk, which means not and reduced to u, and topos (place), to which he added the suffix ia to indicate a place. More invented the word Utopia to describe the new kinds of thoughts and feelings which emerged in Europe. More's Utopia imitated one of the greatest times of achievements by human beings (the period of Greece and Rome) but at the same time, they intended to work for the future while refusing the situations they used to live and accept their fate. Thomas More in his Utopia tries to give voice to the emerging awareness in Europe as a product of the Renaissance (Vieira, p. 4).

More's use of the lexical terms can be read as (eu-topia) meaning the good place and (ou-topia) which means no place (Levitas 2) the two meanings refer to the ideal society which does not exist (and may not exist) and the society in which More dreamed to live in. More tried to show the contradiction between the society in which he lives and the ideal society he dreamed of.

Krishan Kumar explained More's *Utopia* as a real city rather than an imaginary world like (El Dorado) the lost city of Gold or the Biblical "Garden of Eden". More's image of the Utopia can be seen as a real-world that stays"within the realm of the possible", this idea of attainability and possibility to be achieved strengthens More's ideas (Kumar, p. 18).

When studying utopia and utopianism, it is evident that the concept of utopia has been a source of contention for a long time. J.C. Davis stated in his work *Utopia and The Ideal Society* (1981): "We must be mindful of the challenge, and the daunting job of describing utopianism must be given our full attention." (p.12)

The human being is not always satisfied with the existent social order. They hope to decrease struggle and suffering, achieve compatibility and satisfaction all these are the concerns of ideal society's dreamers. The purpose of the utopian visions is to establish a society ready for improvement and perfectly organized. People aim at

achieving equality in society, peace, and stability, and an improved work environment, etc. They have faith that one day their wishes will come true.

Some scholars like Layman Tower Sargent related Utopianism with dreams " Dreams and nightmares of how communities of individuals organize their lives, which typically depict a world that is vastly different than the one in which the dreamers reside" (p.3). Man's dream of an improved society has been considered an effective and constant force through his history. The feeling of dissatisfaction towards the existent society leads to maintain the signs of utopia from the oldest superstitious in human history to the myths of different cultures.

J.V. Davis believes that utopia is man's visions of the perfect world, he agrees with the definition of Nell Eurich of utopia, which is "man's dream of a better world" (p.12). Utopia is a vision of an ideal world that has connected human beings since the earliest times. Moritz Kaufman presents a significant definition for utopia consistent with the general idea of the term:

> What really is a utopia? In strict terms, it refers to a (nowhere land), a happy island far away, where ideal social ties prevail and human beings living under an immaculate constitution and faultless government live an easy and happy existence, free of the chaos, harassing cares, and constant worries of everyday life." Kaufman, Moritz (189: v)

Moritz Kaufman's definition agrees in one way or another with More's description of utopia. More presents some features of his utopian island describing it as isolated, established away from the known world and its citizens, as well as its laws, are astonishing that it has to be called Eutopia (the good place) rather than Utopia (p.5).

However, More first used (coined) the world utopia, this does not mean he discovered Utopianism, the idea of praising the blissful and ideal world precedes More's Utopia by years. The land of Cockaigne, the Garden of Eden, and the "Lost City of Gold" are some examples of utopian imaginative worlds which have been spread in different societies throughout history.

Through the history of the progress of utopia in literature, society, politics, and philosophy, Plato's ideal society represented in his book *The Republic* has a significant

influence. Therefore, according to common opinion, the technical beginning of desire of creating a perfect world and the dream of a better life starts with Plato's Republic. Plato's *The Republic* is the first fictitious social project in every aspect therefore, it is considered as the first familiar utopian work. After the utopian works of both Plato and More, the idea of pursuing social and political justice has been dominated.

Krishan Kumar mentions two significant characteristics of utopia which are the desire for change and hope that may be possible (P: 107). With the help of these elements, the required, perfect life can be accomplished perhaps without any problems. Like Kumar, Ruth Levitas debates the two components of utopia thinking which are desire and hope, she stresses that desire is the more essential. Levitas thinks that the best option in the utopian definition is the idea of the "possible world" however, even this idea is too limiting, for an imagined world might implement the function of compensation, criticism, or change without being attainable:

> While the issue of whether alternate universes are technically or actually feasible, and whether those who make, peruse, or seek them feel that they are, are essential ones to inquire, they cannot be conclusive (Levitas 1990, p.190).

Thomas More wrote the first and the second part of his work (Utopia) in Latin. In the first part, More conveys existing situations in his homeland in the 16th century and the second part depicts the utopian world the author dreamed of. When More depicts the status quo in the 16th century in England in the first part in a realistic way, he creates a world condemning the existing situations in his country. The Utopian world that he depicts in Book II represents a flawless order. More also attacks the social and political order as well as the "injustice" in his country. The conditions of More's Utopia are the complete antitheses of the conditions in Europe at that time, while Utopia has perfect liberty, religious freedom, interest in being more educated Europe has fatal destruction, injustice was materialistic. Davis expresses the free will of More in criticizing the values of aristocratic as well as the lawyers' actions and merchants' ethics because he didn't belong to those domains and described himself as a scholar (p.45).

Utopia can be the philosophy that directs human beings. The pursuit of the best is a common principle nearly in all societies. The importance of utopian visions cannot

be denied in literature. In other words, the utopian writer intends to provide the society with solutions to all kinds of problems they are suffering from, in utopias that seek to settle the problems of society.

Individuals normally have a belief in a better future. The purpose of establishing an ideal system for all people is a fundamental purpose from a utopian vision. To understand utopian vision it is essential to realize the reason beneath utopian works and the importance of these works. Utopian thoughts act as a reaction to society because human beings are not satisfied with their living conditions, this dissatisfaction of the existent conditions and criticism of the society are general features of utopias. Therefore, problems like, conflicts, lack of jobs, and poverty will disappear in the desired utopian societies. The citizens are depicted as liberated and happy. The utopian authors present the bad situations of their time and this suggests completely ideal countries where everyone can live peacefully and happily. Many utopias are denunciation that criticizes the current conditions. "Utopian thinking can satirize and condemn, as well as perform thinking exercises to test out alternative institutional arrangements; it can identify and project hopeful patterns, as well as introduce new ideals into a community's existence." (Kumar p.96)

Nearly all utopian works focus on main aspects of life such as ruling systems, jobs, education, and marriage, social and political life. The utopian writers deal with the details of these subjects. Striving towards a perfect society is always present. Features of the time when injustice among people was increased are demonstrated Since literature reflects and is affected by social, cultural, historical, scientific, and economic changes within a period of time, it's important to examine that particular period's events because people's thoughts and ideas are formed because of those events. Thus, utopia as a literary genre appears due to the influence of many events that had occurred as stated by Kumar "idols of utopia" could be, the Enlightenment, the French Revolution, the Industrial Revolution, and some other factors. Those events especially the French Revolution affected people's way of thinking, they rebel against the acceptance of fate by using logic and reason to change their fate.

While several Scholars, and over the past two decades have claimed that there was a fervent debate concerning the formal features or in other words the utopia's narrative strategies. For a long time, criticism has focused on philosophical and

political aspects of utopia because a lot of problems still exist, many critics returned to the issue of utopia as being a literary genre, starting with More's Utopia which is commonly considered the paradigm of the genre of utopia, it represents an aspect of reality, it is true that takes the shape of political suggestion that is based in contrary with political reality. It is true that there is an authentic connection between the utopian project and the social conditions in which the author exists, the options and alternatives presented, the depiction of a society that completely different, always arising from evident criticism of the existent situation in which the writer is situated, in fact, the intrinsic vagueness considers the core of utopia, in its role between a project which is still unachieved yet and reality which is opposed by the project such duality creates the strength as well as the weakness of the genre: its strength is derived from the tendency to the other or another places its weakness due to it is far away from reality. Some critics stress the perfect.

Some critics stress on the perfect society of utopia like Joyce Hertzler in his book *The History of Utopian (1922)* Thought indicates that the utopian society of More as perfect, hesitates: "More imagined an ideal, if not unattainable, society, set in the middle of nowhere, free of the flaws, wastes, and chaos of our own time, and lived in perfect harmony, full of peace and contentment." (pp.1-2)

Another potential claim states that More's utopian society is imperfect and individuals do not have an ideal world but they have improved society more than the author's world. The inhabitants of the island commit to obey some laws. People in a utopian society do not have infinite freedom. The definition of Utopia as being perfect was rejected by many critics such as Sargent and Ruppert, Sargent rejects the concept of utopian perfection clearly in one of his works, *Three Faces of Utopianism Revisited* (1994).He indicates that the pursuit for the perfect utopian world leads to totalitarianism because achieving a perfect society can be only by using violence against people (p.9).

Ruppert in his book states: "Utopias can be understood as works of the imagination, as symbolic objects that act as thought-provoking catalysts whose meaning lies in their shock impact on readers, rather than as islands of societal paradise." (xiii) In a different opinion, Vieira sees the invaluable role of reality as one of the main characteristics of the utopian literary genre. She confirms that: "Utopists

begin by observing the community in which they exist, noting the things that need to be improved, and imagining a world in which certain issues have been resolved. The imaginary society is frequently the polar opposite of the actual one, a sort of mirror picture of it." (8) Different from Vieira who believes that utopias are fictitious. Utopias that are considered as the product of fantasy might be recognized as a boring thing. As Ruppert states: " … More frequently than not, readers find utopia to be dull – a place that sets out to erase all uncertainty, conflict, drama, and ambiguity – the very attributes, in other words, that render reading literature an enjoyable and satisfying activity." (p.11)

Ruppert states that human was unable to control his new destructive powers that replaced reason and scientific developments in the shade of Enlightenment Optimism. After the first half of the twentieth century and its disastrous events, the image of dystopia had flourished and widely spread due to twentieth-century developments which lead to doubting the notion of utopia and the result was the evanescence of utopian image (p.107).

John Stuart Mill first used the term dystopia as an alternative to the word anti-utopia to describe an imaginary world in which negative social order and political systems predominant. It is generally known that the shortcoming in the existing social and political systems is the fundamental reason for the collapse of utopia and the progress of dystopia. Individuals have become doubtful of utopias because of the inadequacy of collectivism in the real world. For the prosperity of the collective, both utopia and dystopia keep giving promises. However, the desire to control power spoils this idea and changes the direction from utopia to dystopia. Utopias pledge an idyllic world that is difficult to understand; while, dystopias change these unachieved promises to real misery. Most themes of dystopian literature are derived from 12th-century totalitarianism. In his book *Dystopian Literature*: *A Theory and Research Guide* (1994) M.Krith Booker explains the definition of dystopian literature: "Dystopian literary works often provide a critique of current social and political circumstances, either by a realistic examination of the utopian premises that underpin those conditions or through the imaginative extension of those principles into other environments, revealing their inconsistencies and flaws." (p.3)

He considers "dystopia" as a general term encompassing any imaginative view of a society this is oriented toward highlighting in a critical way negative or problematic features of that society's vision of the ideal." (p.274) Critics have used different expressions trying to refer to skeptical handling utopianism presented in the literature. Terms like "dystopia," "negative utopia," "anti-utopia," "heterotopia," and "cacotopia" have variously been used to describe this phenomenon, though the terms have not always been employed interchangeably. Booker uses the term "dystopia" to comprehend all above mentioned despite the different terms used by the critics.

Dystopia as a literary genre emerged in the twentieth century, it is true both utopian and dystopian projects indicate their dissatisfaction with the existing condition but the method of each one is completely different. Dystopia works on reflecting, doubting, and satirizing the ideal of an entirely organized utopian world, indirectly tends to totalitarianism. While utopia elevates the reader, dystopia presents the terrifying possibilities of humankind's destinies and warns the reader. Despite the visualization which is presented by both utopia and dystopia of individual's future turns readers to the existing conditions and instilling the desire for changing the defamiliarized topics in utopia triggers the desires of the reader for a utopian world, while in dystopia these topics work on warning and scaring, where utopia makes a comparison between two antitheses, imagination, and reality, by establishing dissimilarity, dystopia presumed the connection of existent social system and the sequence of events that might happen in the future. Both utopia and dystopia employ antithesis plans; however, seek the same goals which are transformations in social and political systems through the artistic presentation of paradigm alteration.

Dystopia and Dystopian literature reflects a conspiracy against people by their leaders; those leaders intend to mislead their people through the domination of state religion. The writers of dystopian fiction try to warn society from the transformation to the monster through a deliberate miscarriage of justice. (Erik Gottlieb: p.267) Dystopian novels like *Nineteen Eighty Four*, *The Handmaid stale, and Player Piano* are a true representation of the miscarriage of justice which is represented through the image of the protagonist's trial which is one of the structural elements of the dystopian novel. The role of dystopian writers is deeper than the role of utopian ones. Dystopian writers try to show the effects of monster and reflect the disastrous consequences, they

show the fear they may feel and their novels are a future prediction of situations will occur in society; those fears are warnings to the society to act and rebel against the corrupted ruling elite. Dystopian writers describe fear as well as evil society; these dramatic ingredients have powerful effects more than hope. Dystopian writers are unlike utopian ones, they show as Erik Gottlieb "the disastrous effects of the monster state on the individual" (p: 271).

Writers of dystopias, according to Lyman Tower Sargent, identify perilous trends in modern culture and exaggerate them in their novels to alert readers about these risky trajectories and inspire them to take action to avoid bleak futures (p.5). Many general features identified the dystopian genre. Dystopian writings start to focus on increasing self-awareness and knowledge of either an individual character or group of individuals who start to revolt on existing conditions. As a common rule, the notions of dystopian novels involved satirical forms as a criticism. Thus, dystopian narratives evolved after Enlightenment to the period of H. G. Wells's works. Tom Moylan describes the dystopian literary works as: "largely the product of the terrors of the twentieth century." (xi)

Dystopian fiction faced severe issues related to morals, society, and politics, by presenting them in connection with their past as well as their future which both interprets and opposes the concept of historical requirement. While values of humanity endangered, dystopian writers presented a criticism to the political, cultural, and intellectual tradition which had resulted in such conditions so dystopian fiction in the middle of the twentieth century was at the right time, conveying the social situation through literary works regarding the general social concern and cultural expectations. "Dystopian" was first used to indicate satire and critique. After some years it became well known as a literary genre. 'Dystopia' has lately been considered as an expression denoting to specific situations in the current time unsatisfactory more than of the past.

The masterpieces of George Orwell, Yevgeny Zamyatin, Aldous Huxley, and other works are not only in the continuity of dystopian literary works but also in the terms of the argument regarding the future, they help us in questioning the future which is socio-political transformation through the artistic presentation of a paradigm alteration. Dystopias started in the twentieth century when some of the literary works demonstrated intellectual social systems and technological evolutions are a catastrophe

for individuals and human beings. Examples of those works are *Brave New World* for Aldous Huxley, *We for Zamyatin*, and *Nineteen Eighty Four* by George Orwell. The authors of these works are the true personification of human enslavement by science and reason. In the first half of the twentieth century, it is commonly mentioned that with the repulsive events of the period like the world wars, a pessimistic understanding controlled the perspective of some scholars regarding the future direction of events, the dystopian writings reached the highest level concerning the amount the attention these books drew. Consequently, the notions that were once formed with utopias turn to be topics of dystopias and positive expectations for the probability of establishing an ideal society.

Ruppert indicates " The collapse of democracy in the Soviet Union, which was once considered to be a model utopian experiment in the form of religious and secular communes, is enough proof that utopianism is not just unsuccessful but also unsustainable" (p.100). The defeat of the Soviet Union in 1991 could be considered as a failure and even though founding an equal regime is impossible, a utopian country where all inhabitants are granted some rights. Therefore people lost trust in the twentieth century in the basis from which the dystopian literature derives its themes. Regimes such as Stalin in Soviet Russia and Hitler in Nazi Germany are genuine dystopias that caused many real victims. Both regimes depend extremely on the idea of collectivism.

The Russian Revolution helped them turn into dystopia. The failure of the Soviet Union in 1991 led to the conception of the Impossibility of establishing an equal system, a fair state in which people have some rights These consequencesmight be the main reasons for the beginning of anti-utopia writings like Yevgeny Zamyatin's WE (1921), Aldous Huxley's 1931 Brave New World and George Orwell's 1949 Nineteen Eighty- Four. The ruling regimes like Nazi in Germanyand communism in Soviet Russia had a significant impact on many literary works, these regimes depend on collectivist convictions, those convictions defined by Harry C. Triantis as:

> a social pattern made up of tightly related individuals who see themselves
> as representatives of one or more collectives (family, coworkers, group,
> nation); are primarily inspired by the rules and duties set by those

collectives; are willing to put group interests ahead of personal objectives; and stress their connectedness to members of those collectives. (p.2)

Collectivism did not survive more maybe because of the conception to the human nature, in which human being is naturally motivated to maintain his individuality, collective cultures offer their members strong social atmosphere in which the group members are loyal both to their fellows and their society. In these cultures, social roles and standards control the attitudes of individuals in public situations. Collective actions require a harmoniously and cooperatively organized atmosphere. If the ambitions of the individual are inconsistent with collective demands, the individual is probably to be ordered to give up his or her wants for group interests. This does not mean individuals accept the existing collective norms.

In contrast, Individualism is: "… a social trend in which loosely connected individuals who see themselves as autonomous of collectives are primarily driven by their own interests, desires, privileges, and the parallels they have formed with others; giving personal objectives precedence over the goals of others" as Triandis stated (p.2). Scientific and technological progress has high importance in the twentieth century in addition to the turn from utopia to dystopia, the scientific and technological progression has gained high importance. People have great hope in science but at the same time, they had fears of the negative impact of these developments. Technological development controls to the point that enslaves people's lives. Many critics believed that the radical historical events of the twentieth century have been helped the wide spreading of dystopian fiction. Critics have debated that the period of both Nazi in Germany and Stalin in Russia had witnessed the writings of the best dystopian fiction.

The modern world thinkers believed in science to improve societies, the idea of modernity represented in the progress achieved in the fields of science and technology Jurgen Habermas the leading modernity theorist stated that modernity and being "modern" started in the seventeenth century with the rise of modern science. Paved the way to new opportunities to the belief in "infinite progress of knowledge and in the infinite advance towards social and moral better men" (modernity, p.4). These thoughts and beliefs in modern science are like that of utopia. Thinkers believe in modern science as a tool of improvement which leads the way to a utopian society as Scholes

and Rabkin resembled the idea of utopia is to go back to the best period either in history or in someone's life. Science could be the future and utopia as the past (p.174).

The impact of science is significant in all literary genres toward science either positive or negative which is associated with utopia and dystopia and these two genres are tackling its impact. Science had a crucial significance through the progress of utopian vision and the change from utopia to dystopia as Booker mentioned in his book "… science has been linked to utopian thinking since the very beginnings of modern science in the seventeenth century." (p. 5). More, the inventor of Utopia as the name of genre regarded "natural science' as a positive factor that participates in the development of the society "Thomas more, includes natural science among the pursuits that bring moral and cultural improvement to the citizens of his ideal society" (Booker, p.5).

France Bacon agrees with More in his hope for a better future by the positive effect of science and its role in finding solutions to the problems that may face people" one of the most optimistic imaginative projections of the beneficial impacts that science and technology may have on human society" (Booker, p.5) According to Bacon his ideal society benefits from "the application of advanced technology" but Bacon see the science potential in "the sense of purpose and direction" which is more important" (Ibid).

Science has a greater impact in "the modern turn from utopia to dystopia". In the shift from utopia to dystopia, the science development has the greater effect, and the thoughts of two scholars Freud and Nietzsche played an important part in this shifting (Booker: 7), as well as the new ideological and philosophical ideas among the reasons of skepticism and dystopian thoughts. Nietzsche has his thought and fears of the controlling role of science as he stated:

> What, after all, do all empirical investigations imply when seen as a symptom of life? What is the point of all this science, and, most importantly, where did it originate? What do you think about that? Is scientific scholarship, in the face of pessimism, merely a fear and a justification, a delicate self-defense against — the Truth? What about moral issues like cowardice and deception? (p. 6).

Nietzsche does not only doubt science but further rebels against technology and its controlling influence resembling it as a god to man:

> It believes in correcting the world by knowledge, a life led by scientific knowledge, and therefore is truly in a position to confine the individual man in the narrowest. (pp. 209-210).

Friedrich Nietzsche rebels against (in his opinion) the characteristics of science which is "self-seriousness and unflagged demand" for ultimate truths and his striking against "new form of religion" (Booker: 7). Like Nietzsche, Sigmund Freud ideas illustrate "the twentieth-century turn from utopian optimism to dystopian skepticism" (Booker, p.9)

In his *Civilization and Its Discontents*, Freud showed his skepticism when describing the society, his pessimism, and his demand to return to the past. In his book he described society as an imitating of dystopian fiction, he argues even repairing the institutions of society will not achieve happiness, the reason behind the nature of civilization and its hostile to human impulses subsequently, it is the reason for unhappiness (Booker, p. 10) Freud's ideas regarding science differs from Nietzsche's, Freud expresses optimism in regarding science as the only solution to human maturity "our science is no illusion" (1927, p. 71).

1.2. Orwell's *1984*

Orwell's novel, *1984* is considered the most important dystopian literary work in which Orwell presents a totalitarian repressive world of extreme misery and very dangerousness. The world is divided into three stages, the story is about Oceania where there is only one authority, the party. and the party dictate to the people what they do, what they eat, how they organize their day and the most important thing: how they think, or how they stop to think rather.1984 one of the most important and controversial literary works of that time for discussing the two significant ideologies, which is Capitalism and communism, and the struggle between these two ideologies. The novel aims to instill concepts concerning 'totalitarianism' in an easier way to be more understood: like the concept of "Big Brother" "Thought Police" and "Telescreen" surveillance and the terrifying 101 room which indicates the ending of the self, "Double Think" in which one can believe in something and its opposite at the same

time without being this as a cognitive or conscientious obstacle, such as "War Is Peace" "Freedom Is Slavery", "Ignorance is Strength,". The party is the one who invented everything, the party owns all information and all the media, so it controls the present and because it has the power to fake everything, it controls the past, and the future.

People live in poor economic conditions despite doing a lot. The party believes that the state of poverty is better for the stability of society. People are completely under the control of the party that no one remembers the past which has been changed and they contend with the information they receive from the party, and they consider thinking as a crime. The party is ruled by a legendary figure who never appears, but posters of his face could be seen everywhere: "The Big Brother is watching you".

1.3. *The Handmaid's Tale*

Atwood's *Handmaid's Tale* is another dystopian novel focusing on subjugation, media deception, and the manipulation of an individual's thought as an essential element to control a society, and especially sexuality which Booker comments: "In the final analysis, sexuality in general functions not as a counter to political power in Gilead, but as one of the most effective tools through which that power is manifested." In this world where environmental disasters and diseases have caused declining fertility rates for men and women. This new community has created a group of testicular women who are called maids to raise future generations for the highest levels of government. Society's use of religion as a means of subjugating women and men to political ends is a warning of what would happen if women were not vigilant about protecting their rights.

The Handmaid's Tale by Margaret Atwood: examining its utopian, dystopian, feminist, and postmodernist traditions. Atwood does not denounce religious beliefs, but she criticizes those who apply their doctrine by legislating laws and obliged society to follow them, by proclaiming of organizing personal conducts, like generative rights, under the pretentiousness of religious principles. When Margaret Atwood asked if she intended to compose a prophecy of the future or metaphor of the situation of nowadays in her book *The Handmaid's Tale*, She stated: "Every work of speculative fiction, and there is a long history of it... is often a projection of elements present in contemporary

culture, and there is, in particular, little in *The Handmaid's Tale* that human beings have not already achieved in some manner or another, both in broad strokes and in depth." she added that "They've either accomplished it, or we have the technology to do so... It is an extrapolation from fact if you will; it is a prospect for our society, but it is also an allegory for what is actually occurring." These words seem similar to what Orwell said when he was elaborating the reasons for his novel *1984*, he stated: "I do not believe that this type of society would ever exist, but I believe that anything akin to it could (with the caveat that the novel is a satire). Additionally, I conclude that totalitarian theories have taken hold in the minds of thinkers worldwide, and I have attempted to flesh out these ideas to their logical conclusion." (Beauchamp)

1.4. "We" by Yevgeny Zamiatin

Dystopian literature began to popularize with the Industrial Revolution, when the social differences between the workers and the wealthy class widened, prompting the writers of that time to plunge into pessimism. After the First World War, writers and artists felt to what extent of the humiliation that the world reached, and a gloomy, nihilistic current dominated in their production and the Russian writer Yevgeny Zamyatin is considered in his novel, "We", the spiritual father of modern dystopian literature, as he expresses in his narration his indignation at the approach to The Russian revolution.

This type of literature varies from political issues to economic or even environmental issues. Society within the corrupt city has culminated in a wide range of sub-types of science fiction. Usually, these narratives and stories are used to highlight the issues in the real world related to society, the environment, political and religion and Psychology, spiritual values, or technology that may become present in the future. For this reason, dystopia has taken the form of many predictions, such as pollution, poverty, and societal collapse, political or totalitarian repression. The novel *"We"* by Yevgeny Zamiatin was published in 1926. The events of the story take place in a world from the future where most of his civilization was constructed almost entirely of glass so that one government can spy on everyone more easily. In this novel, privacy disappears, everyone wears the same clothes, and they walk in steps with each other, and they are all merely numbers the males have singular numbers preceded by a consonant, and the females are preceded by a vowel. Zamyatin describes that the

events of the novel within the comparing the opposite worlds of the One State (the Glass World) and the Green World, the state beyond the wall surround the One State.

The novel reveals the negatives in societies that appear to be prosperous, and everyone seems satisfied with the physical and materialistic pleasures that are granted. But in fact, this noticeable consistency in this society requires sacrificing the freedom of man to be a human being. When science becomes a weapon for slavery when an excess organization becomes a justification for interfering in every movement and every person's breath, when humans become identical duplicates without sensations and emotions, just machines designed to serve the system when happiness becomes just a chemical pill when a person's uniqueness is lost.

1.5. Aldous Huxley's *Brave New World*

The writer expresses his fear of the control of science over the lives of people. In his novel, Huxley depicts the utopian city of the scientists in all its negatives in this new world the world of pills and machines in which passion and poetry are denied. Huxley might among all the writers is the only one who can describe the results of science boldly and clearly and in his book he is a scientist and a poet where he was able to draw us a surprising picture that the reader is disgusted as the writer disgusts from it. In his book, Huxley imagines that science will lead us to dispense with marriage and the manufacturing of embryos in special lines in a scientific way instead of forming them in uterus and children by virtue of their chemical composition are divided into five classes. The group members of the "Alphas" are socially and intellectually the highest. From this class come the leaders of the world and the regime's prominent members. These positions need special intelligence while each "Deltas" and "Epsilons" are the lowest classes in which individuals are produced to tasks of minimal intelligence and physically high strength. Krishan Kumar describes Brave New World as "the most powerful denunciation of the scientific world-view that has ever been written" (booker, p.49).

1.6. Tyranny

Most of the novels of the dystopian genre are characterized by the control of tyrannical figures or institutions over the individual. A tyrannical system controls over society and dominates all aspects of everyday life, where the people are under severe subordination of that system. The main aspects of tyrannical systems can be summarized as the inclination for unlimited oversight over the bodies, minds of the residents of the society. "…so tyranny is the exercise of power beyond right, which nobody can have a right to. And this is making use of the power anyone has in his hands, not for the good of those who are under it, but for his own private separate advantage." John Locke "Two Treatises of Government" The Hellenic philosopher Aristotle in his political and philosophical book, Politics, defines the tyrant as "A tyrant, as has often been repeated, has no regard to any public interest, except as conducive to his private ends; his aim is a pleasure." [Politics Book 5 Part 10] he adds "a kind of monarchy which has in view the interest of the monarch only" Therefore, the individuals had to serve the tyrant rather than the ruler serving the individuals.

In the present democratic and popularity-based world, in which barely any authentic rulers stay, a tyrant of this kind is significantly less possible Instead, there is the dictatorship idea of the twentieth century, which is unified control by a despotic power, whereby one individual or a chosen gathering controls the nation. Old tyranny and present-day autocracy are the equivalents in light of the fact that both call for brought together control of individuals' lives by one ruler or group of people. Albeit authoritarian systems are supposed to have the individuals' interests in mind, their essential target is the solidification of power and they behave simply like the tyrannies regimes of the ancient. there is no uncertainty that the dictatorial regimes Hitler and Stalin which they worked for the alleged welfare of both German and Russian, were similarly as violent, vicious, and autocratic as the tyrant regimes of old Greece and Rome.

1.7. Power

Power In social science and politics is the ability of a person to impact the activities, convictions, attitudes of others. The expression "authority" is regularly utilized for power that is seen as legitimizing by the social frame. The widespread

concept of power found in literary works and regular reasoning is that the ability to make an influence on or change issues. At this degree of reflection, power relates to things just as individuals and influences things just as individuals. Persons, countries, groups of peoples and ideologies can be considered as powerful because it has a huge influence on society in general, it impacts people's way of thinking and living.

The concept of having the ability to impact others makes them act in a manner they would never think to act like it. Aristotle utilized the division of power as the model by which to recognize governments of the one, the few, and the many. Aristotle's classification of governments is founded on two major principles, first, the number who rule and use their supreme power; second, the purpose they intend to serve their interest or the interests of all. Aristotle thinks that the government in which the ruler seeks the benefits of all would be the normal form of government. On the contrary, the government in which the ruler uses his supreme authority selfishly would be the perverted version of government.

According to Aristotle's classification, when the supreme power is dominated by one individual, it is a monarchy form of government and its perverted form is tyranny. When the supreme power is dominated by a few individuals, it is an aristocracy; it would be an oligarchy form of government if these few individuals use their supreme power selfishly. If the supreme power is dominated by the many, it is a polity, its perverted form is democracy.

> The first states were monarchies; this is perhaps why, in ancient times, when towns were few, men of exceptional virtue were scarce. They were made kings and they were made benefactors, and so only noble persons should bestow rewards. However, as many individuals with equal quality stood up against one's preeminence, they created a Commonwealth and established a constitution.

He added that the ruling group soon spoiled and strengthened themselves out of the public treasury so the "Riches became the path to honor and hence oligarchies grew up. They passed into tyrannies, and tyrannies into democracies. The love of gain in the ruling classes always tended to diminish their number and so it strengthened the masses. The masses, in the end, set upon their masters and established democracies.

Lehrer (2010) offered a fascinating comment when he expounded on the terrible updates on power. He says that once an individual is at the head of the social position, he winds up transforming into an altogether different sort of monster. According to Lehrer, Dr. Dacher Keltner, a psychologist at the University of California, affirms that when you give individuals power, they fundamentally begin to behave like idiots. When individuals occupy places of power, they are probably going to act more egotistically, imprudently and forcefully, and they will never see the world from others' perspectives. Kelter made his study and found that individuals with power have a tendency to act like patients who have harmed frontal lobes of their brains which is a state that appears to result in excessively indiscreet and uncaring conduct. Accordingly, the power may be thought of as eradicating the brain parts that responsible for compassion and socially fitting conduct towards others. Keltner additionally indicates that the abundance of proof that possessing power makes individuals bound to behave like sociopaths.

Alfred Adler (1979, pp.29-40) stated that ambition for superiority could be a motivation to work efficiently, but sometimes this ambition fails, and results in haughty and egocentric, commit an offense, break the law, and abusing power. Adler (1979, pp.50−58) discusses the reasons behind an individual's endeavor for superiority, according to Adler's types of personality, a person might suffer from the feeling of inferiority. Individuals who are known as ruling characters are described early with an inclination to be hostile and predominant and have a serious power that overpowers anything or anyone who impedes them. Individuals with ruling personalities, an obsession with greatness, and a sense of inferiority might lead them to abuse power. At the point when abuse of power becomes easy, it likewise turns into a very alluring end for morbid people who may attempt to hold onto it through any method. At the point when they achieve a place of control of a whole society, incredible disaster can happen. Countries are considered as examples of abuse of power such as Germany of Adolf Hitler, Russia of Joseph Stalin, China of Mao Zedong, and Cambodia of Pol Pot, Empress Zhao Feiyan of China, Olga of Kyiv, Iren of Athens, and Mary of England.

1.8. Aggressiveness in women and men

Aggressive conduct can make physical or mental mischief to others. It might run from a verbal attack to physical violence. Often, it may mean destroying personal

property. Aggressive conduct breaches norms within the community. It can cause relationship breakdowns. It tends to be clear or clandestine.

According to Baron and Richardson (1994) aggression is "any behavior directed toward the goal of harming another living being".People continue to see men and women as very different from each other, even to the degree of referring to them as coming from various planets. Notions of masculinity and femininity are equally intermingled with anticipations about people's reactions when they are wrathful. Some claim that men and women have different reactions to aggression perception: while males regard aggression as a means of winning rewards, females perceive aggression as an unsuitable sign of wrath (Muncer, Campbell & Gorman, 1993).

There are numerous approaches to hurt someone else. The clearest type of animosity includes direct physical or verbal assault—hitting out with terrible words or acts. More subtle types of aggression are those that are not direct, those that don't face the objective straightway, yet in an indirect way (D. R. Richardson & Green, 1997)

Aggression may happen at the relational (between people), group (between groups), or institutional (established as part of a society, one group repressing another). Females might be included in all these categories, and at every category, we may recognize males -females, females-males, and females-females (inter-female) aggression. Women are representatives of various communities during the different stages of life, and may thus join a number of struggle situations. We can distinguish between large group aggression (the family) and small group aggression (school, work, etc.). Female aggression inside the family is probably to occur in the form of kin competitiveness during childhood, albeit little girls can also feel animosity towards their parents, which is expressed as aggression. Among teenagers, aggression happens generally inside a similar gender orientation, although some aggressive behaviors are directed toward the other gender individuals (Lagerspetz & Björkqvist, 1992). It is clear that position, control, and rivalry appear to be significant go-betweens of aggression

Studies on female aggression have generally been confined by a deviated point of view and genuine methodologically complicated issues. Examination techniques have supported male types of aggression, prompting the theory of the "nonaggressive female." according to Buss (1961), aggression predominantly a "male problem." a

result of uneven operations of aggression has been the concentration on the debate of whether males are more aggressive than females and assuming this is the case, regardless of whether this is because of science or socialization. The inquiry itself appears, be irrelevant without a few particulars.

Lately, a more nuanced impression of what establishes female aggression has arisen. Evidence from daily life, particularly anthropological data, indicates theories about which circumstances and in what manner aggressive females are. Real-life research of female aggression in the work field or other subgroups is still largely incomplete. To comprehend female aggression, we need a hypothesis concerning the roots of aggressive conduct. Males are not more aggressive by nature than females; as Feshbach (1970), demonstrates that gender is not a major issue in aggression. There is no ground to believe the idea that females are less motivated to aggression than males. Laboratory experiments demonstrate that females show aggressive acts as males when they are not at risk of being noticed. (Grusec, 1972; Mallick and McCandless, 1966). This reality gives the view that females are as aggressive as males, undoubtedly, when it comes to motivation to harm.

Concerning patterns of aggressive conduct, the variety relying upon culture, circumstance, gender, and age might be recognized. This variety ought to be represented by extensive hypothetical contemplations. Aggressive conduct might be clarified by frustration. According to the theory of frustration-aggression in its most standard form ('aggression is often triggered by agitation,' Dollard et al., 1939), this could conclude to the idea that the most aggressive actions, at least on the phenomenal field, are experienced as having valid justifications. Frustration can have a range of sources as in the hypothesis of Collier (1974), (rivalry about physical assets, passionate dissatisfaction, issues of status and power, and so on.) women's aggression is not only considered an earned role conduct but it is also affected by the frustration of daily life.

With the acknowledgment that the thought of the nonaggressive woman is a fallacy, scientists as of late have committed expanded consideration regarding the examples and reasons for female aggressiveness and viciousness. "By the 1970s and 1980s, it had become more difficult to dismiss women's hostility. Female criminologists started writing about this taboo topic, and national surveys exposed women's high rate of domestic aggression." (Campbell, 1993, p. 143). An aspect of

this expanded consideration originates from some researchers concerned with female aggressiveness, researchers who were ready to reject the fallacy of the nonaggressive female on empirical grounds.

However, this attention has faced obstruction and made its own issues. Campbell (1993) indicated, "Rather than drawing attention to the latest discoveries, these uncomfortable activities, on the other hand, initiate the minimization process. Men tended not to focus on women's hostility because it was an obnoxious indicator of possible opposition" (p.143). As indicated by Chesney-Lind (1987), non-feminist scholars have fogged the situation by "support for those who are seeking scientific legitimacy for patterns of personal and institutional sexism". Women's aggression studies may be used to make females hold responsibilities for inciting their own assault. Some have contended that some women use the Battered Women Syndrome (Walker, 1984, p.11) in order to conceal their husbands' planned homicide of their spouses so they can keep away from separate and make financial gains (Booth et al., 1993). As a matter of fact, some contend that the women's movement is undermined by the growing interest in female aggressiveness. "Women's advocates conspired with them [men]; acknowledging its presence will deflect focus away from men's even more deadly violence while also exposing unwelcomely assertive characteristics in a community they desired to portray as victims. Since the majority of violent criminals were males, women's violence was not a significant issue."(Campbell, 1993).

On the other hand, the interest in females' aggression may cause a backlash in the women's movement. In 1975, when Freda Adler talked about women's villainy, she showed that the increase in women's crime was due to the women's movement. She gave liberation as a negative aspect of this movement. It was there when the interest in women's villainy was first revealed.

In her book *Women Who Kill*, Ann Jones (1980) responded by suggesting that the women's movement made a lot of fear in those challenged by women's rights. The consequence of this, she suggested, was a greater understanding of women's aggression and the greater desire of law enforcement to apprehend and sue women and this is a backlash not by a surge of crime but by a dread of women's battle for liberty.

Furthermore, the explanation behind expanded enthusiasm for women's aggression is that numerous females are achieving great force in relationships. This

means, the idea of female subjection and vulnerability in the past may have included some reality, but the nature of women has changed. Women agree that punching, kicking, and scratching are violent actions, regardless of who the abusive is. Ladies understand that accepting and pardoning are not the only choices they have; outrage, resistance, and retaliating are additional ways for them.

The social learning processes such as rewards, penalizing, and formulation contribute to various conduct results for both men and women. Although social learning theory seems situationally based, even its main supporter reflects the basic male-focused supposition concerning females: "low aggressive modeling by females reflects differential inhibition rather than differential learning of aggression" (Bandura, 1973, as discussed in Macaulay, 1985).

At any rate, standard methodology suggests that as females' and males' role standards become more comparable, female and male models of aggressive conduct will turn out to be more similar. The expectation is expressed in three explicit theories like the theories of masculinization, opportunity, and marginalization. In addressing the opportunity theory of woman crime, Simon and Landis (1991) claim that certain crimes are restricted to specific circumstances. For instance, except if one is engaged with the workforce, it is extremely hard to commit violations associated with the work. The suggestion is that the more women involved in the work there the more expansion in crimes committed. Thus, as women turn to be more financially independent, they are more averse to accept to be victims (Simon and Landis, 1991).

Unlike the theory of opportunity, the theory of economic marginalization indicates that the absence of chances available to women has led to an increase in women's aggressiveness and crimes. Since numerous women live in poverty, they commit crimes to earn money for their families (Simon and Landis, 1991). Another, more recent cultural opinion goes against the myth of nonaggressive women. This opinion that emerged with the Women's movement, with significant numbers of whites joining, In the 1970s, working-class women joined the workforce, undermines the argument that women were "not aggressive enough to make it."

Discussion about women's aggressiveness takes wide space in the media, typically as contentions about the similarity of women aggressiveness to men "Just as fierce" says Katherine Dunn (1994, p.11): "With the possibility of genuine equality

visible in the distance, it is self-destructive lunacy to deny the existence of women's enormous fighting heart. We don't just deserve the power, we have it. It includes the ability to inflict damage." "Deadlier than the male" says AlixKirsta (1994) in her book about women's aggression and brutality. "Shoot the women first," says Eileen MacDonald (1991, p.11), citing guidance given to antiterrorist crews since terrorist women are believed to be more savage and aggressive than their male companions. Moreover, the public media point out expanding aggressiveness among teenage girls. Moreover, the public media call attention to increasing aggressive acts among adolescent girls. An article in USA Today (August 11, 1993,5D) named "Girls Are Muscling in on the Bully Act" refers to specialists concurring: "We're seeing much more expressed aggression on the part of females, and I think we'll see it even more." in song's lyrics, women are asserting their aggressiveness as a component of pushing for equality.

Society sends contradictory messages to women about to which extent aggressive they should be. On the one hand, they have to be competitive enough to be wanted in the workplace, especially in the professions that were specified to males in the past: women have to be confident. On the other side, they are viewed as aggressive and blamed or punished if they are excessively aspiring. Although receiving equal opportunities, some social rules must be obeyed by women. Women also need to uphold more typically feminine behaviors. Women think about how aggressive should be. They won't be accepted unless they are cute and respectful.

Numerous societies embed elements of the mother's image as a killer into their feminine myths. Prior to patriarchal society, the triple deity included maiden, mother, and crone. The crone represented the destruction. This crone part of the feminine both represented human apprehensions of death and ruin and gave a desire for change into another life or new examples. The Indian goddess kali, hitting the dance floor with her neckband of the cranium; Ereshkigal, the sovereign of the underworld in the antiquated Sumerian chant of Inanna; the female deity Hecate; and others what Jung names sides of a Dark Mother model: "the location of sorcery, transformation, and regeneration, as well as the underworld and its occupants... presided over by the mother." On the other hand, the mother archetype may represent something unseen, forbidden, or dark; the

abyss, the realm of the dead, something that devours, seduces, and poisons, and something terrifying and unavoidable like fate" (Jung, 1970, 16).

Kali represents women's ability to grant existence consequently deprive existence. Moreover, she exemplifies dominance and the desire to destruct what is not needed anymore. Man-centric culture wishes to overlook the ruinous, forceful side of womanliness and to keep only the virginal lady and the nurturer. This makes females Innocent and harmless, and restrained and then manageable.

1.9. Mary Tudor

Mary Tudor is an example of tyrannical women who misused power and treated her people with cruelty and committed crimes, Mary Tudor who is also known as (Bloody Mary) the eldest offspring of Henry VIII from his first wife Katherine of Aragon, reached the throne of England in July 1553. Bloody Mary represents the dystopian figure characterizes by tyranny, violence, aggressiveness, and abusing of power. She is considered to be an abhorrent sovereign queen as mentioned in English books, whose torture and persecution of English Protestants gained her the lamentable moniker "Bloody Mary." from the early time of the period of her rule (1553-1558), she was described by her opponents as the reprobate Jezebel, who aggrieved God's devoted followers. She reflects the overarching example of a pitiless, overbearing, and insane lady whose unexpected death spared England from Catholic and Spanish persecution.

Mary became Queen of England in 1553 after she ordered to execute Lady Jane Gray. Then different kinds of celebrations began in every street, this celebration proved Mary's indifference to the people. She wanted to show that the people of England were happy that they had a devoted Catholic Queen. Thus she started trying to transform England into a Catholic country. This did not sit well with the general society and caused her to be immediately hated by many Protestants. As Mary understood this she set about ordering the death penalty to many heretics. Historians mentioned that women and men at their daily trade are all used to the smell of burning flesh. This shows that a lot of burnings took place. It is presumed that Mary herself bears the entire responsibility for the death of hundreds of heretics, but she also executed betrayers more pitilessly than her father. The massive brutal burnings Mary made did not exclude either man, woman, or child. However even though The Bishop

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of Winchester had encouraged Mary to burn the opponents, but it was Mary who persists in carrying on even when it was clear the brutal punishing were driving individuals to believe in Protestants instead of turn to Catholicism.

John Foxe has stated:

> No other English king or queen poured as much blood during a period of stability as Queen Mary did in four years by hanging, beheading, burning, and imprisoning decent Christian Englishmen. As she first claimed the throne and vowed to uphold Edward's beliefs and belief, God went with her and took her to the throne by the Protestants' efforts. But God abandoned her after she betrayed her vows to God and man, stood with Stephen Gardiner, and ceded her sovereignty to the pope. Nothing she did after that was effective. (p.124)

1.10. Lady Macbeth

In literature we can find another example of tyrannical women with lust for power, she has no loyalty to any cause beyond her own ambition, In William Shakespeare's play, Macbeth, Lady Macbeth is the real wicked of the play as she is malevolent, driven and ultimately crazy. Lady Macbeth arranged the plan to murder King Duncan and instilled the idea into Macbeth's imagination, she persuaded Macbeth to carry out such a felony, and her adoration for her spouse was controlled by her intention and desire for power. All through the play, she begins to manifest her genuine nature and the dangerous power of her desire, which certainly brings but catastrophe. Woman Macbeth is basically a malevolent lady. She excuses the death of guiltless individuals and even wishes she were a man so she could submit murder herself. After the crimes she keeps on convincing Macbeth by letting him know these acts should not be thought in these ways otherwise, it will lead us to insane, proposing that if they don't consider the crime, at that point they can imagine it never occurred.

In spite of the fact that Macbeth had a solid desire to become King, It is evident Lady Macbeth played a colossal function in the killing of Duncan which was to a great extent self-driven. She used Macbeth's shortcomings and frailties, which were filled by her desire for power and madness. Lady Macbeth is the real miscreant because she was Macbeth's ideal partner.

Lady Macbeth's decline mirrors her husband's. She, too, switches to human nature by denying her goodness. To ponder such terror and persuade Macbeth to murder Duncan, she summons spirits "that tend on mortal thoughts [to] unsex... [her] / and fill... [her] from the crown to the toe topfull / with direst cruelty" (Shakespeare, 2014), transforming her into an evil being similar to witches, who are neither male nor female. Her attempt to deny her intrinsic essence fails. She can't bring herself to kill Duncan since he resembled her father as he slept. Despite her promise that "a little water would wash this deed down (Shakespeare, 2014). She is unable to forget her actions. The innocent dead torment her nightmares as she marches around the castle in her sleep, wiping her hands and attempting to wipe away the stain of her atrocities. But no amount of water will wash the blood off her face, and no amount of control will absolve her of her shame. "What has been done cannot be undone (Shakespeare, 2014).

The darkness of Macbeth and Lady Macbeth is so strong that it eventually kills all of them. Such evil cannot be tolerated by the human being. Evil kills the spirit in one form or another. While knowing he is destined to fail, Macbeth continues to battle Macduff, the leader of virtue and the play's redresser. Madness and destruction triumph over Lady Macbeth. Evil and humanity are contradictory.

Scholars interested in dystopian novels indicate that the conviction of control occurring through the mind. If the individual's life is controlled, at that point the whole culture can be put under coercion, something which widely spreads in numerous dystopian books. These hypotheses clarify the central issue of most tragic books: a distinction in the division of power. Dystopian literature tented to use a method of overstating the existing social control and power relations that negate singular wants. The basic pattern in dystopian writing is the idea that social control and power eventually have the advantage and look to maintain and manage conduct, the creative mind thought and wants, which permit restricted individualism. This power is represented by legitimate organizations, for example, government leaders, politicians, etc.

CHAPTER TWO

FEMINIST DYSTOPIA IN ROTH'S *INSURGENT*

Insurgent is a 2012 science fiction of young adult novel by American author Veronica Roth and Divergent's second volume. As a sequel to the 2011 bestseller *Divergent*, the tale of Tris Prior and the bleak post-apocalyptic version of Chicago begins. Following the events of the previous book, the battle is now looming as the rivalry between groups and their philosophies rises. When attempting to rescue the ones she loves, Tris confronts issues of sorrow, repentance, identity, loyalty, politics, and passion.

After Divergent's activities, Beatrice "Tris" Prior, Tobias "Four" Eaton, Caleb Prior, Peter Hayes, and Marcus Eaton seek refuge in the Amity field. Tris overhears Marcus and Amity chief Johanna Reyes debating the death of Abnegation representatives to secure confidential knowledge. Erudite and Dauntless traitors come to apprehend the Divergents, but Tris flees to the Factionless field with Four, Caleb, and Susan Black. They consult with Tobias' mother, Evelyn Johnson-Eaton, who seeks to convince her son to sway Dauntless to join hands with the Factionless against Erudite.

When Caleb and Susan return to Abnegation, Tris and Tobias go to the headquarters of Candor, where Dauntless others now reside. Tobias entrusts his reasons for transferring to Dauntless under true serums, and Tris reveals her self-defensive killing of Will, who strains her relationship with her friend, Christina. This evening, the Dauntless traitors, headed by Eric, appear in their comrade Dauntless and knock all unconscious, except for the Divergents: Tris, Uriah Pedrad, and several others. Just when Eric starts to execute the Divergents, Tris injures him and helps the others to catch him as the other traitors escape. Their safety is demonstrated by the Erudite and Will's sister, Cara. Their safety is guaranteed.

The Candor leader JackKang and his representative Jeanine Matthews and Dauntless traitor, Max spy on the discussion organized by Tris, Tobias, Lynn, and Shauna. Shauna's nerve serum is paraplegic and Lynn shoots and kills Max. The Dauntless vote for executing Eric, which Tobias does without any hesitation, to

prevent Jeanine from holding another prisoner exchange. The Dauntless would also return to their own headquarters to avoid being dependent on Candor and will deactivate most safety cameras inside. Christina warns Tris that a camera has made three Dauntless members (Marlene, Hector, and Kee) simulate suicide attempts except for the transfer of a Divergent. Marlene can't be saved.

Tris surrenders to Erudite and is put in a cell by Peter and to her horror, Caleb, who collaborates with Jeanine. Tobias follows and is arrested, though not until forcing Dauntless to ally with the Factionless, arranging their rebellion for several days. Jeanine demands Tris's execution following failed training experiments, but Peter replaces the lethal dose for a paralytic and frees Tobias, and the three flee Abnegation. Tris encounters Marcus, who informs her that Jeanine rejected Abnegation's secret. If the Factionless knew it, it will be lost.

Tris, Christina, and Marcus lead Amity to ask Johanna's support. She chooses to support them alongside many others, including Susan's brother, Robert, amid Amity's opposition. Cara and another Erudite renegade, Fernando, join them as navigators. "Insurgents" are infiltrating Erudite headquarters. But they fail to enter Jeanine's laboratory. Within, Tris faces simulations before confronting Tori Wu's cornered Jeanine. Tori murders Jeanine, then a liar brands Tris. Erudite's invasion done, Tris hears about the deaths, including Lynn, and the reality that the Factionless took all arms for Jeanine's command. Tris is handcuffed alongside Christina, Marcus, and the other rebels, but he persists in transmitting the details to Tobias that he and Caleb communicate over the machines. The hidden film, voiced by Edith Prior from an organization fighting for peace, "shows that the society has been evil, and the city was sealed to allow the Divergents to increase, and thus Amity was to unlock the fence indefinitely, enabling citizens to re-enter the world".(Insurgent, p.1) The room erupts as the book ends.

Many of the Insurgent's central characters fall prey to intense manipulation, illustrating how powerful coercion can be. The most obvious manipulation is done by Jeanine, both directly through her simulations and indirectly through words, promises, and fear tactics. Accordingly, she became a dystopian leader. Not only through the manipulation had that she created the dystopian society, but also through her obsession with power. However, other characters are more discreetly manipulative, too. Evelyn,

for example, manipulates Tobias so that she can get the Dauntless on her side and destroy the faction system. It is easy to manipulate others during a war when everyone is afraid, and everyone has something huge either to lose or to gain.

Unlike many adolescents of contemporary, realistic young adult fiction, Tris Prior, the protagonist of the *Divergent* series respectively, is neither encouraged nor expected to develop into an autonomous adult. In fact, adolescence represents something very different in the dystopian futures envisioned by Roth. While adolescence is marked by physical changes and numerous rites of passage that indicate the end of childhood, adolescence does not end when individuals become independent individuals, fully cognizant of their own subjectivity, as it does in the real world. Similarly, adolescence does not end when young men and women marry, assuming the gendered roles of husbands and wives that society has defined for them, as it does for Jane. In Roth's dystopian world, adolescence only concludes when individuals are integrated into their society's controlling framework. Adolescent rebellious acts, such as the ones Jane commits at various points and which help her to develop a sense of independence, are rarely seen in Roth's futuristic Chicago. In this world, teens do not try to challenge their parents' authority or to subvert social mores as a way to exert their burgeoning sense of independence. The adolescents of these novels initially conform to the various rules, regulations, and codes to which they are held, remaining objects to be controlled rather than developing into self-determining, authoritative subjects.

Roth attempts to depict a feminist dystopian world ruled by Jeanine.Roth's Chicago citizens have survived some sort of cataclysmic event. The majority of the citizens of Roth's Chicago believe their society is structured to protect them and to ensure their well-being. Roth's Chicago seeks to control every aspect of its citizens' lives through technological advances that the average citizen either is unaware of or cannot possess. Indeed, Roth relying on dystopian futures is not coincidental as such settings have the potential to make readers more aware of the ways they are limited by social structures and to encourage their development regardless of such limitations. As BalakaBasu, Katherine R. Broad, and Carrie Hintz argue in their 2013 collection *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*, dystopias address "pressing global concerns: liberty and self-determination, environmental

destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and self" (p.13). Dystopian worlds, then, can help young readers to begin "to understand the world and their place in it" (p.14). Additionally, in their introduction to *Utopian and Dystopian Writing for Children and Young Adults*, Carrie Hintz and Elaine Ostry contend that "children [and young adults] learn about the social organization" through dystopian writing (p.7).In this instance, Tris learns that reaching adulthood is wholly dependent on her ability to conform to her society's mandates, which govern virtually every aspect of her life. If she lived in societies that encouraged young people to embrace their individuality and to grow into independent beings, Tris likely would not feel compelled to rebel. It is because her governments are so controlling, however, that she is able "to recognize the faults and weaknesses" of Panem and Chicago (Hintz and Ostry, p.9) and, eventually, to rebel against them. This female protagonist becomes subjects, at least in part, because she is oppressed by the feminist dystopian regime, ruled by Jeanine.

Adolescence is the period during which individuals are increasingly aware of these social institutions but struggle to learn their place in them. In realistic fiction, the young locate a sense of identity by successfully navigating their positions within these institutions. Once they are able to decipher the various social power structures, they cease to be objects and become autonomous subjects able to direct their own futures. Most young are able to achieve autonomy and to determine their place within society with relative ease because the societal power structures are largely transparent. In dystopian settings, the expectations placed on the young are much more rigid. They are required to perform the roles society dictates to them without question. They are not meant to develop into independent subjects. In fact, one can contend that the dystopian governments of the novel need their citizens to remain in an extended state of childhood if the governments maintain absolute control. While adolescence does mark the end of childhood, it does not indicate the beginning of adulthood. Rather, it signifies the period when citizens become fully integrated as objects into their repressive societies, in which they accept—either willingly or unwillingly -their positions as powerless subordinates .

Beatrice (Tris) Prior lived in the post-apocalyptic world which was divided into tribes or factions. Each of the factions has some valuable characteristics. Some of the factions value traits like honesty, bravery, peace, intelligence, and selflessness. Tris was born and raised as Abnegation. Yet when she became old enough, she changed her faction to join the Dauntless. It is uncommon to change the factions, yet the results that Tris got from her faction specification test are also uncommon. Tris's results have shown that she is divergent. A divergent is suitable for more than one faction. In fact, she was to be considered dangerous. She was not a conventional teenager but one with male characteristics. Also, she was not caring and mediating which also did not fit Candor and Amity. Candor is mediating and Amity is caring. She is a different kind of woman that the writer wanted to create. She represents the idea of a strong woman that threatens the patriarchal myth of masculinity. In, the novel, Tris is the unusual threat that breaks the myth of the realm of the patriarchy.

To save the Chicago experiment, Tris shows her violent nature in opposition to the dystopian system that was run by Jeanine Matthews. She decided to risk her life in order to save others. Even when Tobias tried to change her decision of taking the risk to save others, Tris ignored him to do what her instincts direct. Tobias tells Tris he loves "Tris the Divergent, who makes decisions apart from faction loyalty, who isn't some faction archetype. But Tris who's trying as hard as she can to destroy herself" he cannot love her" (Insurgent, p.261). Tobias is the representation of the patriarchy in the novel. Thus, he reinforced the idea that Tris should adopt the characteristics of a good and special male protagonist. The trick is that Tobias is pushing Tris to be special but only on his terms. In other words, he wants her to be the best support of his cause. It is obvious that Tobias not only holding Tris back but is also afraid of what she may become. In the novel, it can be noticed that Tobias is giving Tris the best training. He made it his responsibility that Tris should be a good fighter. Regardless, Tobias has an idea of an archetypical female in a dystopian world. Tris, through her training, seems to run out of her rooms as a woman. For such a reason, Tobias sees her as a monster of a woman. He is always against the idea that Tris should risk her life to save others. The opposition to Tobias has begun to grow when he realizes that he was not a Divergent. Tobias is only resisting the serum rather than the patriarchy. He also could not understand the behavior of Tris. He is not able to see the reason why Tris is breaking

the boundaries. The stance between Tris and Tobias began to be more complicated when they both argue about what is right and what is wrong.

Roth's narrative breaks apart the concept that a feminist dystopian system is fair or bipartisan. This system has given the illusion that the participants have made the choice to join the faction by themselves. Tris and her brother think that they have chosen their own destinies. But in fact that the system has already provided a certain test to alter their choices and make them choose what the patriarchy wants them to choose. At the ceremony, many men and women would choose their belief and their system of behavior. Since the dystopian society decides what people should choose, the young should not submit to the system, they should learn to think themselves without any help from leadership. It is showing that the leadership, the patriarchal leadership, does not trust its incoming citizens to know or understand themselves.

The mentality of the feminist dystopian system was described in the novel by "Faction before blood." The dystopian system is represented by the Faction, while the family is represented by The Blood. In the novel, the system is holding a greater power than the family. In other words, no matter the family tie, the ideology of the system will engulf it. It is like wroth is trying to say that in the patriarchal dystopian system, the faction is created by the man while the blood is woman-made. The power is always with what man has made and the sentimentality of the blood is considered a weakness. While the notion of what family is for these young adults is being reconsidered, the young women growing up within the faction system of Divergent, - are coming of age in oppressive societies which do not value strong, independent, opinionated young women (Green-Bartlet pp.33-34).Roth has defied the idea that power is confined to The Faction. Roth, with a feministic gesture, portrayed a protagonist who chooses her mother's original faction. Roth has made Tris dauntless. It is a clear statement from the writer that the blood is more powerful than the faction. Roth shows in Tris's defiant choice that family bonds can be stronger than societal choices.

The female leaders also have been affected by the ideologies of Jeanine. The leadership inside and outside the walls of the city have been established in different ways by Roth. In the feminist dystopiansystem, the women that lead the factions represent different political orientations. The novel has shown the flaw in the different

political system that has been run by women who take the lead in this feminist dystopia. They imitate the chrematistics of the male leaders. The women have been imitating the nonsense competitions of who is going to rule over the city. They got themselves busy doing nonsense rhetoric which has made them so busy and over occupied to cooperate with each other to defy the rules of patriarchy. Jeannine, leader of Erudite and the coup d'état against the other factions, uses her drive for scientific knowledge to also seize power. Her work seems slightly fascist in her need to dominate the other four factions. She even made an army by controlling the dauntless faction. She is corrupted by the false belief that her work is for the good of the people. In fact, she was the same as the patriarchal tyranny. She longs for power and control, thinking that under her ruling the city will see peace .

The Factionless has been ruled by Evelyn. Evelyn Johnson Eaton is Tobias's mother and the leader of the Factionless. She was responsible for the idea of destroying the Dauntless so that Jeanine Matthews would lose control of the government but deceived the Dauntless into believing that their goal was to restore the peace of the old faction system when her true goal was to abolish all of the factions.

Jeanine was not only being manipulated, Tobias's mother (Evelyn Johnson-Eaton), makes an entrance in Insurgent to represent another minor antagonist. Evelyn, the leader of the Factionless, was responsible for destabilizing Jeanine's political influence over other factions and military control over Dauntless. Working from the shadows with the other factionless, Evelyn assisted Tris's mission to supposedly take out a tyrant in order to bring about peace. Her real motive was to usurp Jeanine's newfound position in order to abolish all factions. Evelyn's character represents less antagonism towards Tris, and more towards the tricking and double-crossing between antagonists themselves. Evelyn is the chaos agent of the series, trying to disrupt an already unsteady period within Chicago and always fighting for a further fight. Her motto represents everything that she stands for, "Sometimes drastic change requires drastic measures'" (Roth, Insurgent 110). Though Evelyn's coup against Jeanine was also temporary, it allowed for us to see that the female villains continue to widen the gap on gender restrictions with their villainous potential.

Notwithstanding Jeanine's rule of tyranny and the chaos that Evelyn brought, these powerful women are still only playing within the restrictions of the sole reality

they know: the boundaries of Chicago. Outside those boundaries is the man who sets up their environment, plants their radical ideas, and manipulates them towards actions that would better carry out his long-term goals. David was the man who manipulated Jeanine's ideas on genetic divergence and therefore the need to separate them out because he required the divergent DNA for his own research. Of course, it was Jeanine's initiative and plan to then annihilate the Divergents after weeding them out of the factions. It was also David who guided Evelyn towards a factionless fantasy and weaponized her initiative to wipe out everyone's memories of a faction-led lifestyle within the boundaries of Chicago. And, he did all this without either woman ever knowing of his existence or influence on them.

Roth has depicted Evelyn as a character that adopts the communist approach. Evelyn is the leader that seeks to destroy all the factions. She seeks to bring equality to the city. She believes that the power should not be centered in one leader's hands. It is the essence of humanity and equality should be the law of the city. Her followers dress in different colors and they are basically working as one entity. At one incident in the novel, her followers have been seen sharing food and passing cans to each other as a gesture of equality. Although he principles seem positive and out of the dystopian ideology, she is as power-thirsty as Jeannine. Like Jeannine, Evelyn is ready to sacrifice all her followers for the sake of power. She opposes Jeannine to create the Factionless society, but she wants to sustain the power for herself without necessarily sacrificing her own life.Evelyn thinks that her son's survival is far more important than her people's. In the novel, Tobias told Evelyn she either chooses him or the faction. Evelyn ends up choosing her son. Tobias goes to erase her memory because if he does, the fighting in Chicago will stop. He tells her she has a choice: choose him or the factionless. Evelyn chooses her son and Tobias thinks, "I can't move, can't speak. She chose me. She chose me" (p. 466).Through the novel, Evelyn is the potential leader to remake society. Also, her group considers low-class and forgotten people. Evelyn has chosen her son Tobias over the war. It seems likea positive action, but it shows her submission to the male ideology. Evelyn wants to see her son ruling over herself. She chooses the representative of the male narrative ruling the city over changing the world. Her choice reinforces the notion that Tobias represents the male narrative and she chooses to continue that narrative.

The feminine dystopian ideology of the society runs through all the leaders who fight over the power and the ruling of the city. Roth has introduced two male agents to demonstrate the corruptions within the political system that was influenced by the female leaders in the novel. Marcus appears to be a fair and just leader, yet he is abusive to both his former wife and his son. Marcus sees himself as the person that makes the great decision for the collective benefits of the people but the fact that he lacks self-confidence. Marcus plays the part of the devil because he thinks that tolerance is a sign of weakness. His lack of self-confidence made them feel that he maybe lose his power at any moment. Marcus is a hypocritical leader that listens to people and do his own decisions. He looks down on his people that he only sees them as his follower. When Johanna went to make peace with the leader of the Factionless, he disagreed. Then he was reminded by Johanna that he has no authority. "you are going to agree to this treaty, or I am going to tell them that you had a chance to end this conflict without bloodshed if you sacrificed your pride, and you said no." (p.483). The female leaders of the dauntless and the factionless societies are the main reason behind the cruelty and chaos there. When Marcus disagrees, he was shut down by two women. Marcus represents the agent of corruption and destruction in the city .

In the novel, different political leaders were introduced by Roth without any clear statement which one is the best choice. The actions of the leaders were demonstrated to show which of them is under the effect of the feminist dystopian ideology. In addition, the writer showed how Tris is against the ideology. She works outside what the male expects her to be. The political system inside the city prohibited any actions which deviate from the norms. Through the novel, Tris realizes that there is no political system without corruption. Thus the people of the city need to have a choice. To have the freedom to choose what is right and what is wrong. To achieve that, the citizens need to work out of the ideology themselves. This can only be achieved by a leader who is companionate and logical. Tris is the only compaction and with logical actions in the novel. Her actions are the epitome of the feministic heroine in the dystopian society. The people can see their world through memories. Taking their memories means taking their identity. If the people have their identity, they can rebel gains the dystopian leaders. David has been running the experiment for years and when he sees the rebellion, he believes resetting the memory of the people will help to continue the project; however, Tris and her friends on the outside see his

actions as killing all the people they know and love. Without their memories, they become nothing.

Another idea that should be highlighted is whether Tris thinks she is invincible or not; and how the feminist dystopian ideology perceives her as a martyr. Since Tris is a Divergent, she may think that she has the right to act crazy and out of the norms. The contrast in the observation of Tris's behavior is she is seen as crazy and normal at the same time. Inside the wall, she is the crazy woman. While outside is normal. This idea can be problematic because if we look at some of Tris's choices, like turning the gun on herself while Tobias is controlled by Jeannine or running through a lab entrance with a lethal gas, we see they are not necessarily those of a sane person. The choice to make Tris reckless signifies a need to reclaim the crazy parts of being a heroine in a dystopian and practical society.

Tris never makes a conscious decision to become a rebel, nor does a single decision or act solidify her position as a subject. In fact, the closest thing to an epiphany that Tris has is her overwhelming desire to learn the reason for the attack. This desire, which is driven, at least in part, by her need to understand why her parents lost their lives, leads her to commit a series of rebellious acts- including aligning herself with someone she neither likes nor trusts, publicly admitting her Divergence, surrendering to the Erudite, and betraying her fellow Dauntless- which enable her to develop into the autonomous individual she is by the novel's conclusion. Each of these acts, however, can be seen as equally significant to Tris's development into a subject as each builds upon the next, leading Tris to her most rebellious act: her betrayal of someone she loves.

Tris carries out this act late in the novel, following several more Erudite-organized attacks on the Dauntless, Abnegation, and Candor factions. These attacks have pushed the survivors into an alliance with the Factionless, who are primarily Divergent citizens and were thought "to be scattered, isolated, and without community" (Insurgent, p.94). They are, in fact, united in a community of their own making and actively working "to usurp Erudite . . . to establish a new [factionless] society" (p.109). This coalition has been negotiated in part by Four, a former Dauntless instructor who has become a leader following the attack; he is also Tris's love interest. As Four works to strengthen the alliance with the Factionless, Tris realizes that they

are working at cross-purposes. Four is focused on wresting control from Erudite and building a society in which all are welcome, in which "individuals are not characterized by a particular virtue. They [can] claim all colors, all activities, and all flaws as their own" (p.409-10). While Tris sees value in such a society, she also believes knowing the reason for the attacks is essential. To reveal the truth, Tris must lie to Four, telling that him she is too afraid to participate in the assault against Erudite that he has organized: "Risking my life doesn't seem so appealing anymore" (p.415). In reality, Tris, aided by several others, infiltrates Erudite headquarters to uncover the truth behind the attacks the same night Four launches the assault.

Tris's decision to defy Four, whom she loves, solidifies her subject position. Her willingness to sacrifice her burgeoning relationship with Four marks the moment she ceases to be guided by others and claims her individual power. She does not allow her feelings for Four or what he would identify as her responsibility to her faction to influence her. She rejects the "domination-repression" model of power (Foucault,p. 192), under which her society has taught her to respond to events and chooses the outcome of her own life. While she knowingly risks her relationship with Four and relinquishes any security associated with remaining with her faction, Tris does so of her own accord. In this moment, passively going along with the collective is simply not an option for Tris, and, keeping with Butler's formulation, she "enacts [herself] into being" (p.13). While Tris has hardly been passive leading up to this moment, as she has committed numerous rebellious acts, her betrayal of Four marks the first time she has not acted impulsively. She acts having fully considered the repercussions of her choice. Through deceiving Four and deciding to uncover the truth on her own terms, Tris rejects the societal controls that have prevented her from knowing herself and becomes a fully autonomous subject.

The dystopian futures imagined by Roth are bleak and constraining. Seemingly designed to prevent unnamed past cataclysmic events from recurring; the government of Roth's futuristic Chicago protects their citizens by forcing them to relinquish virtually all personal autonomy. Roth's Chicagocitizensare not aware of their oppression. They are unable to direct their own lives. In exchange for the things they have been conditioned to value—namely security and safety—they voluntarily repress any desire for autonomy.

Jeanine's way of reaching power is through power itself.Jeanine does not use the law for struggling because if she uses the law, she knows she can be beaten easily. Jeanine is not a person who has the power in government. She is only running the system because her faction is a more intelligent faction than others. For instance, Jeanine uses her power and knowledge to achieve real power. Jeanine wants to make her own power in government that uses the system which she has been made First way that is used by Jeanine is to spread rumors over Abnegation. Spread rumor is one of her ways of achieving her power that leads to her action to hire soldiers and use military power. She wants to make people believe that Abnegation is no longer running the government by spreading rumors. To the exclusion of the law, Jeanine uses the second way named power. Jeanine as leader faction feels that they are capable of running the government rather than Abnegation who only rely on caring for others and selflessness (see picture 16). Therefore, Erudite which is represented by Jeanine Matthews is looking for ways to bring Abnegation down from their leadership. That way is spreading rumors.

All of the rumors are Jeanine's effort to overthrow Abnegation by taking action to spread rumors. In fact, the rumors that have been spread are not able to make Abnegation down from their position, because Abnegation still running the government. In other words, Jeanine fails to overthrow Abnegation by spread rumors. Failure to spread rumors over Abnegation leads Jeanine to do more cruelty, she uses military power. With her power, Jeanine recruits Dauntless to be her soldier.

As a dystopian leader, Jeanine intensifies her manipulations over the people around her. First, Jeanine announces that "The attack on Abnegation was organized by a group of renegade Divergents and their sympathizers" (Insurgent, p.34). So, she blames the whole action on them and advocates her declaration of martial law. In view of this situation, Tris says killing Jeanine is necessary and she is not going to stop until she is dead. Jeanine spread this message across factions and it is imprinted unconsciously even in Divergents, as the own Tris, in the last simulation to open the box with the message from the founders, says to herself "One less Divergent ruining things". Later, when they meet Evelyn, Four's mother and the leader of the Factionless, they soon realize both Evelyn and Jeanine will struggle for power.

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Therefore, her own son recognizes that his mother wants an army to get revenge. Evelyn tries to explain her actions by stating she simply wants an alliance, not for her, but for "putting an end to a system that says one group is more deserving than another". When the war emerges, Four ironically congratulates his mother as she got her war, to what she answers it was the only way and she portrays herself, through a religious metaphor, as "the lesser of two evils", so other-presenting Jeanine negatively.

The importance of doublespeak is seen on several occasions. For example, when Four and Tris try to be harbored in Candor, its leader, Jack Kang, makes explicit what they say might be their truth, but not necessarily his, especially when rumors about "criminal insurgency and conspiring in the attack on Abnegation" have been spread. However, these rumors vanish when Four, under the influence of the truth serum, confesses Jeanine corrupted Dauntless.

Jeanine also uses terror to persuade the masses. According to Karr (2014), she reminds one of Hitler's strategy in the way that anyone trying to deviate from her plans will be annihilated (p.190). When some Factionless have injected a "very sophisticated sim serum" nullifying people's control on themselves and some of them are killed because of that, some Factionless create a debate to hand Tris over to protect the advantage of Dauntless and the Factionless' alliance. In fact, they justify this choice by stating this is the logical thing to do. This point of view of conformity regarding tyranny is not far from that of Eichmann's (Arendt, 1963) about his responsibility regarding the deaths of the Jews in World War II, as in his trial he reported he would have had a bad conscience only if he had not done what he had been ordered to do.

Charteris-Black's thinking right (2011) appears when Caleb admits he was planning on going back to Abnegation to do what he thought was right. Jeanine persuaded Erudite so much that Caleb is even willing to sacrifice Tris, the only family he has left and the only person he loves, to preserve what he thinks is best for everyone else (p.15). He defends his decision by means of a selfless action that would eradicate the Divergent problem grown beyond control. He is so convinced what he is doing is right that he even understands Jeanine's murdering an entire faction –understood as the people living there through metonymy– because "that faction could not be longer trusted". He also thinks their parents brought their deaths on themselves by hiding the box that belonged to the ruling faction and would solve the mentioned problem.

Moreover, he blames them for sparing all those people in Abnegation's lives. The system has, thus, worked: he chose his faction before blood or family and he is clearly stripped from his human nature. Nevertheless, once opened, the box from the founders reveals a message, which is subsequently replicated in Allegiant. This explains factions were created to ensure peace in a city designed as an experiment to recover the humanity that had been lost. Thus, people transcending the factions –Divergents– would be the true purpose of the experiment and proof of its success. Citizens are eventually encouraged to emerge from their isolation and rejoin mankind beyond the wall.

It is clearly shown how Jeanine –self-portrayed as a just and consistent ruler– is trying to deter rebellious Divergents and control the masses by appealing to patriotism through unity and defending the greatness of the system by highlighting its role in keeping the peace. Besides, she also delegitimizes the opponent considering they are against the community. In fact, Jeanine explicitly uses words such as an attack, dangerous, worst, or rogue for these purposes. She is well aware of the persuasive effect of political propaganda by explicitly acknowledging its potential. Polarization is not only employed for the aforementioned but also to defend the persecution of Divergents and even their eradication. In short, she employs doublespeak both to legitimize her procedures and to distort reality to the extent that lies become truth and those telling the truth become liars. Divergentsare also presented as a minority to undermine their power before the population.

She continues justifying her persecution of Divergents by affirming they will destroy their society and that is why they have to destroy them first. In fact, her soldiers directly accuse his rival –Four– of the deaths of hundreds of people in Abnegation. In a subsequent message to the city, Jeanine appeals to people's fear to control them. She warns the population the wall was built for their safety, but it cannot protect them anymore, because it is every one of them who has to "remain vigilant and isolate any threats against them".

To sum up, Insurgents depicts clearly Ruth's feminist dystopian vision. She portrays Chicago to be completely controlled by the female leaders who are the source of this feminist dystopia. Jeanine and the other female leaders fight each other to

maintain power in that city. Their thirst for power was the main source behind the dystopian ambiance in the novel.

CHAPTER THREE

NAOMI ALDERMAN'S THE POWER: DYSTOPIAN FICTION

3.1. Introduction

Naomi Alderman's novel, *The Power* (2006), creates a story that identifies the numerous types of power systems influencing sexism and society. *The Power* is Alderman's fourth novel, in which the novelist narrates the events that take place after women grow a "skein", a muscle in their chests that allows them to generate an electrical stream through their bodies. The novel tells the chaos and confusion that appear after women's electrical power appears. Eventually, women gain social and political power, and by the conclusion of the novel, the matriarchal power system substitutes the patriarchal one.

Each character in the novel represents a different aspect of power in the story and gender's relationships to the power structure. Alderman's novel can be considered speculative fiction, which she pictures as a dystopia, in which women control the world. The daughter of a drug dealer, Roxy, who eventually takes her father's job, employs a host of women distributing a medication that promotes the utilization of women's physical and electric strength. The other main character, Margot is a mayor of the city, she utilizes panic motivated by force to create a military camp where girls have the potential to utilize their defensive forces. This innovative creation gives Margo the strength to enter the Senate. Tunde, the only man character in the novel, is a reporter who writes on male's decreased standing in the entire world (and finally encounters it).

Allie, the last main character in the story, works as a social reformer who is primarily accountable for women's religious influence and God-language transition from male to female. Altogether, although all of these improvements tend to be optimistic, *The Power* represents a brutal environment in which women are always more aggressive and men gradually disappear from places of power. When she was asked about the depiction of "violence and menace perpetrated by females" in *The Power*, Alderman responded that she was inspired by the events of the Second World War; she adds:

For me, the larger question about the Holocaust is not, How do you avoid being a victim? It is, How do you avoid being a Nazi? […] If you and I lived in a world where women were dominant, would you be telling yourself: This is very unjust; I will fight for the rights of men?"… you have to ask, are women better than men? They're not. People are people. You don't have to think that all men are horrible to know there are some men who abuse their strength. Why wouldn't the same hold true for women? There is a small minority of sadists in the world who muck it up for the rest of us. (La Fera, 2018, p.20)

Her speech shows that Alderman recognizes the great influence of social and political structures, she says "I do the way the system teaches me to do it,". Maybe, this is the main theme in the story—power corrupts, whoever it is wielded by. The idea that women and men are not so distinct, lies in the core of the novel – all groups are guilty of being deceived by the temptation of power. However, Alderman's story is not only about the transformative power, but rather its complications, through its depictions of violence— both symbolic and literal —function as a technique of resistance to cultural sexism. This is achieved by literalizing the related mythical archetypes with femininity, particularly the concept of the monstrous woman, and its relation with highly and abject sexualized imagery. By dissecting how violence is fundamental to gender-based social structures, this thesis makes two arguments: the reversal of authority produces an imaginary situation in Alderman's novel, which reveals the complete horror of the actual patriarchal relationships; and the picture of a woman willing to countenance a society of gender abuse is reframed from "female monstrosity as a source of physical power.

In fact, the role of reversal (men subjugated, women in power) is perhaps tongue in check, A satire so ridiculous that onehas no choice but to focus on modern sexism. In this chapter, the thesis will investigate the overall presentation of gender in the novel, and how gender performativity influences multiple forms of power systems.

3.2. Gender Superiority in *The Power* (Feminist Dystopia)

The Power starts with a correspondence between a man named Neil and a woman named Naomi (although Naomi the character shares Naomi the novelist the name, she represents the novelist's voice in the novel, and Neil represents the implied author). From the beginning of the novel, the readers are told that the story is historical, and it was written by Neil Adam Armon. Therefore, the readers may immediately assume that Neil is the true author of the story. Neil writes to Naomi about his text, says "this book is hybrid peace", it is "not quite a novel, not quite history". Since *The Power* narrates events that take place in an unknown future society (both very different and similar to our own), the reader understands that the Alderman describes events prior to Naomi and Neil's correspondence. Not only do Naomi and Neil establish the basic premises of the novel, but their correspondences introduce the readers to the performance of gender roles within the fictional world of the novel.

When Naomi writes to Neil, the reader feels that Naomi, as a woman, in a powerful position in comparison with Neil: "I see you have included some scenes with male soldiers, male police officers and 'boy crime gangs', just as you said you would, you saucy boy" (Alderman, 2016, p.11). Naomi thinks that Neil's "male soldiers" are special and unique, and for her, the idea about a world that is controlled by men is promising and alluring. The world in which the story takes place is very distinct, but very much like ours. We share common concepts in our culture — women warriors are "sexy", women's cultures are more girlish and more empathic — in Alderman's novels, these claims have just been substituted by men by women.

Some critics have commented on the beginning of the novel. Steele (2016) argues that from the beginning of the novel, Alderman depicted women as more powerful than men, and this foreshadows the idea that women are likely to use violence against men (p.16).

Returning to the reversals in roles, when Neil writes to Naomi, however, he writes in a passive way. His letters are full of words like "I'm sorry", "Ill shut up now", "I am grateful to you", "thank you for you could spare the time". Mary Daly, a feminist theologian, argues that females, in general, are taught to behave with "false humility" (p.54). She continues that women genuinely avoid success, and this avoidance is

rooted within them, women fear success mostly because they feel like they are rivals to males, and their success threatens the male's ego (p.54).

Jean Miller (1992) argues that fears lead to anxiety that the desire for power will lead to "evoked" and "disproval" fear of ultimate abandonment by all men and women (p.245). In general, women do not display their power because this power will threaten men, and thus a woman who shows power will be abandoned by men (Ibid, p.245). The reader may observe that in Neil's writing, he does not claim authority at all, he apologizes, hedges and thanks to Naomi as if he feared her. In the perspective of our world, Neil is acting like a woman, and Naomi acts like a man. The relationship between the two characters highlights the hierarchy of power in Alderman's world of the novel, later the reader ties Naomi's power to her identity as a woman. In this respect, Alderman depicts the idea that power determines the way of life, and in her novel power is at the hand of women, so they control the world of the novel.

Throughout the entire novel, this reversal of gender continues. So with this domination of women, the feminine dystopia is created. For example, the boys of the city are warned not to leave their houses at night, as they might be captured by women and raped. The clearest example of this feminist dystopia is Tatiana Moskalev, the former's president wife who takes over the rule of the country (Moldova) after her husband's death and rapidly transforms the nation into an appalling republic, where men are eventually stripped of their freedom to travel by themselves and to possess fundamental positions in the country. Alderman is not actually writing about women; she is writing about gender: "Gender is a shell game. What is a man? Whatever a woman isn't. What is a woman? Whatever a man is not. Tap on it and it's hollow. Look under the shells: it's not there" (Alderman, p.338).

According to Wartenberg (1990), Alderman's novel definitely discusses the acquisition of political power, which in return increases women's acts of violence (p.29). Wartenberg continues "The Power depicts the ability of one gender to control another" (p.29). So, in a culture in which women have the privilege of being in charge, the ultimate outcome is similar, if not more horrific, than our patriarchal system. Alderman implies that it is not the individual in charge, but the role that establishes gender identification. Naomi's control over Neil is not inherently democratic, but certainly a kind of power performative. Many relationships in influence indicate that

one has power over another. This power is mediated in numerous ways. For Neil, it is the awareness of his own role and connection to power (he cannot display desire) and the knowledge that Naomi's advice (she advises him to write better) could start his job (or so the reader might assume).

Other characters in the novel, such as Allie, illustrate how various forms of power feed through political power. As Allie acquires influence in religious communities, she becomes a confident participant in democratic debates. As the novel continues, the dominance of women over others hits its pinnacle as men cannot leave their homes for fear of violence (pp.273, 297-298). Alderman's description of power categorizes that power over another is dangerous and alluring, mainly when a group of individuals or even one person begin to misuse it. One of the main characters who misuse this power is Allie. She is a real depiction of feminist dystopia. When she finds the chance to kill, she does not hesitate. She kills her foster father (although he was abusive) and runs away. She ends up in a place run by nuns, she gives herself a nickname, and she started to call herself Eve. Moreover, the "skein" that the women characters have ensures that the power is physical, and thus, violence is physical as well. Alderman continually reminds the reader that women possess the power in the world of the novel, theretofore, political power and other expressions of power become related to physical strength.

Moreover, not only do the skeins reflect our anatomical sex-role obsession, but they also demonstrate that dominance and gender performativity are incredibly physical rather than power acquired in a particular manner, including language (That's also how women in the novel obtain control, but the use of language is not only authoritative due to their physical power). When Darrel, a minor character in the novel, surgically removes the skein from his sister's body, he immediately gains power. In this scene, Alderman writes "Power does not care who uses it" (Ibid, p.334). If there is a drive, individuals will do whatever they need to be powerful or claim power. Sometimes this is achieved with violence, but as the women know what Darrell is doing, they take him over and take the skein off his body again. This case defines the type of violence that society values – for violence that is 'appropriate' (if it is, violence not permitted by statute, or recognized by a more physical and socially dominant community as expected (or excusable) – it has to be a woman who assaults a man

rather than a man who assaults a woman. It also demonstrates that the loyalties of the females in the novel reside mainly with other women.

The focus on the violence accompanies the focus on the dystopian characters throughout the whole novel. Most of the main female characters in the novel reinforce power over institutions, frameworks that embrace gender abuse and defend the "natural law of gender. In her book Feminism Unmodified (1987), Catherine MacKinnon refers to the connection between power and gender and their relation to violence. She argues that violence hides behind the notion of gender, "the biological construction aids male dominance" (p.3).

Therefore, males are more likely to hold dystopian features. In Alderman's The Power, there is gender reversal, women hold the physical power over men, that's why the dystopian characters in the novel are females. Later in the novel, Alderman depicts a feminist dystopia in her character, Tatiana Moskalev, she is described as follows:

> Tatiana Moskalev is – no kidding – sitting on an actual throne when Margot walks in. A huge gold thing, with lions' heads on the arms and a red velvet cushion. Margot manages not to smile. The President of Bessapara is wearing an enormous white fur coat with a gold dress underneath. She has a ring on each finger and two on each thumb. It's like she learned what a President ought to look like from watching too many mafia movies. Maybe that's what she did. The door closes behind Margot. They're alone together (Alderman, p.253).

Tatiana is depicted as a dystopian woman who acts like a member of a mafia. Moreover, she treats males like if they were objects. She molests young boys, for example, when she enters the American embassy she molests a young man by putting her hand in his body (Alderman, p.255). Later in the novel, Tatiana forces one of her servants to lick the broken glasses from the floor (Ibid, p.256). The dystopian power that Tatiana has is due to the power of her gender. She treats males as they are lower than her. She uses males as servants, she uses two males to follow her whenever she goes:

> Tatiana is followed into the room by two well-built men in fitted clothing: black T-shirts so tight you can see the outline of their nipples, skinny trousers with noticeable crotch bulges. When she sits – in a high-backed

chair on a dais – they sit beside her, on somewhat lower stools. The
trappings of power, the rewards of success. She rises to greet Mother Eve
with a kiss on each cheek. (Alderman, p.257)

The above extract indicates that Tatiana acts as if she was superior to men.
moreover, men's presence is passive, their custom is weird, the clothes they wear
indicate that she might use them for her sexual needs. When Mother Eve, Allie, tries to
stop the abuses that Tatiana does against men, she hears a mysterious voice in her head
that says "We don't have to ask what [men would] do if they were in control. We've
seen it already. It's worse than this" (Alderman, p.258). Alderman depicts some
graphic and brutal scenes that women do against men. Allie sees some women in the
street who rape a powerless man (p.300). Also, a female newscaster discusses the
necessity of men in the world, she says "how many men does the society need"
(Alderman, p.313). She continuous: "men are dangerous". Through these multiple
scenes in the novel, it becomes clear that women are using their power to abuse males,
also these things are what women experience under the men's control in a patriarchal
society.

Through these multiple scenes, it is made abundantly apparent that exploitation
of power is not different under woman's control— these are still problems women
endure under patriarchy; the culture portrayed in the story is definitely not a better
society. In her discussion about Feminist dystopia, Christ (2018) argues that
matriarchal society could result in "keeping males slaves, raping them, abusing them
putting them in a subordinate position" (p. 279). Alderman's novel exemplifies the fact
that males are externalized objects, one can see that from the beginning of the story.
For example, women who are in leadership decide that males do not deserve to have
equal rights as women. That's why Tatiana decides that women will not receive the
same punishments as men (Alderman, p. 259). Alderman's novel doesn't appear in a
void, yet it proceeds to play on and subvert the speculative fictions of other female
authors seeking to conceive cultures that condemn or aspire to function outside
patriarchal orthodoxy. According to Miller (2020), The Power's violent revelations of
the power structure of males and its proposition of a woman-ruled world connect
Alderman's novel to the works of women who depict feminist dystopia such as Gilman
and Atwood, in other words, The Power represents a continuation to the traditional
feminist fictions that depict women as violent gender (p.404). Kelly (2016) argues that

Alderman uses certain mythical stereotypes that subjugate women to expose the societal origins of patriarchy, but also to indicate the damaging power of gendered representations that place"womanasmonsters" (p.88). As Barbara Creed (1993)notes,"the monstrous feminine characteristically classifies what it is about a woman that is abject, horrific, terrifying, and shocking" inducing something that must be "contained, if not annihilated" (p.1). In this sense, Alderman's novel might be identified as a novel which re-locates and appropriates the image of women as monsters. As noted, Alderman's novel is therefore a quasi-meta-fictional, organized through an entrenched narrative of a manuscript concerning a fictional history, which narrates aperiod during which females develop the power to produce electricity from their hands and reconvened"world order into a dominant matriarchy by violent revolution".

Moreover, the document records Roxy, Tunde, Margot, and Allie/Mother Eve who are all struggling to find the way in an unstable environment,they all exist in a fast-changing world. It is worth mentioning that, in the novel, when the women dominate the world they changed the religious scripture to address women. The main religious book in the world is called "The Book of Eve". This book signifies women's domination in Alderman's novel. The "Book of Eve" tells that there is a woman prophet who came to save humanity, and also women have the upper hand in the world. This indicates a concept of power as hindering from the natural world and links such intergalactic vision with a tradition of religious historical and testimony discourse. So, it clear those women are more powerful than men in the world of the novel. However, some women like Mother Eve, use this power for good deeds, while some other women like Tatiana use their powers to intimidate men. When Mother Eve goes to Tatiana Palace they decide to fight together against what Tatiana believes to be "cruel" and she wants to urge people to fight for freedom. Tatiana believes that the leaders of the North (who are men) are suppressing their people. When she sees the group of women gathering around her, she is emotionally stirred: "she is almost moved to tears" (p. 261). Ironically, Tatiana asks one of "the dressed young men" behind her to bring her a drink from upstairs. She orders him to bring drinks to "these brave women" who are Mother Eve, and the women who came to listen to her speech about freedom. The man just nods with his head, he "almost tripping his feet". While they were waiting for the man to bring their drinks, the group of women gets to listen to

Tatiana speech again, but this time she tells them that they must "join together in small bands to seek Our Lady's vengeance on those who have escaped human justice" (p. 262). Tatiana also tells a prolonged joke about men, she says: "It is about a woman who wishes she could combine her favorite three men into one man, and then a good witch comes to visit her" (Ibid). This speech indicates that Tatiana treats men like objects, they are in this world just to satisfy women's needs. She sexually abuses them, she also thinks that they do not deserve to be treated like women. According to Little (2007), dystopian women aspire to hold male-dominated positions of leadership and try to assert themselves like men do, for instance, they may not succeed if they act like men (p.204). In this sense, Tatiana is a dystopian woman who wants to dominate men and women together by acting like men. When the man returns with the drinks, she oppresses him:

> The young blond man bounds in front of her with the bottle.
>
> 'Was it this one, Madam?'
>
> Tatiana looks at him.
>
> She tips her head to one side.
>
> The young man swallows. 'I'm sorry,' he says.
>
> 'Did I tell you to speak?' she says.
>
> He drops his eyes to the floor. (Alderman, p.262).

In our world, women are responsible for not shattering the corporate glass ceiling and not being as capable as men are. If a woman obeys conventional standards, she is judged inferior to men; if she violates conventions, she is condemned for misbehavior. So either way, she cannot win. In Alderman's novel, we have the reversal of gender roles. This is indicated in the above speech the "blonde man" is clearly inferior to all women in the scene. On the other hand, Tatiana uses her supremacy to enslave men. This "blonde man" "bounds" in front of her as if she owns him as her own slave. She also has the right to make him speak or shut him up. As a dystopian woman, Tatiana uses her power to secure female privilege, excluding men from opportunities to learn, to lead, to choose—to self-determination, in other words, severely restricts their potential to become free, autonomous, and morally responsible persons. In her attitudes toward men, Tatiana ensures her right to free access to the

bodies, labor, and nurturing services of males harms men in many ways. It burdens males with unpaid work and unappreciated expenditure of their time and energy. While gender in power is quite important, imitation is not meant to preserve the position of sex or to point out the distinctions between genders. The imitation is supposed to demonstrate that sexual per informativeness and gender stereotypes are ridiculous. For instance, Naomi remarks, "Did you think about the psychology of evolution? Men have also grown into dominant staff, whereas women – with babies to defend themselves against damage – had" to become militant and abusive. "The only partial patriarchies of human culture that ever remained were rather stable areas" (Alderman, p.367). Therefore, it becomes clear why women like Tatiana misuse their power. When she rebukes the blonde young man by saying "Just like a man,' she says. 'Does not know how to be silent, thinks we always want to hear what he has to say, always talking, talking, talking, interrupting his betters" (Alderman, p.261). When he wants to speak, he just thinks "thinks better of it". This indicates that the man is afraid of the response, he just knows that if he defends himself, he will be hurt. And that what happens, one of the women standing in front of Tatiana says that the young man "needs to be taught some manners". Ironically, the woman who speaks "run the group seeking justice for old crimes". Tatiana immediately starts to abuse the young man:

> Tatiana plucks the bottle of brandy from the young man's hands. Holds it in front of his face. The liquid sloshing inside is dark amber, oily like caramel. 'This bottle is worth more than you,' she says. 'A glass of this is worth more than you.' She holds the bottle in one hand by the neck. Swirls the liquid around once, twice, three times. She drops it onto the floor. The glass smashes. The liquid starts to soak into the wood, staining it darker. The smell is strong and sweet. 'Lick it up,' she says. (Alderman, p.265)

The group of women seems satisfied with what they see, a woman abuses a man, and he has no power to defend himself, his fellow men cannot provide help because they are afraid as well. When Allie, Mother Eve, wants to help, a voice inside her head advises her not to do so, and remember Tatiana's speech when she told her that when men were in control, the situation was worse. According to Miller (2020) dystopia indicates an ambiguous universe that leads to a negative view of the future through the inconsistencies of the environment of the author (p.411). A dystopia is a

futuristic world, typically depicted in future days where existence is quite dreadful because of injustice and privation.

In dystopian fiction, a crooked government sustains a very poor standard of living, sometimes misleading people that culture is better than good and even optimal. While most dystopian fiction may occur in the future, it also containssocietal developments that are intentionally severe. Dystopian fiction is also written as alerts, which illustrate contemporary developments which lead to an appalling end (Ibid, p.411). This actually happens in *The Power*, as a dystopian character, Tatiana convinces everybody that it was worse when men were in control, also men are dangerous and women must keep men in lower positions. Tatiana appoints a woman minister for justice. After a series of terrorist crimes around the world, Tatiana and her minister of justice say that men work for the "enemies of our country". That is why Tatiana says "we are announcing today a new legal vessel" (Alderman, p.267). Tatiana's laws are mainly against men because she convinces people that men are dangerous "Our people have suffered for too long now at the hands of a group which has tried to destroy us" (Ibid). Tatiana says "Realistically, we should not wonder what they would do when they win; we have seen what they have done before. We must be careful to protect ourselves towards those who could perhaps betray us" (Ibid). Dystopian characters are almost always presented in a future society, pointing fearfully at the way the world is supposedly going in order to provide urgent propaganda for a change in direction (Miller, p.412). In The Power, the new, imagined world is governed by women, and as a woman leader, Tatiana becomes an abuser of men, she wants to make her own rules against men. Returning to Tatiana and her minister of Justice, they decide to institute a new law. The two powerful women make a new law. They say that each man must have a female guardian, and they must not have passports, official documents without having a female guardian. Tatiana says " We know that men have their tricks and we cannot allow them to band together" (Alderman, p.265). Tatiana also sets a law that says: any man who does not have a mother, sister, or female relative must report himself to a police station. Those men who break these laws will be punished or banished from the country.

Furthermore, dystopian characters like Tatiana, look at totalitarian dictatorship as a prototype, as Miller (2020) argues, dystopian characters who are in leadership

positions aim to enslave whole classes of citizens, that is by justifying and glorifying violence by laws. Tatiana makes her country like a nightmare for all men, even those who want to leave the country, Tatiana says "may take no money". Also, the minister of justice adds "Men aren't allowed to drive cars", "men are not allowed to run their own businesses anymore"; "Foreign photographers and journalists must be employed by women" (Alderman, p.266). Although these laws create tension between the two sexes, the insistence that Tatiana and her minister show on grounding them makes the narrative a revenge fantasy, in which dystopian females are willing to take revenge against a whole class of citizens. The gifting of women-centric superpowers makes a form of liberation in which females are able to express themselves clearly, but at the same time men have stayed voiceless they cannot speak about the horrors committed within the matriarchal society in which they live. The list of laws continuous, the minister of justice says, even at home "men are not allowed to gather in groups". Without the presence of a woman, the maximum number of groups in which men can stand is three. Also "Men aren't allowed to vote anymore" because "their years of degradation and violence have shown that they are not fit to rule or govern". Moreover, the women who see any man flout these laws and does not report him will be punished:

> A woman who sees a man flouting one of these laws in public is not only
> permitted but required to discipline him immediately. Any woman who
> fails in this duty will be considered an enemy of the state, an accessory to
> the crime, one who attempts to undermine the peace and harmony of the
> nation. (Alderman, p.269)

So women are also obsessed in Tatiana's kingdom, although to a lesser degree. However, Tatiana's attitude was justified as an act of revenge against men who were the leaders of the world before the events of the novel. Alderman does not provide an account of the previous events of Tatiana or other female characters in the novel except Allie. As stated earlier, Allie who changes her name into Mother Eve after killing her foster father is a central character in the novel. She kills her foster father after many years of sexual abuse. She was treated like a sex slave, prisoned in the basement for many years. However, the power in her body enables her to escape from her misery and the sexual violence imposed on her by her foster father. The notion of the capacity to arouse change is both collective and individual. This ability is described

as "cumulative, yet once the realization of strength is sparked, it escalates rapidly: "As he plunges, she knows that she could do it. That she has the strength, and perhaps she has had it for enough weeks or months, but only now she is certain. . . . It seems the simplest thing in the world" (Ibid, p.32). Allie runs to a refuge run by a group of nuns, and this refuge is filled with young women who have been sexually abused. However, in the dystopian society that Alderman builds under Tatiana's rule, the case is different.

Males are afraid of being sexually abused by women. And the fear of the power of women translated into Biblical expressions as demonic possession. One of the nuns says "It is the Devil. The Devil walks abroad and tests the innocent and the guilty, giving powers to the damned" (Ibid, p.44). In Tatiana society, women are sexual abusers who threaten men and young boys, most women represent a menace to men. In his discussion about dystopian novels, Miller (2020) argues that dystopian societies are undesirable for at least one class of society (p.413). So, it is clear that Tatiana's country is undesirable by most men in the world. Moreover, she plans to conquer the near countries and expand her matriarchal kingdom. The astonishing power that women have forced men to stay silent, as described by Alderman "Have you seen what they can do? They have powers that men are not meant to know" (Alderman, p.44). Allie recognizes the potential power possessed by women in Tatiana's country. She decides that the appearance of women's power represents a signal from God, telling people that "there is a new order old centuries are done. Just as Jesus told the people of Israel that God's desires had changed, the time of the Gospels is over and there must be a new doctrine" (Ibid).

Dystopia reveals a vague universe, in which the inconsistencies of the world of the author lead to a bleak view of the future contributes to the world of a writer. A dystopia is an ill Fictional society, typically depicted as being current in the future where the standards of existence are incredibly horrible owing to injustice andPrivation. Privation. Science fiction, primarily science fiction, post-apocalyptic, andCyberpunk, often shows dystopia. Social criticism, particularly using the word "dystopian" to criticize postmodern movements as well. This is actually what happens in Alderman's novel, she depicts a world that she imagines in the future where women rule the world. Allie thinks that it is "powerful and dangerous" for women to have such abilities. Allie sees that the possessing of "masculine character traits" like

authoritative, strong leadership, in addition to physical power is actually dangerous (Ibid, p.158). However, Allie herself does not care about what happens to men in Tatiana's society. She sees what happens to men, but she does not help. She looks satisfied with what she sees. She believes that she is on a mission for the sake of women only:

> The more the authorities say she's illegitimate, the more the old Church says she's sent by the Devil, the more women are drawn to Mother Eve. If Allie had any doubt before this that she had been sent by God with a message for Her people, the things that have happened here have left her in no doubt. She is here to look after the women. God has appointed her to that role, and it is not for Allie to deny it. (Ibid, p.120)

In this way, the dystopian society that Alderman depicts in her novel includes the religious side of society. There is a significant transformation that emerges from the spiritual orders. The reverse of the religious texts helps Tatiana a lot to establish her dystopian thoughts in society. The female voice in Allie's head, which represents the voice of the female God, pursues Allie to stand with Tatiana in her war against men. The female God who represents Eve (as a substitution for Christ) is another source that supports Tatiana's thoughts about the idea of revenge:

> Jews: look to Miriam, not Moses, for what you can learn from her. Muslims: look to Fatimah, not Muhammad. Buddhists: remember Tara, the mother of liberation. Christians: pray to Mary for your salvation. You have been taught that you are unclean, that you are not holy, that your body is impure and could never harbour the divine. You have been taught to despise everything you are and to long only to be a man. But you have been taught lies. God lies within you, God has returned to earth to teach you, in the form of this new power. (Ibid, pp. 114–15)

The position of faith in the creation of a matriarchal order demonization of women is gradually exposed by the systemic deconstruction of the veiling of "unclean" women's bodies as the precursors of sin. Though religious organizations are in reality, the spiritual premises that place the man as superior are denied, not reversed. The reverse of religious texts helps Tatiana a lot to build her dystopian kingdom, women have proclaimed "their own female pope" (Ibid, p.170). So, the religious power manifest in the deception and the corruption, Mother Eve, later, uses her religious

position to rule the world. However, before that when the voice in Allie's head tells her that Tatiana is getting stronger, Allier responses "It's because of what we're doing. Something's going wrong, inside her head with the chemicals. But it won't go on forever. I'll take the country. And then I'll be safe" (Ibid, p.171).

This situation enables characters like Tatiana to deal with men as objects. It is important to mention that this sex reversal and religious reversal in power takes place mainly in Moldova, which is "the world capital of human sextrafficking" (Ibid, p.92). The transition of power is achieved most easily and violently in Moldova as it shifts from a state of utter men's law to a statement of feminist utopia. In this sense, the power of women to defend themselves from sexual violence, in unifying powers against structural injustice, is treated as a miracle from heaven. transferring influence in unified powers from girl to woman combating structural injustice: "They pass the thing from a girl to a woman in the marvel and dark at it. . . . They believe God has sent a miracle to save them, as He rescued the Children of Israel from slavery. . . . In the dark, they were sent light" (Ibid, p.94). Tatiana used this new privilege to proclaim her own feminine, dystopian kingdom, in which she has the absolute power to control the lives of men and women. She achieved this by employing the influence of religion after "the ancient people who lived there and interpreted the sacred sayings of the priestesses on the mountaintops" (Ibid, p.99).

Using religion for political influence is something that is repeated many times by Tatiana.It enables her to obtain political impetus to justify her illegal actions against men. Although this reveals the dystopic essence of the matriarchalsystem that Alderman presents, it indicates how power transfers within a close system of abuses. While Tatiana's leadership often resulted in sadistic abuse, this kind of violent behavior was a critical component of Alderman's analysis of tyranny and the operation of power. In fact, the often-liminal space between freedom and tyrant-fighter is one Tatiana actively utilizes in her effort to gain support that persistently frames the exercise—and abuse—of power as a political issue:

> Tatiana gives a speech about the heart-rending cruelty done by the regimes
> of the North, and the freedom she and her people are fighting for. They
> listen to stories of women who join together in small bands to seek Our

Lady's vengeance on those who have escaped human justice. Tatiana is
moved almost to tears. (Ibid, p.229)

The inability of Tatiana to successfully establish a female utopia, however, may arguably be labeled as an acknowledgment that the lack of equal power between the sexes eventually leads to the formation of a dystopian world. In fact, Bessapara's construction (previously Moldova) is like a form of cognitive alienation, because its totalitarianism gives a fearsome image of the nation-state recognizable and distinguishable by the horror of current gender relations. The framing reveals the primary concern of women discussed in the text, as well as the extra textual definition of societal sexism. Women's body is still stuck inside a virgin/whore dichotomy. In this regard, the function of an active desiring agent is expected to be passive recipients. At the outset, women's willingness to use electricity to excite sexual partners has been framed as an enticing and exciting force:

> There's a girl and a boy making love in a back alley. She coaxes him with
> a crackling hand at the small of his back. The boy turns around to see
> Tunde's camera pointing at him and pauses, and the girl sends a flicker
> across his face and says, "Don't look at him, look at me." When they're
> getting close, the girl smiles and lights up the boy's spine and says to
> Tunde, "Hey, you want some, too?" . . . He looks at the footage on the
> screen. It's sexy. He'd like someone to do that to him, too, maybe. Maybe.
> (Ibid, p.55)

The reverse of sexual dominance, which completely regulates the male's body through the will of the woman, defies social accountability conditioning involving obedience by women. One of the most dystopic actions that happens in Tatiana's kingdom is the sexual abuse that women do against men. In Tatiana's kingdom, women are positioned at the center of both controlled and controlling desire. That is to say, women are not being acted upon: "He is afraid. He is excited. He realizes that he could not stop her, whatever she wanted to do now. The thought is terrifying. The thought is electrifying" (Ibid, p.15). The male body becomes more and more objective, always framed by the desire for women's libidos, as something that is disposable. Boys demanding the relaxing effects of electricity are also classified as 'deviants and unnatural' in terms of perversion (Ibid, p.150). Sexual abuse is used to release all women (as an act of revenge) who suffer sexual harassment against the usage of

control as a mechanism of gratification. As reported, Moldova's massive development reflects women combating sex trafficking and systemic injustice, radical and ferocious opposition to men's detention. Tunde, the male journalist in Moldova, notices what women are capable of doing is "a tidal wave of destruction," accompanied by "a blizzard of destruction". This signals that the end of patriarchy has come to end "all at once, women in Moldova understood their strength" (Ibid, p.55). After Tatiana and her female minister set the new laws, the novel portrays graphic examples of violence and rape, scenes in which men are tortured, imprisoned, murdered by females, cults and gangs. As men are being steadily disenfranchised, the "vengeance bands" in Moldova and its neighboring nations are setting up a structural assassination scheme renowned for its cruelty and instances of sexual humiliation, such as crucifixions:

> It was a man with long, dark hair hanging down over his face. He had been
> tied to the post by plastic cords at his wrists and ankles. . . . There were the
> marks of pain across his body, livid and dark, blue and scarlet and black.
> Around his neck was a sign with a single word in Russian: slut. He had
> been dead for two or three days (Ibid, p.265).

The most horrific scene is depicted in Alderman's novel on page 180 when a group of dystopian women makes a raid on a refugee camp, in which these females rape and kill the male inhabitants in the camp: "A wife, or perhaps a sister, tries to stop them from taking the pale-skinned, curly-haired man who's with her. . . . They overwhelm her easily. . . . One of them grabs the woman by the hair and the other delivers a bolt directly through the woman's eyes . . . the very liquid of them scrambled to a milky white" (Ibid, p.281). The depictions of abject abuse, like dead bodies, the recording of sexual harassment on cell phones, and the defilement of bodies even in post-genocide Rwanda, is undeniably shocking, but it operates as an essential and haunting reminder of the biological mechanisms suffered by women. The strategy that Alderman follows in depicting the horrific pictures emphasizes and extended dystopia: "The depravity demonstrated by the female radicals is less a nightmare vision of a future in which women might replicate male behaviors than a reflection of the contemporary reality of gendered division" (). In fact, as Kelly (2012) suggests, the text "imports this political context" into the narrative by "structuring a fictional universe, not unlike our own in which the confluence of misogynistic cultural forces summons" (p.16). The order of the narration is important since it creates a world order

that is already a profoundly ingrained, naturalized feature of patriarchal rule in terms of abuse of women and girls. In this case, the moments of retribution hallucinations serve as a catharsis and reject the cultural emphasis on equity that seems to be more evident only when the lack of masculine dominance is implied. In addition, *The Power* could "creatively subvert" the monstrousdemonizing female's position by creating a sequence of "victims and monsters, castigators and punishers [women], whose violent acts ironically points to the roots of violence against women within society" (Alderman, p. 92).Through this reversal of gender and those scenes of violence in unimagined society, Alderman builds the concept of feminist dystopia.

CONCLUSION

This thesis is an attempt to elaborate the feminist dystopia in Veronica Roth's *Insurgent* and Alderman's *The Power*. Women authors have often considered infertility to be a fascinating landscape of all the possible precipitating variables for authoritarian rule. The possibility of humanity's extinction is calamitous enough to justify dramatic measures. And men have shown such a willingness to demand complete authority of what people do in their bodies over centuries that extreme steps are more than imaginable.

Despite the fact that feminist authors are most often identified with utopian literature, dystopian fiction seems to be a perfect fit for them in certain respects. Dystopian literature also reflects on sexuality and gender roles as aspects of this conflict and is centrally concerned with the tension between human appetite and social need. For example, regimes in dystopian communities such as those depicted in *We*, *Brave New World*, and *1984* both emphasize sexuality as a critical component of their social reform activities. It is also apparent that this emphasis is primarily the result of these regimes' perceptions that sexuality is a potential focus for strong revolutionary energies.

On the other side, amid dystopian fiction's consistent emphasis on sexuality, the genre's main works have done very little to contradict traditional gender norms. Despite repeated lip service to gender equity, fictional dystopias (and utopias, for that matter) have traditionally been areas where men are men and women are women in somewhat traditional ways. More's initial *Utopia* sets the stage for this movement in several respects.

In Roth's *Insurgent*, most of the central characters fall prey to intense manipulation, illustrating how powerful coercion can be. The most obvious manipulation is done by Jeanine, both directly through her simulations and indirectly through words, promises, and fear tactics. Accordingly, she became a dystopian leader. Not only through the manipulation had that she created the dystopian society, but also through her obsession with power. However, other characters are more discreetly manipulative, too. Evelyn, for example, manipulates Tobias so that she can get the Dauntless on her side and destroy the faction system. It is easy to manipulate others

during a war when everyone is afraid, and everyone has something huge either to lose or to gain.

The bulk of Roth's Chicago residents claim their community is set up to defend and ensure their well-being. Via technical advancements that the ordinary person is either oblivious of or unable to possess, Roth's Chicago attempts to regulate any part of its citizens' lives. Indeed, Roth's use of utopian futures is not coincidental, since such environments have the ability to make readers more mindful of how societal constructs limit them and to motivate them to develop beyond these constraints.

Roth's story deconstructs the idea of a patriarchal society. The oppressive structure has created the false impression that the participants choose to represent the party on their own. Tris and her brother believe they have control of their own fates. However, the machine has now set up a test to influence their decisions and force them to do as the patriarchy wants them to. Most men and women will select their belief and action system at the ceremony. Since the dystopian world dictates what citizens should do, the youth should refuse to adhere to the scheme and therefore learn to think about themselves without the assistance of an authority. It demonstrates that authoritarian leadership does not expect the newly arrived people to recognize or understand themselves. Such techniques and narrative details built the idea of dystopian fiction that Roth introduces.

The women who rule the forces of the futuristic patriarchal society embody various political ideologies. The flaws in the various government systems governed by women who were dominated by patriarchy were highlighted in the book. They mimic the male leaders' chrematistics. The women have been imitating the ridiculous tournaments to see who can dominate the region. They got themselves engrossed in nonsense rhetoric, which has kept them too distracted and preoccupied to work together to defy patriarchy's laws. Jeannine, the leader of Erudite and the coup against the other forces, uses her need for empirical expertise to take authority as well. Her work is fascist in its desire to control the other four factions. Through commanding the fearless faction, she was able to create an army.

On the other hand, in Naomi Alderman's novel, each character represents a different aspect of power in the story and gender's relationships to the power structure.Alderman's novel can be considered speculative fiction, which she pictures as

a dystopia, in which women control the world. The idea that women and men and women are not so distinct, lies in the core of the novel – all groups are guilty of being deceived by the temptation of power. Alderman's story is not only about the transformative power, but rather its complications, through its depictions of violence— both symbolic and literal —function as a technique of resistance to cultural sexism.

From the beginning of the novel, Alderman depicted women as more powerful than men, and this foreshadows the idea that women are likely to use violence against men. The relationship between the men and women characters highlights the hierarchy of power in Alderman's world of the novel, later the reader ties Naomi's (the main character in the novel) power to her identity as a woman. Alderman depicts the idea that power determines the way of life, and in her novel power is at the hand of women, so they control the world of the novel.

The focus on the violence accompanies the focus on the dystopian characters throughout the whole novel. Most of the main female characters in the novel reinforce power over institutions, frameworks that embrace gender abuse and defend the "natural law of a gender". Although, males are more likely to hold dystopian features. In Alderman's *The Power,* there is gender reversal; women hold the physical power over men that are why the dystopian characters in the novel are females. *The Power*'s violent revelations of the power structure of males and its proposition of a woman-ruled world connect Alderman's novel to the works of women who depict feminist dystopia such as Gilman and Atwood, in other words, *The Power* represents a continuation to the traditional feminist fictions that depict women as violent gender.

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