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THE DYSTOPIA FROM FEMALE AND MALE POINTS OF VIEW: *THE
HANDMAID'S TALE* AND *A CLOCKWORK ORANGE* (İNGİLİZ
EDEBİYATINDA ANTİ-ÜTOPYA KAVRAMININ KADIN VE ERKEK
YAZARLAR TARAFINDAN FARKLI YORUMLANIŞI: *THE HANDMAID'S
TALE* VE *A CLOCKWORK ORANGE*)

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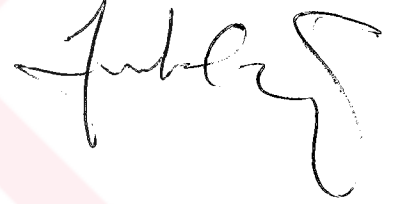
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Ege Üniversitesi Sosyal Bilimler Enstitüsü M¼d¼rl¼ğ¼ne sunduğum “The Dystopia from Female and Male Points of View: *The Handmaid’s Tale* and *A Clockwork Orange*” adlı yüksek lisans tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doęrularım.

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TUTANAK

Ege Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulu'nun tarihli ve sayılı kararı ile oluşturulan jüri, İngiliz Dili ve Edebiyatı Anabilim Dalı yüksek lisans öğrencisi Funda Civelekoğlu'nun "The Dystopia from Female and Male Points of View: *The Handmaid's Tale* and *A Clockwork Orange*" ("İngiliz Edebiyatında Anti-Ütopya Kavramının Kadın ve Erkek Yazarlar Tarafından Farklı Yorumlanması: *The Handmaid's Tale* ve *A Clockwork Orange*") başlıklı tezini incelemiş ve adayı günü saat 'da tez savunmasına almıştır.

Sınav sonunda adayın tez savunmasını ve jüri üyeleri tarafından tezi ile ilgili kendisine yöneltilen sorulara verdiği cevapları değerlendirerek tezin başarılı olduğuna oybirliğiyle/oyçokluğuyla karar vermiştir.

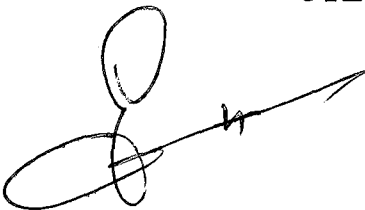
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INTRODUCTION

It is the dream of a just society which seems to haunt the human imagination ineradicably and in all ages, whether it is called the Kingdom of Heaven or the classless society, or whether it is thought of as a Golden Age which has once existed in the past and from which we have degenerated.

George Orwell, "Arthur Koestler"

The above quotation from George Orwell might be considered as an attempt to determine the scope of utopian studies. As it is stated, it is sometimes the Kingdom of Heaven or a classless society, or a once-existed Golden Age, which is degenerated by human appetite. Still, it has haunted, and will haunt the human imagination in all ages. Therefore, it somehow embodies the concept of dystopia, too.

Though Plato's *Republic* is considered as the first example to initiate the utopia tradition, the term was first used by Thomas More, and initially meant to represent the ideal order of society. Krishan Kumar writes, "Plato's *Republic* is the only classical text that looks even remotely like More's *Utopia* (Kumar 24). Yet, it is rather an ironical statement in the sense that utopia actually stands for "nowhere" as far as the dictionary meaning is concerned. It provides an instrument of escapism on the part of the writer since it suggests a place with an ideal order and regulations. In other words, "[it] is a description of the best society not as an abstract ideal, and not simply as a satirical foil to the existing

society, but as a society in full operation in which we are invited vicariously to participate” (25). Later on, it has become an independent literary genre, which is closer to novel, yet quite different from the nineteenth-century tradition.

In the twentieth century, as a consequence of the two world wars, utopia is perceived as either unattainable or undesirable. Additionally, this pessimism leads to the emergence of another fictional form which is generally used as a warning and a means to express human being’s anxiety and distrust on future: dystopia. Dystopian fiction is powered by scepticism towards utopian ideals and attempts to foresee the deficiencies of the future. The gradual turn to dystopianism can be explained by developments in the nineteenth century thought and technological improvements.

Utopian fiction, including dystopian works too, transmits the personal views of the writers by nature, despite the fact that it portrays societies, so it embodies subjectivity and objectivity simultaneously. What is intended in this study is to discover how dystopian worlds are depicted by a female and a male writer, how their discourses change and how they treat gender. In chapter I, the concept of utopia is studied in detail. Through the theories of Ruth Levitas, J. C. Davis and Peter Ruppert, utopian fiction is evaluated from both the writers’ and readers’ point of view. Writing utopia might provide a sense of escape whereas reading one provides the opportunity to question the existing order within the society in which s/he lives in. What will follow next is a short reference to Thomas More, and his *Utopia*. In addition, after that, a small survey related to the utopian works produced in the Renaissance in Europe is given.

In Chapter II, the gradual turn to dystopianism is explained in detail. It was roughly the two world wars, which caused a sense of pessimism on the individuals and initiated a new fictional form referred to as dystopia. Dystopia is used to replace and define a kind of Hell on Earth in the sense that it reflects human anxieties instead of ideals. Reading dystopias is handled as a subtopic in this chapter since it will form juxtaposition with the previous one, reading utopias. Subsequently, a general outlook related to the cultural criticism of dystopian literature as dystopian literature has much in common with cultural and social criticism referring to the works of Theodor Adorno, Louis Althusser, Pierre Macherey, Mikhail Bakhtin, Walter Benjamin and Friedrich Nietzsche.

Chapter III is composed of the analyses of the novels, *A Clockwork Orange* and *The Handmaids Tale*, mainly, in the context of male and female interpretations of the dystopian vision. *A Clockwork Orange*, by Anthony Burgess, portrays a typical dystopian world. The novel falls into the period after modernism and sets a futuristic view of a totalitarian government. Actually, it presents a harsh criticism of governmental concerns. What is more, there is a great deal of chaos, both in the society and in the inner worlds of the characters of the novel. The writer employs various narrative techniques in order to get into the main character's consciousness. In this chapter, *A Clockwork Orange* is going to be discussed mainly from two perspectives: language and representation of women. The purpose is to find out a male writer's interpretation of a dystopian world. In the process, postmodernist characteristics of the novel are also paid attention. Anthony Burgess uses a particular language, Nadsat, a combination of teenage slang and Russian, which might be

considered as an example of how language is manipulated in dystopian works. On the other hand, the gender issue is studied by examining the female characters' depiction through men's vision. Burgess' discourse is analyzed in detail and it has been inferred that he has frequently used some words and expressions which dehumanizes and reduces women to mere bodies. The second part of Chapter III is about *The Handmaid's Tale*, by Margaret Atwood. The novel is regarded as a female dystopia depicting a dystopian order in which women are classified in terms of their fertility. There are constant references to the Bible, to George Orwell's *1984*, Nathaniel Hawthorne's *Scarlet Letter* and fairy tales such as *Little Red Riding Hood*. This intertextuality is based on a common characteristic of both postmodern fiction and women's writing. The novel is based on the oral accounts of a Handmaid, the group of women responsible for child bearing, in the dystopian world depicted in the novel. Paradoxically, the protagonist's history is written by a man's pen hence it is inevitably distorted to some extent.

Finally, in Chapter III, the two novels are compared in terms of their treatment of language, discourse and gender, which will illuminate the differences and the similarities of the dystopian worlds and how they are envisioned in a woman's and man's mind.

CHAPTER I

THE CONCEPT OF UTOPIA

The word utopia, which is the combination of the Greek prefix “ou” meaning “not” and the root “topos,” meaning “place,” actually means “nowhere” (Webster New Twentieth Century Dictionary Unabridged, Second Edition). It was first used by Thomas More and actually carries an ironic meaning. It points to “nowhere” and thus embodies the qualities of a perfect order. The “ideal” appears not only as a “nowhere” which does not exist in actuality, but also as a claim about how life could be if ... Therefore, the concept of utopia contains a paradox in itself. As Ruth Levitas questions in her book, *The Concept of Utopia*, “It contains deliberate ambiguity: is this eutopia, the good place, or outopia, no place—and are these necessarily the same thing?” (2). By such a comment, she is actually pointing out the flourishing of dystopias as well.

Utopia, in definition, signifies man’s dreams of a better world. In this sense, it remains quite vague since the sense of “better” changes according to individuals and the period of time and this might rather lead to confusion. “Ideals” always carry the purpose of achieving a better world, improving the society; however, they are fictional, unreal or impractical in the sense that they are nothing but dreams. Creating a utopia is in fact putting forward some proposals and plans, but it would be rather confusing to think about by whom and in what manner the criteria of an ideal place is going to be applied. Nevertheless, these definitions have provided the basis for a much more serious discussion as far as utopianism is

concerned. As J. C. Davis claims, “The concept of ‘dream’ is related to the fictional aspect of utopias, and the concept of ‘better’ is related to the idea of perfection in utopias” (12).

Utopia stems from the fact that the individuals feel the need to maximise harmony and contentment and to minimise conflict and misery within the society they live. They are to produce a perfected society where social order and common good are not destroyed by individual appetite. So, at this point, we come across the definition of the ideal; that is, a set of regulations that are all for human welfare and do not, in any way, give way to individual appetite which would somehow destroy the ongoing order. As in Davis’ words, it is “the reconciliation of limited satisfactions and unlimited human desires within a social context” (36). Although the “ideal” is set as the primary goal in a utopia, the utopia remains rather “realistic” or tough-minded in that the author seeks a solution not by wishing the problem away nor s/he assumes drastic changes in nature or man. In most utopias, the problem is never resolved completely on an individual level and has to be dealt with by some kind of restraint and punishment to maintain the order of the society. The main concern is to control the social problems since the collective problem can lead to crime, instability, poverty, rioting, war, exploitation and vice. These do not disappear in utopias, but they are controlled and, where possible, eliminated, and the utopian is concerned with presenting the method to provide this order. Consequently, the utopian tries to find and show the ways to solve the collective problem collectively through the reorganisation of society and its institutions, by education, by laws and by sanctions. The author’s primary aim is not individual happiness, which belongs to the private sphere, but order, which is a social

necessity. Hence the ideal lies beneath peace and calm within the society. Conversely, the location of these ideal places is usually distant, beyond high mountains, on unreachable islands, etc. Moreover, this inaccessibility of the places contributes to their being “nowheres”.



1.1 Reading Utopias

Utopia provides a sort of escapism on the part of the writer, who, in a way, voices the deficiencies of social norms and order as well as individual dilemmas. If literary utopias are examined closely, the processes of creating and reading appear to be somewhat different. Creating utopias gets the author much more involved in the work compared to other genres in the sense that s/he makes direct suggestions to the reader. On the contrary, reading utopias suggest a fairly limited process. Peter Ruppert claims that:

Utopias are, after all, such simple and direct representations: they employ conventions of realism in order to map out (usually in vexing detail) ideal and perfect social arrangements to which the reader is asked merely to assent. (1)

He carries on his remarks on the content of utopias as follows:

Their content, moreover, is so reductive and stereotyped that, for many readers, utopias are easily dismissed either as one dimensional blueprints for socialism or as harmless escapist fantasies. Either way, their critical impact on readers seems minimal. As models of peace and social harmony, they generally fail to inspire readers: few utopian ideals are realizable or even desirable, and no utopian scheme has ever been fully implemented. As fiction or fantasy, the basic texts of genre are considered dull and constraining: they lack the irony and complexity of the more modern forms of fiction that we come to valorize. The prevailing view of utopian

literature is that it is much too didactic, programmatic, and coercive, and that the only 'activity' it allows for the reader is her unquestioning compliance with or conversion to utopian values. (1)

In spite of the fact that utopia is a means of escapism and hope, it is also crucial that today the whole concept of utopia seems antiquated, inadequate and hopelessly naïve on the part of the reader, for there is a general disbelief in the ongoing order of society. Thus, paradoxically, utopian literature creates different impacts upon the writer and the reader: it is a medium for peace of mind for the writer, whereas it is rather an illusionary world for the reader. That is to say, reader is always aware of that immense gap between dream and reality, which perhaps he can never experience more intensely. Peter Ruppert remarks that "the great majority of utopian dreams and visions have been politically and historically ineffective" (4). He continues:

Utopia remains, by definition and by design, an image of 'other' possibilities, a form of social life not as it ever was or ever will be, but only as it might have been or ought to be. In short, utopia—the image of a good society that is 'nowhere'—is discontinuous with history; it can exist only in discourse and realisable 'nowhere' except in the imagination. (4)

Utopia, from another aspect, appears as a pragmatic and functional piece of literature. It makes the reader aware of countervalues, counterattitudes and counterpositions and it leads the reader to question them as well. At the same time, it somehow awakens the reader's perception of contradictions within the society through proposing utopian possibilities; in Ruppert's words, utopia "engages us in a dialogue between social fact and utopian dream"

(5). Moreover, utopian literature nourishes the reader in the sense that it provides the possible grounds for different evaluations. Thus, readers with different priorities and ideologies might gain diverse perspectives while they enrich the work via their readings.

As products of the imagination, utopias may differ in form, content, and intention. Some question social possibilities through fictive worlds; others are rather serious and propose immediate solutions. Some are limited by time, others employ alternative settings outside of the actual world. Some are on the side of revolution while others are satisfied with gradual change. For instance, More's *Utopia* emphasizes the importance of family, monogamy and religion whereas Plato's *Republic* stresses the elimination of the three. On the other hand, private property remains as another question: some regard it as the origin of all social evil; others view it as necessary to keep human initiative and progress. Under these circumstances, utopian literature provides the reader with a variety of visions that reflect the diverse dreams of those who construct them.

With such a diverse scope of texts, readers have interpreted utopian literature on different levels and found out different meanings and functions. Some have focussed on the political function of those texts and approached the utopian method as a critical means that lets us into alternative social forms. Some have claimed that utopian visions help us predict future developments; others have insisted that all utopian efforts are just fantasies, too abstract and idealistic to have serious impact on the reality of that specific society. Moreover, literary critics have explored the function as an imaginative form of literature and tried to distinguish utopian works from myths, the pastoral, the folktale, and the anti-utopia.

Utopian texts address readers from different disciplines such as political science, history, anthropology, psychology, philosophy, and literary criticism. These readers have read the same texts in different and even contradictory ways. Ruppert classifies these readers into two general groups: first, those readers whose interests are primarily in the socio-political function of the texts, who tend to interpret all utopias as proposals for social reform and to emphasize their rational and constructive features; and second, those readers who are primarily interested in literature and who tend to read utopias as fictions, as products of the imagination that may or may not be intended for realization. As far as social action is concerned, the most exciting models are rather reductive, vague and constraining. In most cases, utopian proposals are too impractical to instigate any serious attempt at realization. On the other hand, if utopias are considered as works of fantasy and imagination, they remain rather stereotypical and uninspiring. On the formal level, they combine political theory, moral philosophy, and sociological analysis for didactic purposes whereas, on the level of content, they are identified by expositions of utopian manners, laws, customs, and institutions. Therefore, readers find that utopia is a boring place that puts forward statements that attempt to eliminate all doubt, conflict, drama, and complexity, in other words excitement—the qualities that make the experience of reading fiction an exciting one.

Reading literary utopias as sociological blueprints that formulate social arrangements might be a way to document the history of utopian ideals. However, this remains insufficient in explaining how these texts function as literature. Thus, other readers, mainly literary theorists and critics, argue that utopias should be read as forms of imaginative

fiction. Yet, it should be kept in mind that utopias are first, fictive constructions. They combine formal structures, generic conventions, and narrative strategies so as to produce certain effects on readers. At this point, it becomes important to distinguish more carefully between fictional utopias and nonfictional ones, since this distinction implies different effects in the act of reading and different criteria for evaluation.

Utopian literature might be considered as dialogic in nature in the sense that it is formulated as an invitation to the reader to enter into a process concerning the nature of future social possibility. Nevertheless, readers from various groups, reflecting conflicting interests, tastes and priorities, have received and interpreted it with different meanings. And this transforms utopia's harmonious and peaceful landscape into a field of ideological dispute. As Ruppert puts it, "Since literary utopias set out to question our routine habits of perception and transform our social beliefs, it is impossible to remain neutral concerning their aims and intentions" (Ruppert 26). To exemplify how literary texts draw out the participation of readers both as consumers and producers, Ruppert employs Wolfgang Iser's theory to comment on utopia: the reader actively constructs the meaning of a text by digging for the meaning that is not explicitly stated, but implied. In that sense, reading becomes an act of filling in the gaps in a text, which are for making the reading more productive. Iser fancies texts that are inconclusive, ambiguous, and open-ended (30). Literary utopias sustain reader interest and prevent boredom, yet they seem to be more determinate in their effects. Utopian texts appear to be finished in terms of structure and semantics. What remain implicit are the effects of social and political contradictions that they invoke. What is more, literary utopias create different responses on readers because

their functions can be seen differently. In short, utopian literature has an aspect that changes the reader. However, utopian literature is a medium where both reader and the work are modified (26-27). And again, Rupert supports this as follows:

In a dialectical model of the reader/text relationship, neither reader nor text is a stable entity or a finished product; each constitutes, rather, an active component in a mutual transaction that produces discord, disagreement, and transformation. (27)

This brief survey of the different readings of utopian literature indicates how readers respond to utopias with different functions and how they, in a way, impose their own ideological and literary interests on them. Readers relate literary utopias to their own frameworks of value and see the relationship between social reality and utopian dream differently. That is, they are involved in a co-operation with the text to produce another interpretation. Some view it in terms of critical distancing; others see the utopian dream as a perfect medium that balances social contradictions; and others see it as a glimpse into the future. Each of these approaches concerning the reader help to grasp the concept of utopia in a far more accurate sense.

1.2 Utopia in Literature

Tracing the boundaries of the modern study, utopia would be a problematic task since utopia is considered rather as a concept that forms the concrete expression of a moment of possibility. Therefore, it does not constitute an accepted field of study. However, it is the subject of many different disciplines and so of literature.

Plato's *Republic* is regarded as the first example that initiated utopian fiction as a genre before it becomes conceptualised. Briefly, it asserts that the philosopher is the only one capable of ruling the just state, since through his study of dialectic he understands the harmony of all parts of the universe in their relation to the Idea of the Good. It is also a prototype for the modern authoritarian state.

Utopia has become a literary genre in itself starting from Thomas More's work, *Utopia*. The following section is going to be a brief summary of Thomas More's *Utopia* and the utopian panorama of the Renaissance Europe is viewed through four major works: *The City Of Sun*, *Wolfaria*, *I Mondi* and *Christianopolis*. Yet, it should be emphasized that there are other major works that neither cited, nor examined within the scope of this thesis.

1.2.1 Thomas More and Utopia

The actual emergence of utopian fiction admittedly takes place in the sixteenth century with Thomas More, is *Utopia*, which was published in 1516. The background is England on the threshold of the Renaissance where significant changes as far as commercial life is concerned were taking place. More, not only makes a harsh criticism of the values of the aristocracy of his day but also an evaluation of the practices of the lawyers and the ethics of the merchants of the time. The book is made up of two parts, Book I and Book II, the latter one written before the former. Book I presents a discussion involving, most notably, More himself and the traveller Raphael Hythloday. Book I is simply about how a good social order can be arrived at and maintained. For More, in order to achieve this ideal condition, law and social pressure must function as the two forces that direct human conscience. In Book II, Hythloday describes the utopian order. The purpose and achievement of utopia is the satisfaction, for all its citizens, of genuine human pleasures. The pleasures are to be genuine, for example a pleasure followed by pain is not a genuine pleasure. There is a hierarchy of the pleasures ranging from simple bodily pleasures, such as orgasm, through the higher satisfactions of mind and spirit, such as thinking and understanding.. Utopian social ideals in the book might be summarized in a few points. First of all, all property is held in common. There is thus no money or need for it. Then, the basic material human needs are recognized as being few. And lastly, that the human needs are few and the citizens are working for six hours a day and the crafts required for providing them, such as carpentry, masonry, weaving, agriculture, results in an abundance.

The regime in Utopia is totalitarian since the rules are based on the denial of the human individuality. If moral behaviour is considered as freely choosing of the good rather than the bad when both of the alternatives are available, the Utopian does not have an opportunity to make a choice so he is almost incapable of moral behaviour. The bad alternative is almost unavailable in Utopia. The following statement in Davis's *Utopia and the Ideal Society, A Study of English Utopian Writing 1516-1700* clarifies this issue:

Those who choose not to believe in the immortality of the soul or in a providential judgement are deprived of public rights and respect on the ground that the pressure of conscience within them towards obedience to the laws is considerably weakened. (Davis 54)

The collective problem is solved in Utopia neither by the idealisation of men nor by the idealisation of nature, but by disciplining men.

1.2.2 After Thomas More

The emergence of utopian fiction coincides with the Renaissance, which is a conventional reference to the rebirth of Europe. Therefore, it is significant to examine what has happened in the sixteenth and seventeenth-century Europe as far as utopian writing is concerned. There were other writers who either ignorant of More's work or, knowing it, they pursued paths very similar to his and utopia as a genre continued its preoccupation with morality and society. One of the most important figures in this category is Tommaso Campanella, who was the defender of empirical and open-minded scientific research. He was also the leading figure of universal Catholic monarchy under the Papacy, the upholder of sacerdotalism. His work, *The City of the Sun*, was written in 1611. Campanella believed that there had to be an assigning of functions to every individual in order to avoid social chaos. Politics was seen as a branch of ethics. In addition, law performed the role for society that virtue performed for the individual. Law was not simply a guide but must also be used as an instrument of discipline and social regulation keeping in mind that evil men did not respond to the fear of punishment afterlife. The City of Sun is a city-state ruled by a chief magistrate called Sol or Metaphysic who is aided by three officers: Power, who is responsible for the military arts, Wisdom, whose province is the liberal and mechanical arts, and Love, who supervises human reproduction. Under these are ranged a group of magistrates dealing with criminal and civil justice and governing the morality of the citizens in a special way: Magnanimity, Fortitude, Chastity, Liberality, Sagacity, Truth, Beneficence, Gratitude, Cheerfulness, Exercise and Sobriety (Davis 71). Campanella

carries a pessimistic view of human nature, so he feels the need for this moral supervision. In addition, since the corruption of natural man is accelerated in a system of private property, the Solarians are provided with a system of communal property, including the ownership of women as well. He argues that the initiative of self-interest could be replaced by the love of the country and that friendship was not a relationship dependent on a private property system. In brief, the order in *The City of the Sun* is based on individual responsibility, supervising virtues, communal property, obedience, and production.

Another important figure of the Renaissance “utopian scene” is a German writer, Johann Eberlein von Günzburg, whose *Wolfaria* was published in 1521 as the tenth and eleventh in a collection of fifteen pamphlets. Like *Utopia*, it was written in two sections, one of which dealt with spiritual government and the other secular. It preoccupies the relationship between secular and spiritual in that Eberlain sees this as the related problem of social stability. The work has little to say about the government in *Wolfaria*. There were elected and salaried public officers, obviously of focal importance; yet, almost no information was given about how they were elected and what their powers exactly were. They were administrators, bureaucrats rather than legislators or policy makers, for Eberlain intended to question the concept of law and define the limits of policy as they were to be applied in his ideal society. As compared with *Utopia*, J.C. Davis sees in it “once again, an attempt to create a total environment, to all intents complete and relentless in pursuit of its purpose” (65). Eberlein considers the idea that law has to be simplified, codified and fixed in the sense that it would provide everyone with the knowledge of public law so that s/he will know what s/he may do and what s/he may not do. Indeed, the legal profession was to be

discouraged as an unnecessary element that promotes discord and disunity. Luxury had no place and trades were to be strictly controlled. Also, prices were to be controlled, begging discouraged, timber, game and fish would be shared by all. In addition, serfdom was to be abolished: all individuals were free at the appointed time. City planning was also subject to close regulation concerning various issues such as width of streets, functional zoning, public baths and entertainment. Like many other utopians, Eberlain insisted on the uniformity of dress, only the sexes being distinguished.

The distinctive characteristic of *Wolfaria* seems to be the author's concern with ecclesiastical problems and violence of the sanctions Eberlein suggests in order to maintain the proposed regulations: "all canon law and decretals shall be publicly burned" (66). Priests and layman were to wear the same dress, so they were to obey the same law. However, Eberlain remains rather vague in his proposals for dealing with the monasteries. They were to be used as schools and as shelter for the poor and aged people. At first Eberlain suggests that all monks be allowed to choose whether to stay in or leave the monastery. But subsequently, he changes his mind: no more than ten souls would stay at the monastery and there should be no novices for ten years. *Wolfaria* has much in common with More's *Utopia*. They are both concerned with the life of the individual without taking the community into consideration. They both aim at establishing a collective consciousness and they both accept individual man as their raw material and try to inject moral values into him through pursuing common good (64-67).

Anton Francesco Doni is another remarkable name to be mentioned when talking about utopian writing in the Renaissance Europe. He collaborated with Ortensio Lando in the

preparation of the first Italian edition of the *Utopia* published in 1548. Between 1551 and 1553 Doni published nine books including his *I Mondi* (1553) in which utopia appeared as the sixth of seven worlds (67). It is formulated as a dialogue between two characters, Savio and Pazzo. In the course of the book, Savio describes an ideal state revealed to them both by Jove and Momus. It is, undoubtedly, influenced by More, yet other Italian influences were equally strong. Doni's utopia springs out of a pessimism based on the attempt to picture the total regulation of life within a small community. Doni, aimed at preserving nature both in man and in his environment through discipline. Wisdom could not prevail in the world as it was. Doni's ideal world is a city-state that was built in the shape of a star and there stands a temple with hundreds of doors in its centre. The rigidity of the city stands as a symbol of the total discipline imposed upon the community. In every street, there are two related crafts. No one is allowed to sell and produce unless there is a need, thus wasting is avoided. Money, weights, measures and laws are prohibited. Homes and furniture are kept as simple and uniform as possible. In a sense, uniformity is the major concern that dominates the life in *I Mondi*. Dressing is uniform except for variations of colour that distinguishes various age groups. At mealtimes, the public consumes identical food in identical surroundings. As an extension of the pursuit of uniformity and control women are held in common, that is family is abolished. Children that are deformed at birth are immediately thrown into a well, whereas healthy children are taken from their mothers when they are old enough and raised collectively.

I Mondi emphasizes security and morality rather than social happiness. Similar to More, what Doni saw in contemporary society is that rich was threatening the poor where lawyers,

doctors and scholars studied how to cheat and rob and soldiers knew only how to kill and destroy. In *I Mondi*, due to his pessimism, Doni is unable to find a remedy for these ills. As in most utopias, the reader is presented with a rational, even geometrical organisation of the physical environment. What Doni suggests in order to solve the problem of men's propensity to choose wrongly is actually to use structural, institutional and legal devices aimed at limiting their choices (67-69).

The last utopia mentioned in relation to the major concepts of Utopia is Johann Valentin Andreae's *Christianopolis*, which was published in 1619. In 1614, Andreae became the pastor in the area of Vaihingen, northwest of Stuttgart. During the next six years, he produced almost twenty books, including *Christianopolis*, and a series of social satires in the Erasmian/Lucianic tradition. Andreae dedicated *Christianopolis* to Johann Arndt, an orthodox Lutheran theologian. *Christianopolis* is a city-state situated on a small island named Caphar Salama. The city is actually built in an exact square seven hundred feet in length and surrounded by four towers and a wall. Andreae attaches much importance to officials; he owes his ideal "Christian" society to the perfect officials. As in *Utopia*, he was aware of the inefficacy of law in contemporary society and he relates this to the lack of worthy officials in Christianopolis. The governmental structure of Christianopolis seems to be reasonably clear. A legislative council meets regularly in a council hall situated "above" the temple. The members of the council are chosen from the people that are examples of virtue and can be displaced at any time. There are two functions of the council. Firstly, they supervise the operation of the community, examining it according to the present models and

if they find something that goes wrong, they repair it immediately. Secondly, they select the chief officials and bureaucrats who administer the blueprint.

In terms of economic activity, the city is divided into four regions. Agriculture is one of the main concerns on the eastern side in fourteen buildings using the land allocated to this pursuit. On the southern side of the city, there are seven mills and bakeries, but these buildings are also reserved for mechanical objects and for storing wine and oil. In the northern part of the city, the slaughterhouses and warehouses of provisions are situated. Moreover, in the western part, there are seven workshops concerned with the forging and moulding of metals, and another seven, occupied with the manufacture of salt, glass, brick and earthenware.

The science in Christianopolis is rather a practical one more related with technological development than scientific research. Production is closely supervised. The workers are allowed a free hand as long as there are sufficient materials in the stores. No money is allowed except in community treasury and only selected individuals are permitted to engage in commerce. Begging is strictly prohibited and material assistance is only given to the poor after careful examination. Sometimes the citizens may be obliged to do compulsory work on the roads, in collecting harvest, in maintaining city's defences and sometimes even in the factories. The author, Andreae is engaged in art in Christianopolis largely. The artisan quality of the citizens is highly developed. People are interested in all sorts of crafts. However, they are pursued not only for necessity but also they form another space where human soul is nourished and unfolded.

In *Christianopolis*, just as in other utopias, it is quite obvious that total control is sought. Whenever this cannot be internalised, self-control is supplemented through regulations, sanctions, punishments and full provision of other means of enforcement. The community lays down rules of dress, marriage, family size, work, leisure, consumption and religious observance. It is a good example of efficient planning. The uniform homes of the citizens that completely lack individuality belong to the state. Their education is controlled for municipal and religious purposes and their reading is carefully censored. The two tablets on the wall of the college points to a communally endorsed orthodoxy of social belief and social behaviour (73-83). In brief, social pressure and the law are made as effective as possible in case of any vice. Davis quotes the definition of history by Andrea: “[it is] the rehearsal of the events of the human tragedy” (80). He regards the world around him “as a world out of joint” just as Doni did (80). He comes very close to More in his belief that all the pressures on men were against virtue.

In this section, a brief summary of the utopian scene of the Renaissance Europe is made through four major works: *The City Of Sun*, *Wolfaria*, *I Mondi* and *Christianopolis*. They mainly discuss the two aspects of morality, although they do not necessarily distinguish between them. One is the individual-centred aspect that emphasizes the relationship between morality and freedom of choice: the good deeds of the individual are due to his wise choices. If the freedom of choice is taken, his moral capacity is damaged as well. The other is the aspect of social morality that emphasizes performance, not choice, and evaluates the performance in terms of an independently existent moral code, not in terms of the free will of the individual. The individual behaves well when he does as he is told by

the moral code, not when he takes risks. And this brings us to More and to the common points of the utopias examined so far. They are preoccupied with the tendency towards evil in men, breaking out of the vicious cycle of pernicious social and political influences on weak men, into a situation where the pressures of institutional, legal and educational arrangements lead in the direction that a highly educated conscience should move anyway. Yet, the nature of men requires governance, control and supervision. In addition, society must be made morally efficient both at the level of intention and of practice.



CHAPTER II

THE IDEAL VS THE ALTERNATIVE: THE TURN TO ANTI-UTOPIA IN MODERN LITERATURE

Throughout the twentieth century, especially after the Second World War, human being's quest for the ideal left its place to a general sense of pessimism and another fictional form which is used as a warning, generally a political one, a portrayal of the author's vision of what would happen if that which terrifies him or her became all powerful: dystopia. In this sense, dystopia is said to define a Hell on Earth.

One person's utopia might turn out to be another's nightmare in terms of its relative and subjective nature. Anti-utopian thinking comes to existence due to the objections towards the utopianism, its deficiencies and limitations. For the socialism it includes, the founders of Marxism remains rather sympathetic to utopian goals. However, Engels, finds danger in utopian thought, in that it represents "a diversion of revolutionary energies into fantasies and imaginary satisfactions, a form of escapism that denies the reality of history" (Ruppert 99). Marxist critics proposed the correction and modification of utopian ideals, instead of totally rejecting them. The real anti-utopian thought emerged in the mid-twentieth century. Utopia gained a meaning that is synonymous with totalitarianism: a repression of freedom, a denial of individuality and a loss of consciousness in life. Utopia becomes a fear in itself due to the incompetence of human being in putting the utopian ideals into practice. Hence, it becomes "the enemy". On the other hand, some relate the decline of utopian imagination to the failure of socialism in the Soviet Union and some with the emergence of consumer

capitalism in the West (Ruppert 103). The shifts in social values point to a shift in the cultural life of the individuals, besides that apocalyptical visions of nuclear war, biological conditioning, pollution, automation, and technocracy.

Anti-utopian tastes can be detected in cultural expressions ranging from science fiction to existentialist philosophy, and they are influential in popular culture, too. In addition, anti-utopia has a challenging nature in the sense that it somehow provokes the reader through proposing, this time, alternative worlds and alternative (anti)heroes. The typical hero of the anti-utopian works, in contrast to the bright utopian visitor who finds out that self-realization lies in human solidarity and community welfare, is usually the one that is considered as “the other” within society, family, or social group. And self-realization is merely a possibility that exists only in breaking away from a corrupt and deforming social order. S/he is regarded as a kind of outsider being on the margin. His/her existence is available on an individual level, not within social values and regulations, or on the level of working with others. The individual who is isolated, alienated, separated and who struggles against a dehumanising community is the central concern of explicitly dystopian works.

Powered by the horrors of the two world wars, twentieth century literature has envisioned utopia as either impossible or undesirable. Utopianism is based upon the criticism of the deficiencies of the present, whereas dystopian thinking somehow tries to foresee the deficiencies of the future. Accordingly, dystopian fiction is informed by a certain concept of skepticism towards utopian ideals in the sense that it is much easier to visualize nightmares than dream of the future.

The gradual turn to dystopianism can also be explained through a number of developments in nineteenth-century thought. As M. Keith Booker exemplifies:

the Marxist critique of capitalism has a great deal in common with later dystopian visions. Meanwhile, Marxist analyses of the creation and interpellation of subjects by bourgeois ideology demonstrate the illusory nature of the sense of personal mastery experienced by the bourgeois subject, a sense of mastery central to Enlightenment utopianism. (Booker 5)

Moreover, scientific discoveries throughout the nineteenth century led the way to dystopian vision. Science was beginning to point to the increasing limitations on the ability of humanity to dominate its environment. Meanwhile, Charles Darwin's *On the Origin of Species* (1859) raised a doubt towards the faith in God in that it suggested that humanity had evolved from the same origins and by the same natural processes as all other species. About those developments, Booker quotes from Scholes and Rabkin, this time, in his *The Dystopian Impulse In Modern Literature Fiction As Social Criticism* as follows:

In the twentieth century our world is shaped by science. It is only reasonable then that our atavistic urges to escape must deal with science. But science and atavism are enemies. Science allows no retreating in time, and insists on contemplating the consequences of actions. In our time the utopian impulse has been largely replaced by dystopian projections of disastrous current trends. (qtd in Booker 5)

Under these circumstances, it can be claimed that the late-nineteenth-century dystopian works, such as those of H. G. Wells', were the harbingers of this trend in literature. And in the course of the twentieth century, dystopian fiction has become far more prominent in both literature and popular culture, which can be regarded as indicative of a widespread pessimism in recent decades.



2.1 Reading Dystopias

As we have examined reading utopias in the first chapter, it would provide a better understanding to have a look at dystopias on the part of the reader.

Rather than constructing an antithesis for utopia, the dystopia appears as an inversion of utopia, yet they both display the same essential dialectical structure. They both explore social possibilities theoretically, make use of symbolism and allegory and provoke the reader with contradiction and paradoxes that force him to entertain alternative values and attitudes towards social problems. Dystopias achieve their effects through satire and parody, whereas utopias tend to negate the existing system and provide a positive construction along with the solution itself. Unlike utopias, they “leave the act of construction up to the reader” (Ruppert 104). Utopias, usually provide the reader with a sense of hope, that is, they form a positive figure that moves the human desire for change. On the contrary, dystopias present a negative figure that provokes our fears and anxieties. However, both of them appear as a special ground for the reader to express the fantasies and fears about community order, and allows them speculate about the inconsistencies that limit social possibilities. More to the point, dystopias do not completely reject utopian ideology. They, more precisely, reveal problems, ask questions and produce suspicions about utopian ideals, and “tend to be more sceptical in exploring utopian assumptions.” (Ruppert 104) Related to that, dystopian fiction, somehow makes a connection between the actual and the imagined which utopia mostly disguises. Chris Ferns, in his *Narrating Utopia: Ideology, Gender, Form in Utopian Literature* supports this as follows:

In its parodic inversion, the essential identity between many features of utopia and those of the world to which it proposes an alternative re-emerges. Where utopian satire to the existing order (such as Bellamy's parable of the coach) stresses the disparity between the real world and its utopian alternative, that difference constituting the measure of the former's deficiencies, dystopian fiction highlights the resemblances between our own world and the projected society of the future. (Ferns 109)

Works of dystopian literature might be considered as being based on a dialogue with utopian literature since the former either opposes, or forms an alternative to the latter. Russian formalists' term "defamiliarization" appears as one of the primary literary devices of dystopian works in view of the fact that their criticism of the society mirrored through distant settings.

2.2 Cultural Criticism Related to Dystopian Literature

Dystopian literature has much in common with cultural and social criticism; especially those emerged in the twentieth century, in the sense that they carry a certain skepticism about the possibility of an ideal society. It somewhat constitutes a critique of social conditions as well as political systems. Modern social and cultural critics like Theodor Adorno, Louis Althusser, Pierre Macherey, Mikhail Bakhtin, Walter Benjamin and Friedrich Nietzsche have shown concerns that might be thought as predecessors of the themes dealt within the scope of dystopian literature.

Theodor Adorno appears as one of the most significant names of neo-Marxist criticism. Adorno portrays a rather pessimistic figure as far as Marx's faith in the ultimate establishment of a proletarian utopia is concerned. M. Keith Booker interprets this as "a central example of the dark turn in much of modern social and cultural criticism." (Booker *Dystopian Literature* 11-12) Adorno has a number of ideas relevant to dystopian literature. Nevertheless, the most important dystopian element in his work is his criticism of the utopian orientation of Enlightenment rationalism, which is far more outstanding in the essay "The Concept of Enlightenment" in the volume *The Dialectic of Enlightenment* by Max Horkheimer and Adorno. In general, they claim that the power of the individual in Enlightenment thought is related with the urge to dominate nature that turns back on itself and causes him/her to become repressed. Horkheimer and Adorno are not against science itself, but the mechanical application of science (12). The way Horkheimer and Adorno

represent modern bourgeois society reminds the oppressive societies of dystopian fiction. Moreover,

their work is particularly relevant to dystopian fiction in that they reach their conclusions about the oppressive nature of modern society through a direct confrontation with the ideology of science and reason that formerly had been the inspiration for numerous utopian visions. (13)

Apart from his own work, Theodor Adorno is an important figure of critical theory, the social criticism that the Frankfurt School of neo-Marxist thought. He has made numerous contributions to modern cultural criticism, along with Horkheimer and many members of the Frankfurt School.

Louis Althusser is another prominent critic who has analysed a capitalist society with highly a dystopian tone. He is concerned with defining the complex relationship between art and ideology. Related with the dystopian thought, his “most important concept is probably the notion of ‘interpellation’, or the ‘hailing of the subject’—the process through which individuals are formed as subjects by powerful forces working in the interest of prevailing ideology of a given society.” (14) Althusser stresses the fact that the process of interpellation provides the ground for the power structure of capitalist society to preserve its domination over the general population without violence.

Pierre Macherey, Althusser’s most important protégé, focuses on the production of literary texts within the cultural context and suggests the important points that literature might be against the process of interpellation by revealing the ideological illusions of which the society is under the influence. He remarks that literary language is affected by the other

discourses such as scientific, theoretical, and daily. He alleges that much of the ideological power of literature derives from the extent its language is able to imitate and parody these other discourses. Booker comments on that as follows:

...literary language makes visible ideological orientations within language that might remain hidden in the discourse of the everyday world. Such revelations through the defamiliarizing lens of fiction clearly represent a central strategy of dystopian literature.... (16)

And he continues comparing Macherey with Althusser:

Macherey departs somewhat from Althusser's identification of art as a special practice situated somewhere midway between science and ideology, emphasizing the participation of literature in its social context in ways that make it impossible to identify literature as a special discourse apart from others. (16)

Macherey also claims that literary work has a discourse within which some "unspoken" spaces are left on purpose. He supposes that those spaces indicate certain ideologies. He calls those empty spaces as "silences" of the text. Silence becomes an element that fills in the spaces, and carries a central idea (Macherey 66-98). He raises some questions related to "silences" as follows:

This moment of absence founds the speech of the work. Silences shape all speech. Banality?

Can we say that this silence is hidden? What is it? A condition of existence—point of departure, methodical beginning—essential

foundation—ideal culmination- absolute origin which lends meaning to endeavour? Means or form of connection?

Can we make this silence speak? What is the unspoken saying? What does it mean? To what extent is dissimulation a way of speaking? Can something that has hidden itself be recalled to our presence? (Macherey 85-86)

Then he clarifies by continuing as such:

Yet the unspoken has many other resources: it assigns speech to its exact position, designating his domain. By speech, silence becomes the centre and principle of expression, its vanishing point. Speech eventually has nothing more to tell us: we investigate the silence, for it is the silence that is doing the speaking. (Macherey 86)

Another influential thinker is Mikhail Bakhtin, who has been one of the strongest critics of the past twenty-five years. In his prominent work *Rabelais and His World*, Bakhtin tells about the medieval carnival and carnivalesque energies of writing of Rabelais from a utopian point of view within the oppressive sterility of life in the Catholic Middle Ages. Nevertheless, there lies a subtle dystopian thought beyond the seemingly utopian portrayal of the medieval carnival. Bakhtin's description of the medieval society in Rabelais'¹ time can be read as an account of dystopian conditions that reflected Bakhtin's Stalinist Russia. Bakhtin tends to view the human subject as a product of social forces and interactions. He suggests that individual self is not a fixed entity, but has many selves. The self is subject to an ongoing dialogue with the external world and others, a compatible notion with Bakhtin's

view of subjectivity, which forms a kind of boundary between different consciousnesses. Accordingly, “for Bakhtin, there is no ‘last word’, no ultimate end toward which the process of history moves.” (Booker 18)

Bakhtin, likens his view of the self and the outer world to the genre of novel. In order to preserve its “dynamic adaptive ability”, the novel must be challenged. For that reason, it is an “antiauthoritarian” genre, which has to remain ever questing so that it can be reviewed. In this sense, opposing any sense of perfection, the novel is bound to be fundamentally dystopian. Bakhtin, also claims that there can be no specific language in the novel. It does not employ language to represent reality in a transparent way. Not at all, language itself is an object of representation, and criticism, as well. As Booker reiterates:

for Bakhtin the novel undermines its own utopian impulses through the antiauthoritarian texture of its heteroglossic language. The novel as a genre thus inherently includes certain dystopian impulses, which are then particularly emphasized in dystopian novels. (20)

Another figure of modern neo-Marxist criticism is Walter Benjamin, in whose work it is quite possible to catch dystopian flavour. His descriptions of modern society carry dystopian impulses of neo-Marxist cultural commentary. Furthermore, his commentaries on developments of the modern capitalist society are quite close to the concerns of dystopian thought. Yet, it sometimes suggests a utopian nostalgia. Benjamin addresses a number of dystopian issues in some of his essays. For instance, in “The Storyteller”, he argues that the art of storytelling is slowly diminishing and he claims that storytelling is a primary means

of conveying advice for dealing with real life, which is related with experience. However, he suggests that in the modern world, there is not any meaningful advice to give:

experience has fallen in value. And it looks as if it is continuing to fall into bottomlessness. Every glance at a newspaper demonstrates that it has reached a new low, that our picture, not only of the external world but of the moral world as well, overnight has undergone changes which were thought possible. (Benjamin 84)

Moreover, he continues to echo many works of dystopian literature by relating the modern world, specifically World War I, to the general devaluation of human experience:

For never has experience been contradicted more thoroughly than strategic experience by tactical warfare, economic experience by inflation, bodily experience by mechanical warfare, moral experience by those in power.
(84)

Benjamin regards avant-garde art as contributing to the positive shattering of the aura, as well; and in this context, Benjamin's work reveals a positive turn that differs from the works of dystopian literature. On the other hand, "Benjamin's belief in the subversive political potential of art is clearly shared by many writers of dystopian literature, who seek through their work to effect genuine political change" (Booker 22). He employs a kind of combination of utopian and dystopian impulses that is related to the synthesis of Marxist materialism and Jewish mysticism, still Marxism itself contains both utopian and dystopian elements.

Friedrich Nietzsche is the last figure to be discussed among the ones that affected modernity to a great extent. His detachment from faith through the application of human reason had been one of the central issues of the Enlightenment. Booker interprets this as being the “most important markers in the turn from utopian to dystopian thinking” (35). Additionally, his radical individualism forms the opposition between individual freedom and social obedience which is again significant for dystopian literature.

Nietzsche’s views of language and truth are also of crucial importance to dystopian literature. Dystopian orders, mostly attempt to manipulate the language and also the conventions put into practice in daily speeches. In one of his essays “On Truth and Lie in an Extra-Moral Sense” he argues the arbitrariness of the language as such:

It is this way with all of us concerning language; we believe that we know something about the things themselves when we speak of trees, colours, snow, and flowers; and yet we possess nothing but metaphors for things—metaphors which correspond in no way to the original entities. In the same way that the sound appears as a sand figure, so the mysterious X of the thing in itself first appears as a nerve stimulus, then as an image, and finally as a sound. Thus the genesis of language does not proceed logically in any case, and all the material within and with which the man of truth, the scientist, and the philosopher later work and build, if not derived from never-never land, is at least not derived from the essence of things. (“On Truth and Lie in an Extra-Moral Sense”)

The manipulation of the language in dystopian works is also a way of alienating oneself from the actual moment and medium. For instance, in Anthony Burgess's usage of Nadsat language not only provides a detachment from the world of the novel but also keeps a certain measure of distance between the society and the protagonist. It is a means of conceptualizing a world, a new order.



CHAPTER III

·DYSTOPIAN EXPERIENCES

3.1 Scenes of Mutual Desperation: *A Clockwork Orange*

‘That’s a fair gloopy title. Who ever heard of a clockwork orange?’ Then I read a malenky bit out loud in a sort of very high type preaching goloss: ‘—The attempt impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen—’ (*A Clockwork Orange* 21)

The above quotation is taken from the book-within-the book, *A Clockwork Orange* and appears as the ultimate expression of the individual’s distrust and anxiety towards society. Likewise, it contains a kind of revolt-like discourse, too, which might be regarded as typical of dystopian worlds.

A Clockwork Orange by Anthony Burgess, published in 1962, falls into the period after modernism. The novel sets a futuristic view of a totalitarian government. It presents a postmodern mayhem in that it includes various scenes of violence and aggression, harsh criticism of governmental concerns. The novel is in three parts, each consisting of seven chapters, and thus twenty-one in total. However, in the American edition the last chapter is omitted due to a "suggestion made for conceptual reasons," rather than a "condition of publication,"² and it was restored in the Norton 1987 edition. This order of the novel is constructed on purpose by the writer. Anthony Burgess remarks on this as follows:

The book I wrote is divided into three sections of seven chapters each. Take out your pocket calculator and you will find that these add up to a total of twenty-one chapters. 21 is the symbol of human maturity, or used to be, since at 21 you got the vote and assumed adult responsibility. Whatever its symbology, the number 21 was the number I started out with. Novelists of my stamp are interested in what is called arithmology, meaning that [a] number has to mean something in human terms when they handle it. The number of chapters is never entirely arbitrary. Just as a musical composer starts off with a vague image of bulk and duration, so a novelist begins with an image of length, and this image is expressed in the number of sections and the number of chapters into which the work will be disposed. Those twenty one chapters were important to me. (A Clockwork Orange Resucked)

In addition, Burgess likens the American version to a fable and states “The American or Kubrickian Orange is a fable; the British or world one is a novel” (Burgess 228). As Burgess puts it, the twenty-one chapters form the age of Alex that he is charged with advancement, growth and responsibility. Furthermore, three parts suggests the three ages of man, specifically childhood, adolescence and adulthood. However, apart from the writer’s words, the “seven chapters” and “three sections” are also significant in terms of the biblical and archetypal connotations of the number seven.

It is short and plotted harshly. Alex, the antihero, is betrayed by his “droogs”, imprisoned for murder, and then “eased” by a leucotomizing technique, which is called the

“Reclamation Therapy”. Then, he becomes almost an instrument of the two rival parties, whose conflicting demands cause him to commit suicide. However, he survives to recover his identity. Burgess draws a world which is shaken right from the center: State corrupt, no mechanism of control and sanction, individuals without any trust on the government and no future expectations at all. “What’s it going to be then, eh?” is repeated several times, in the course of the novel, especially in the turning points and beginnings of the chapters. This rhetorical question of the protagonist, Alex, not only reveals his ironic attitude, but also expresses a doubtful perception of future. This question is usually uttered by Alex, but in some parts he rather echoes it. Burgess makes the reader think that Alex is speaking, yet he constructs the relationship between the characters via the shifting points of view. In the second part, the beginning of Alex’s days of in the “Staja”, he keeps on repeating “what’s it going to be then, eh?” but then it becomes the words of the “charlie”, the priest. It can be inferred that the charlie, from time to time, becomes Alex himself, which might be either an indication of the sense of chaos within the individuals, or the characters’ getting closer gradually. He, the charlie, is giving his Sunday preaching:

‘What is it going to be then, eh?’ said the prison charlie for the third raz.

‘Is it going to be in and out and in and out of institutions, like this, though more in than out for most of you, or are you going to attend to the Divine Word and realize the punishments that await the unrepentant sinner in the next world, as well as in this? A lot of blasted idiots you are, most of you, selling your birthright for a saucer of cold porridge the thrill of theft, of violence, the urge to live easy—is it worth it when we have undeniable

proof, yes yes, incontrovertible evidence that hell exists? (*A Clockwork Orange* 63)

As it is stated, the charlie seems to be repeating Alex's and his droogs' words such as the code of the crucial question, and "in and out", but certainly in a different context. Additionally, the two certainly become closer during the days of Alex in the Staja and in that, the charlie is the only one to question the consequences of the new treatment. "What is it going to be then, eh?" is not only a rhetorical question, but also an expression of uncertainty on the part of the individuals, which can be associated with the idea that the spirit of man is born of two gods: Dionysus and Apollo. As Camille Paglia puts it:

Reason and logic are the anxiety-inspired domain of Apollo, premiere god of sky-cult. The Apollonian is harsh and phobic, coldly cutting itself from off from nature by its superhuman purity... [W]estern personality and western achievement are, for better or worse, largely Apollonian. Apollo's great opponent Dionysus is ruler of the chthonian whose law is procreative femaleness. [T]he Dionysian is liquid nature, a miasmic swamp whose prototype is the still pond of the womb. (Paglia 12)

In *A Clockwork Orange*, Alex, and his droogs, is associated with the Dionysus figure, as if drifting away like a dry leave and almost never certain. As the Apollonic figure society stands erect in front of them, with its harsh regulations and cruel intentions.

The title of the novel is quite interesting in the sense that it raises various questions in readers' mind via its metaphorical meaning, hence it remains vague. At first glance, the word "clockwork" denotes an image that modifies a mechanical object, and "orange" is a

work of nature with its rather diverse layers. Anthony Burgess himself clarifies this issue as follows:

The book was called *A Clockwork Orange* for various reasons. I had always loved the Cockney phrase 'queer as a clockwork orange', that being the queerest thing imaginable, and I had saved up the expression for years, hoping some day to use it as a title. When I began to write the book, I saw that this title would be appropriate for a story about the application of Pavlovian, or mechanical, laws to an organism which, like a fruit, was capable of colour and sweetness. But I had also served in Malaya, where the word for a human being is *orang*. (Cacotopia and Clockwork Oranges)

In view of that, *A Clockwork Orange* forms an oxymoron in itself by combining "orange", which stands for human being, and "clockwork" designating something that is rather inappropriate for the "nature" of human being. In addition, *A Clockwork Orange* is also the title of the book which is destroyed by Alex and his friends. The name of the antihero, Alex, is also chosen on purpose, for the author's name is F. Alexander and "he is another Alex" as Alex himself says. He might be viewed as a second version of Alex (Bloom 68).

Burgess himself explicates this as such:

The name of the antihero is Alex, short for Alexander, which means 'defender of men'. *Alex* has other connotations - *a lex*: a law (unto himself); *a lex(is)*: a vocabulary (of his own); *a* (Greek) *lex*: without a law. Novelists tend to give close attention to the names they attach to their characters. *Alex* is a rich and noble name, and I intended its possessor to be

sympathetic, pitiable, and insidiously identifiable with us, as opposed to them. But, in a manner, I digress. (*Cacotopia and Clockwork Oranges*)

F. Alexander has somehow managed to foretell the events that Alex is going to experience. Moreover, Alex sometimes refers to himself as “Your Humble Narrator”, as another indicative of their identical sides.

A Clockwork Orange generally focuses on crime, the reasons for committing a crime and what kind of measures to be taken against crime. Burgess makes a subtle criticism of the ongoing disorder. Disorder begins in the State, goes down on the society and then intricately penetrates into the minds of individuals. The last ring of this cycle in the novel is Alex and his droogs which appears as a microcosm of the present order of the society, as Alex talks:

I could feel myself getting all razdras inside, but I tried to cover it, saying calm: ‘There has to be a leader. Discipline there has to be. Right?’ None of them skazatted a word or nodded even. I got more razdras inside, calmer out. ‘I,’ I said, ‘have been in charge long now. We are all droogs, but somebody has to be in charge. Right? Right?’ They all like nodded, wary like. Dim was osooshing the last of the krovvy off. (*A Clockwork Orange* 27)

A Clockwork Orange has been analyzed in various aspects, such as the question of free will, reasons for committing crime, violence, dystopian world, and so on. What is aimed in this study is to find out the traces of a male-centered world and how women and men are positioned in relation to one another, hence making a critique of the existing gender

relations within the world of the novel. The novel displays a certain attitude towards women in terms of the discourse used to describe them. It is obvious that women are reduced to bodies and dehumanized through the language use and within the narrative of the novel which woman point of view can never be seen. However, before analyzing the gender issue, it would be convenient to make a brief evaluation of how Burgess manipulates language throughout *A Clockwork Orange*.



3.1.1 A Virus from Outer Space³: The Language

The novel can be regarded as an experimental one in terms of the language Nadsat, which is created by combining Russian words with teenage argot that sounds both ecstatic and vaguely obscene. This usage of language not only distances the reader from the text, but also helps the reader get into the novel by the harmonic and musical sound. Besides that, Nadsat enables Burgess to utilize skilful puns, such as “lewdies” as people, “charlie” as the chaplain, “cancer” as cigarette and “sinny” instead of cinema. The musical sound of the language somehow aesthetizes the scenes of blood, rape and crime. Moreover, it allows the reader to distinguish the mood of the novel, observe the differences between certain discourses and power of the intellectual rhetoric that Alex uses. Esther Petix comments on this language in her essay “Linguistics, Mechanics, and Metaphysics: Anthony Burgess’s *A Clockwork Orange* (1962)” along these lines:

Yet the total effect of Nadsat is greater than the sum of its various parts.

Alex, in the capacity of ‘Your Humble Narrator,’ uses the language to extrapolate a future both vague and familiar. He sings of a time when adults work, when very few read, and when society is middle class, middle-aged, and middle-bound. (Aggeler 125)

She thinks that Nadsat constructs a balance throughout the period that the reader is trying to identify with the novel. That is to say, language becomes a kind of instrument to distance the reader from the dystopian world in the novel. In other words, it relieves the

reader by giving the message that “this world is closer to you as long as Nadsat is close to you”. Petix continues her remarks:

We are told only that 1960 is already history and men are on the moon.

The reader is offered no other assurances. And the linguistic impact of Nadsat becomes more comprehensible, one is left to wonder if the world of clockwork oranges is so safely distant after all. (Aggeler 125)

Another point that attracts attention is that Burgess makes his protagonist talk his own time. That is to say, Alex has the ability to express himself in various media and times. By focusing on the language Alex uses, the reader can observe his growth, where he is, what kind of people he is in relation with and what the situation requires.

About the language that Burgess employs in giving voice to voice Alex, it can be inferred that it regularly becomes the reflection of men’s mental picture of women. It is, to some extent, a part of society’s discourse; yet traces of the common male point of view might be detected.

3.1.2 Seemingly Unseen Women

In terms of gender issues what attracts attention most is that the writer, perhaps intentionally, creates a male-centered world in which women are either nameless bodies to be penetrated into or shallow characters such as Alex's mother, the wife of the author of *A Clockwork Orange* and old ladies that obey the rules for the sake of free drinks.

The first time the reader encounters a group of women is at the very beginning of the novel when Alex and his droogs see three "devotchkas" in Korova Milkbar. Alex makes an overall evaluation of the girls, yet presents the so-called unwritten rules of their small community:

There were three devotchkas sitting at the counter all together, but there were four of us malchicks and it was usually like one for all and all for one. These sharps were usually dressed in the height of fashion too, with purple and green and orange wigs on their gullivers, each one not costing less than three or four weeks of those sharps' wages, I should reckon, and make-up to match (rainbows round the glazzies, that is, and the rot painted very wide. Then they had long black very straight dresses, and on the groody part of them they had little badges of like silver with different malchicks' names on them—Joe and Mike and suchlike. These were supposed to be the names of the different malchicks they'd spatted before they were fourteen. (*A Clockwork Orange* 6)

Alex announces the one for all, all for one rule of their gang, which requires remaining passive towards the girls. All the same, the words he uses to describe the girls reveal that in his eyes they are only physical objects, i.e. female bodies. Yet he does not refrain from speculating about the girls by commenting on the badges and what is written on them.

In their routine wandering, Alex and his friends, after ruining the old teacher, come across a group of old women at the Duke of New York on Amis Avenue, where they went to do the “sammy act,” and spending some money. Alex’s impression of the women is as follows:

so we went into the Duke of New York on Amis Avenue and sure enough in the snug there were three or four old baboochkas peeting their black and suds on SA (State Aid). Now we were the very good malchiks, smiling good evensong to one and all, though these wrinkled old lighters started to get all shook, their veiny old rookers all trembling round their glasses, and making the suds spill on the table. (10-11)

Alex, once more, puts emphasis on the physical appearance of the women by referring to their “mappy” faces and wrinkles. Yet, this time, being the leader, he decides on treating them as fine as it can be:

‘Give these poor old baboochkas over there a nourishing something. Large Scotchmen all round and something to take away.’ And I poured my pocket of deng all over the table, and the other three did likewise, O my brothers. ... Anyway, they were each given a bottle of Yank General, cognac that is, to take away, and I gave money for them to be delivered

each a dozen of black and suds that following morning, they to leave their stinking old cheenas' addresses at the counter. Then with the cutter that was left over we did purchase, my brothers, all the meat pies, pretzels, cheese-snacks, crisps and chocbars in that mesto, and those too were for the old sharps. (11)

Another point that attracts attention is that these ladies define themselves as “only poor old women” (11) which foregrounds the ‘weak and frail woman’ cliché. Additionally, the event itself displays an example of the moody attitude of Alex and his droogs with respect to the Dionysus figure, acting according to no specific incident but leaving oneself to the blowing wind. That is to say, Alex and his fellows do not have any specific reason to treat the ladies politely other than ensuring them to say that they were together the whole night. This seems to be a relation of benefit to some extent, yet actually Alex and droogs have no need for reassurance either, since the institution of sanction does not work the way it is supposed to be.

After their encounter with the old ptitsas, Alex and his droogs go off round the corner to Attlee Avenue where they can find an open sweets and cancers shop. They put their “maskies” on to perform another real horror-show. Dim beats the owner of the shop behind the curtain and there comes the vision of the wife of the owner, Mother Slouse in the eyes of Alex:

Mother Slouse, the wife, was sort of froze behind the counter. We could tell she would creech murder given one chance, so I was round that counter very skorry and had a hold of her, and a horrorshow big lump she

was too, all nuking of scent and with flipflop big bobbing groodies on her.

(12)

This time Alex, again, stresses the physical appearance of the woman, however this time he expresses how disgusting she seems. Some specific words such as “groody”, to define her breasts, are used, thus women are portrayed in terms of their physical appearances and sexuality simply and how these affect men. Later on, Alex continues by the “scene” of their horror-show performed upon Mother Slouse, and the instance of tranquillity followed by:

So we had her down on the floor and a rip of her platties for fun and a gentle bit of the boot to stop her moaning. And, viddying her lying there with her groodies on show, I wondered should I or not, but that was for later on in the evening. Then we cleaned the till, and there was flip horrorshow takings that nochy, and we had a few packs of the very best top cancers apiece, then off we went, my brothers. (13)

As the natural regulation of a society dominated by gangs, some wars arise between them. Alex and his droogs come across the rival gang, Billyboy and his five droogs round by the Municipal Power Plant. Soon after, the two groups start to watch each other, which will be followed by a “real and proper battle. Before this battle what Billyboy and his droogs were about to “perform something on a weepy young devotchka” who was only ten years old:

she creeching away but with her platties still on, Billyboy holding her by one rooker and his number-one, Leo, holding the other. They’d probably

just been doing the dirty slovo part of the act before getting down to a malenky bit of ultra-violence. When they viddied us a-coming they let go of the little ptitsa, there being plenty more where she came from, and she ran with her thin white legs flashing through the dark, still going 'Oh oh oh'. (16)

The reader was about to witness to another "horror-show", yet this time the victim is saved by Alex and his droogs. The description of the girl is again based upon her physical appearance. She is perceived as another nameless body.

Subsequently, Alex and his droogs come across the "home" of F. Alexander and his wife. At that point, some elements of fairy tales become apparent. Alex, uses rhetoric, a high quality rhetoric, which he calls "a real gentleman's goloss", to convince the wife, which, actually, does not fit to a 15 year old boy:

Pardon, madam, most sorry to disturb you, but my friend and me were out for a walk, and my friend has been bad all of a sudden with a very troublesome turn, and he is out there on the road dead our and groaning.

Would you have the goodness to let me use your telephone to telephone for an ambulance? (19)

He performs the art of rhetoric several times, especially on women, which turns out to be as indicative of Alex's high intellectual skills. He, as he did most of the time, focuses on the wife's groodies while describing her. They all enjoy the couple's fear and have a carnivalesque taste from their helplessness. Yet, the climax comes with their rape of the

wife. Besides, the narrative Alex uses forms one of the best examples of how women appear in the eyes of men:

‘All right, Dim,’ I said. ‘Now for the veshch, Bog help us all.’ So he did the strong-man on the devotchka, who was still creech creech creeching away in very horrorshow four-in-a-bar, locking her rookers from the back, while I ripped away at this and that and the other, the others going haw haw haw still, and real good horrorshow groodies they were that then exhibited their pink glazzies, O my brothers, while I untrussed and got ready for the plunge. Plunging, I could slooshy cries of agony and this writer bleeding veck that Georgie and Pete held on to nearly got loose howling bezoomny with the filthiest of slovos that I already knew and others he was making up. (22)

After that tiring night, Alex and his Droogs arrive at Korova Milkbar to have their molokos. There, they come across a lady, which, later on, will become a turning point in Alex’s life. The lady is singing with her droogs in a tune which Alex is quite acquainted with:

suddenly came with a burst of singing, only a bar and a half and as though she was like giving an example of something they’d all been gavoreeting about, and it was like for a moment, O my brothers, some great bird had flown into the milkbar, and I felt all the little malenky hairs on my plott standing endwise abd the shivers crawling up like slow malenky lizards and then down again. Because I knew what she sang. (25)

Nevertheless, it is Dim who acts vulgarly in this moment of pleasure. Alex reacts quite aggressively to him, which becomes the beginning of the changing of power relations within the gang. From then on, not only Dim, but also Georgie and Pete change their attitudes towards Alex. Alex's vision of the singing lady is as such:

It was like he was singing blood to make up for his vulgarity when that devotchka was singing music. But that devotchka was smecking away ha ha ha now with her droogs at the bar, her red rot working and he zoobies ashine, not having noticed Dim's filthy vulgarity. (25-26)

The singing lady might be associated with the fate goddesses in mythology that "weave the tapestries of human life from Scandinavia and the Baltic to Greece" in that she appears as the main reason of conflicts among Alex and his droogs (Everson).

After a tiring night, they all go back to home and Alex sees P.R Deltoid, his state-appointed Post-Corrective Advisor in front of him in the morning. He comes in to check if there has been something wrong with Alex. It is pretty ironic that he cannot grasp why Alex commits vice continually as he comes from an unbroken family and a fine home life. However, he is actually another microcosm of that male-centered society from seemingly different aspects. He is supposed to be the one who will "correct" Alex, yet indeed he is not different from others:

Then he caught sight of an advert in the gazetta, which was on the table—a lovely smecking young ptitsa with her groodies hanging out to advertise, my brothers, the Glories of the Yugoslav Beaches. Then after sort of eating her up in two swallows, he said; 'Why should you think in terms of there

being anything wrong? Have you been doing something you shouldn't, yes?' (32)

He has essentially no difference as far as mannish intuitions as priority are concerned. Though he tries to hide them, they are there. This is another issue that *A Clockwork Orange* questions: to choose virtue, or to compulsorily act virtuous.

After getting rid of P.R. Deltoid, Alex, concentrating on his music, goes to the disc-bootic named Melodia. For Alex, it is a "real horrorshow mesto and skorry" since he can find the new recordings (36). There, he comes across two young ptitsas "sucking away at ice-sticks" (36). Alex assumes that they are not more than ten, though they see themselves "as real grown-up devotchkas" (36). For a moment, he tries to attract the attention of the two girls, until an idea hits him and makes him fall over with the anguish and ecstasy of it (37). Alex starts to talk "to" the girls and once again performs the art of rhetoric:

'What you got back home, little sisters, to play your fuzzy warbles on?'

Because I could viddy the discs they were buying were these teeny pop vesches. 'I bet you got little save tiny portable like picnic spinners.' And they sort of pushed their lower lips out at that. 'Come with uncle,' I said, 'and hear all proper. Hear the angel trumpets and devil trombones. You are invited.' And I like bowed. (37)

What Alex puts into performance here is that a modern version of the wolf that takes in Little Red Riding Hood. He takes them to his home and has sex with them over drinks. They seem to be having fun at first, but later on they figure out what has happened:

They were like waking up to what was being done to their malenky persons and saying that they wanted to go home and I was like a wild beast... Well, if they would not go to school they must still have education. And education they had had. (39)

This is another example to illustrate how Burgess makes use of archetypal and fairy-tale images.

The only woman daring to resist boldly against Alex and his droogs' brutality is the "old ptitsa" with the assistance of her cats and she succeeds to stay alive for the time being. However, she is portrayed as an old woman having a limited time in this world, thus, limited hope for future as far as women are concerned. Accordingly, she dies at last. On the other hand, she might be considered as a prototype of the fate goddess in the sense that she is the one to determine the position of Alex in the Staja. Hence, her resistance, reminding the image of the old witch, and death finds a meaning then.

Another female figure of the novel is Alex's mother. She is portrayed as a benevolent and loving mother. However, what is hidden between the lines is that she is as passive as a mother can be, and has a meek personality. She seems as if she is afraid to find out the real deeds of her son and she has no effect over her son at all. However, her expressions can become far too exaggerated. On these aspects, she seems to be a parody of the mother figure. When Alex is freed from the Reclamation Therapy, he immediately returns home; there he finds out that a lodger has come to live with his parents:

My dad and mum sat like petrified, and I could viddy they had not yet read the gazetta, then I remembered that the gazetta did not arrive till papapa

had gone off to his work. But then mum said: 'Oh, you've broken out. You've escaped. Whatever shall we do? We shall have the police here, oh oh oh. Oh, you bad and wicked boy, disgracing us all like this.' And, believe it or kiss my sharries, she started to go boo hoo. (106)

The response of the mother appears to be much too exaggerated. She seems to prefer Joe being at home rather than her son back home. On the other hand, the reader is acquainted with her through the eyes of Alex. Therefore, we never know her from the inside, which is the characteristic of Burgess' narrative in *A Clockwork Orange*. Women are always seen from the outside and the reader is never allowed to enter into their consciousness. Thus, they never emerge on the scene as full human beings.

3.2 Unfulfilled Womanhood: *The Handmaid's Tale*

Notes Towards a Poem that Can Never Be Written

For Carolyn Forché

i

This is the place
you would rather not know about,
this is the place that will inhabit you,
this is the place you cannot imagine,
this is the place that will finally defeat you
where the word *why* shrivels and empites
itself. This is famine.

ii

There is no poem you can write
about it, the sandpits
where so many were buried
& unearthed, the unendurable
pain still traced on their skins.

This did not happen last year
or forty years ago but last week.

This has been happening,
this happens.

We make wreaths of adjectives for them,
we count them like beads,
we turn them into statistics & litanies
and into poems like this one.

Nothing works.
They remain what they are.

iii

The woman lies on the west cement floor
under the unending light,
needle marks on her arms put there
to kill the brain
and wonders why she is dying.

She is dying because she said.
She is dying for the sake of the word.

It is her body, silent
and fingerless, writing this poem.

iv

It resembles an operation
but it is not one

nor despite the spread legs, grunts
& blood, is it a birth.

Partly it's a job
partly it's a display of skill
like a concerto.

It can be done badly
or well, they tell themselves.

Partly it's an art.

v

The facts of this world seen clearly
are seen through tears;
why tell me then
there is something wrong with my eyes?

To see clearly and without flinching,
without turning away,
this is agony, the eyes taped open
two inches from the sun.

What is it you see then?

Is it a bad dream, a hallucination?

Is it a vision?

What is it you hear?

The razor across the eyeball
is a detail from an old film.

It is also a truth.

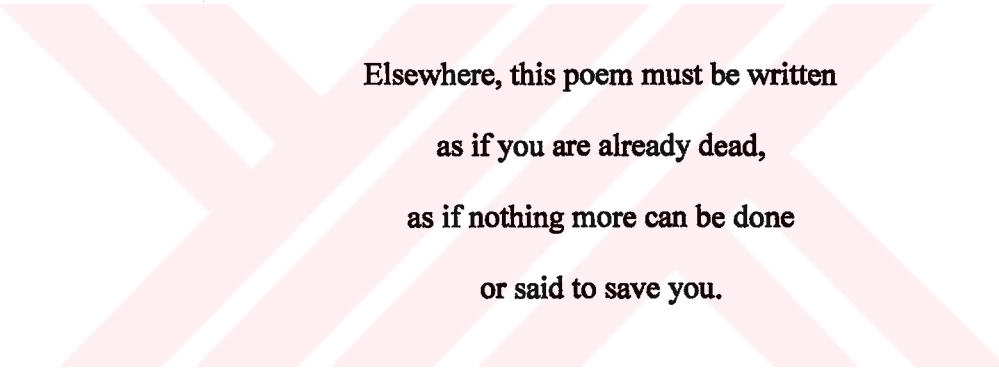
Witness is what you must bear.

vi

In this country you can say what you like
because no one will listen to you anyway,
it's safe enough, in this country you can try to write
the poem that can never be written,
the poem that invents

nothing and excuses nothing,
because you invent and excuse yourself each day.

Elsewhere, this poem is not invention.
Elsewhere, this poem takes courage.
Elsewhere, this poem must be written
because the poets are already dead.



Elsewhere, this poem must be written
as if you are already dead,
as if nothing more can be done
or said to save you.

Elsewhere you must write this poem
because there is nothing more to do.⁴

The above poem by Margaret Atwood can be regarded as the compact form of *The Handmaid's Tale*, written in 1985. It is simply about the loss of freedom and a way to voice the self. The novel portrays a typical dystopian order where women are considered and classified in terms of their fertility. They are valued upon their bearing children for the Commanders in the Republic of Gilead. The name Gilead has a biblical connotation, which refers to the "area of ancient Palestine, east of the Jordan River. Sometimes 'Gilead' is used

in a more general sense for the entire region east of the Jordan River” (The Britannica Concise). The name appears in Bible in the last meeting of Jacob and Laban, which takes place in Genesis along these lines:

So he fled with all that he had; and he rose up, and passed over the river,
and set his face toward the mount Gilead.

And he took his brethren with him, and pursued after him seven days’
journey; and they overtook him in the mount Gilead.

Then Laban overtook Jacob. Now Jacob had pitched his tent in the mount:
and Laban with his brethren pitched in the mount of Gilead. (Gen. 31:21-
23-25)

The primary aim in Gilead is to increase population where sterility has become the norm because of the threats of nuclear radiation, chemical pollution, abortion, and other surgical processes. Related with the reference to the Bible, Lucy M Freibert states in her essay “Control and Creativity: The Politics of Risk in Margaret Atwood’s *The Handmaid’s Tale*” as follows:

this condition in the republic of Gilead ironically approximates what
Jeremiah prophesied for its biblical namesake. When the Israelites had
worn His patience to the limit, God called forth Jeremiah and through his
mouth foretold the desolation of the Promised Land. Aghast that Gilead,
the most fertile area, might be included, Jeremiah cried out, ‘Is there no
balm in Gilead; is there no physician there? Why then is not the health of

the daughter of my people recovered?’ Silence suggests Gilead’s fate.⁵
(McCombs 281)

Sharon Rose Wilson explains the issue related to Gilead as follows:

Named for a region in ancient Palestine, Gilead is the place where Jacob and Laban “make a deal” about Laban’s daughters. Jacob’s two wives, Leah and Rachel, are played off against each other in the quest for status. Since an androcentric perspective values a woman for her ability to produce offspring and since the twelve sons of Jacob and his wives will represent the twelve tribes of Israel, Rachel and Leah are having a baby contest to see who can have the most sons.

The regime in Gilead is totalitarian since the government puts no distinction between public and private. The state controls all aspects of culture and relationship. Citizens are discouraged to form relationships outside their rank. Related with the “Giledean order” Eleonora Rao states: “Here power politics is explored through the tyranny of the Gilead Republic, a futuristic Christian, totalitarian state, where puritanical religion functions primarily as a means of social control (16). The futuristic aspect in *The Handmaid’s Tale* gives way to a critical look at the period of the 1970s and 1980s, which is considered as the past of a made-up future. The contradiction of power politics and dilemma between past and present is considered as typical of utopian/dystopian writing.

Within this society, women are treated even more strictly. First of all, they are classified into groups such as Marthas, Handmaids, Wives of the Commanders, Econowives, Aunts, Unwomen, Widows and finally the unlabeled women that serve for the pleasure of the

Commanders and visiting businessman; they are distinguished according to their uni-forms. Handmaids, the group which the narrator Offred belongs to, are identified and named according to the names of the Commanders whom they are the properties of. And when they move to a new household, they take different names. Hence, their identities are not permanent nor they are recognized as having one.

The novel commences with three epigraphs one of which is from the Bible, the other from Swift and the last one, a Sufi proverb. The second epigraph is taken from Jonathan Swift's famous satire "A Modest Proposal", proposing the Irish people to eat their children so as to solve the problem of hunger all over the country: "But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal..." (9). This is undoubtedly of crucial importance as an indicative of how Margaret Atwood is going to employ satire in the course of her novel.

Margaret Atwood formulates her novel as a personal account of a Handmaid, which was recorded and later transcribed by scholars. In this sense, "The Handmaid's Tale" can be considered as an oral history recorded by a woman, as well. And this is somewhat an autobiographical element in the novel. The word "tale" in the title of this history is deliberately used by Professor Wade to make a pun with "tail" which also has an archaic vulgar significance that considers women as mere sexual objects. Atwood keeps going with her satiric mode by making a man create a woman's history and displaying how he fulfils this task.

Margaret Atwood intentionally makes use of some postmodern devices in her novel, which can be considered a feminist utopia. Intertextuality is one of the key terms of postmodern fiction and it plays an essential role in feminist fiction as well. French feminist critic, Julia Kristeva claims that “all texts are mosaics of references to other texts, images and conventions” (Humm 102). As Rao states, “History, literature, and the present are in fact the intertexts of this feminist version of dystopia” (18). The submissive role of the Victorian women, American Puritanism, and Feminist Movements are some of the historical events attached to the text. Furthermore, Atwood employs some intertexts from literature as well. Those texts are namely, the Bible, George Orwell’s *1984*, *Scarlet Letter* by Hawthorne, and numerous fairy tale elements with obvious references to “Little Red Riding Hood”. *The Handmaid’s Tale* might be regarded as “an Orwellian dystopia dominated by the horrors of theocracy and puritanism. There are various references to the Big Brother within the novel such as “Perhaps he is an Eye,” when Offred refers to Nick (*The Handmaid’s Tale* 28). Essentially, Big Brother in this novel is an embodiment of ideology in general rather than patriarchy or God (Rigney 114). As in *1984*, eroticism is strongly prohibited and pleasure is a crime against society in Gilead. Orwell employs “two-minute Hates” and in Atwood’s novel this turns out to be the “Prayvaganzas” and “Salvaging” ceremonies. The other intertext that can be identified in *The Handmaid’s Tale* is “Little Red Riding Hood”, which is a typical example of Atwood’s habit of referring to fairy tales. Sharon Rose Wilson comments on this as such:

By linking the fairy tale with science fiction and satirizing those who would dismiss, redo, overlook parts of fairy tales, myth, the Bible, and

literature, Atwood projects past and present turbulence into the future, structuring a gender nightmare designed to move readers out of Rapunzel towers. (Wilson 272)

In “Little Red Riding Hood”, a daughter who is fond of flowers is separated from her mother in a limitless area, and this brings about her being “raped” by a wolf and is eventually reborn (273). And Offred is a daughter, who is fond of flowers, and she is separated from her family in another limitless area, Gilead, becomes a child-breeding apparatus and eventually reborn in her own sensory world. Similarly, the girl in “Little Red Riding Hood” is freed from the darkness inside of the wolf when the hunter comes and saves her. And Offred’s darkness fades away through regaining her freedom. In the context of the fairy tale, Atwood’s usage of first person narrative enables her to manipulate Little Red Riding Hood’s point of view. The costume that the Handmaids wear is another reference to the fairy tale; they have red caps, too.

Focusing on the “women” issue, *The Handmaid’s Tale* employs various points of view in itself: woman vs. man, woman vs. woman and woman vs. society. Woman and man and woman and society are juxtaposed in terms of patriarchy, which is an essential part of a totalitarian regime and so of Gilead; and woman vs. woman relationship is demonstrated through rank and abilities. How Atwood handles this can be observed in the quotation from the Bible at the beginning of the novel:

And when Rachel saw that she bare Jacob no children, Rachel envied her sister; and said unto Jacob, Give me children, or else I die.

And Jacob's anger was kindled against Rachel; and said, am I in God's stead, who hath withheld from thee the fruit of the womb?

And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children by her.

Genesis, 30:1-3" (*The Handmaid's Tale* 9)

The extract from the Bible, actually refers to polygamy. Rachel, Jacob's wife, pushes him to have children by her servant, since she herself is infertile. Woman has to fulfil her function as the provider of fertility and almost all ways are lawful in order to achieve it. Handmaids in Gilead are nothing but "two-legged wombs", therefore they are charged with bearing children; rest is unnecessary and even forbidden. This order also leads to a sort of rivalry in between them.

3.2.1 Women out of “Order”

As a feminist dystopia, *The Handmaid's Tale* also displays women that respond to the situation in a way that is rather rebellious. Not all the women succumb to the demanding system gracefully. Moira escapes and chooses to serve at the forbidden brothel. Ofglen becomes a member of an underground group that helps people escape to Canada and she attempts to help a Guardian, unjustly accused of rape, which leads to her suicide for fear that she might betray any of her friends. And Offred, although seems rather fearful, once freed, becomes a threat to the system by telling her story. Some of the women figures in the novel are associated with the different feminist movements, especially the North American feminism since 1960s mentioned in the previous paragraphs. Moira, stands for the lesbian feminist point of view and remains in favour of separatism, which can be inferred from one of Offred's accounts of a speech with her:

I said there was more than one way of living with your head in the sand and that if Moira thought she could create Utopia by shutting herself up in a women-only enclave she was sadly mistaken. Men were not just going to go away, I said. You couldn't just ignore them.

That's like saying you should go out and catch syphilis merely because it exists, Moira said. (181)

Moira, indeed, is a symbol of the active resistance in the republic of Gilead whereas Offred's objection towards her “utopia” shows that she is on the liberal feminist side. This reveals the divisions in the Women's Movement and among women (Rao 20). This appears

as an example of woman vs. woman relationship told in the previous pages. Another women figure is Offred's mother who is portrayed as a member of the early activist groups. She had her child at the age of thirty-seven, she sees men as having no function other than the "ten seconds" they contribute to the conception of a baby, and they are "just a woman's strategy for making another women" for her (*The Handmaid's Tale* 130). She also complains about the new generation's lack of appreciation of the things they had achieved:

You young people don't appreciate things, she'd say. You don't know what we had to go through just to get you where you are. Look at him, slicing up the carrots. Don't you know how many women's lives, how many women's bodies, the tanks had to roll over just to get that far?

Cooking's my hobby, Luke would say. I enjoy it.

Hobby, schmobby, my mother would say. You don't have to make excuses to me. Once upon a time you wouldn't have been allowed to have such a hobby, they'd call you queer. (131)

She has raised a child on her own, yet she feels so lonely that she ends up expecting too much from her daughter.

Aunt Lydia is another woman figure, which seems to be a parody indeed. She is obeying that patriarchal oppression over her own sex. She is "probably the most sadistic character" as Carol Ann Howells calls her (Howells 131). She might be

the critique of feminism but it is a double-edged one which rejects binary oppositions, just as Offred's double vision allows her to evaluate both Gilead and her own lost late twentieth-century America: that was not entirely good, but Gilead is undoubtedly worse. (131)

On the other hand, Aunt Lydia is also the parody of old wise woman figure. Nor Hall describes the function of this figure as such:

The medial woman's function is to be of assistance in times of difficult passage... The medial woman is evocative: she evokes or calls forth the inner spirit. She has not only the power to inspire, but also the power to intoxicate or induce stupor and sleep. (Hall 197)

Aunt Lydia is, at least, supposed to utter intelligent and comforting words to the handmaids, however what she tells is usually imposing the doctrines of the Gileadean order and far from being intelligent or comforting:

For generations that come after, Aunt Lydia said, it will be so much better... There can be bonds of real affection, she said, blinking at us ingratiatingly, under such conditions. Women united for a common end!... Why expect one woman to carry out all the functions necessary to the serene running of a household? It isn't reasonable or humane. Your daughters will have grater freedom. (*The Handmaid's Tale* 171-172)

She uses rhetoric in an attempt to persuade the women around her, but she cannot succeed since she is one of the de-humanizing elements of that society. Furthermore, she becomes one of the instruments of Margaret Atwood to criticise feminism with these words:

“Women united for a common end!” Atwood is being ironic while treating this character. Aunt Lydia, sometimes talks as if she is ridiculing, but her seriousness is a part of the writer’s ingenuity and a motif of the dystopian world: “There is more than one freedom, said Aunt Lydia. Freedom to and freedom from. In the days of anarchy, it was freedom to. Now you are being given freedom from. Don’t underrate it” (34). Aunt Lydia makes a comparison between the present order and past anarchy. She suggests there is freedom in Gilead.

Offred, the protagonist of the novel, in spite of all the exploitation she is subjected to, is a witty heterosexual woman who cares about men, about relationships and friendship. She is not as radical as her mother and Moira. However, she refuses to stay silent and “speaks out with the voice of late twentieth-century feminist individualism resisting the cultural identity imposed on her” (Howells 132). She ventures to possess things that are prohibited by the system. At the beginning of the “night” chapter, she says, “the night is mine, my own time” (47). What is more important is that she keeps her name, synonymous with keeping her identity:

My name isn’t Offred, I have another name, which nobody uses now because it’s forbidden. I tell myself it doesn’t matter, your name is like you telephone number, useful only to others; but what I tell myself is wrong, it does matter. I keep the knowledge of this name like something hidden, some treasure I’ll come back to dig up, one day. I think of this name as buried. This name has an aura around it, like an amulet, some charm that’s survived from an unimaginably distant past. (94)

In spite of the prohibitions, she manages to stay calm and decides to protect her identity.

She, in a way, represents the conflicts, dilemmas and questioning of the contemporary feminism. She in a way fills in the “blank page” (in Susan Gubar’s words) in her life by telling herstory through recording (Showalter, “The Blank Page and the Issues of Creativity”).

Another point that appears as typical of the female point of view is when Offred tells about the very beginning of the Gileadean order. She has lost her job and slowly dragged into the mere option of reproduction:

It is strange, now, to think about having a job. *Job*. It’s a funny word. It’s a job for man. Do a jobbie, they’d say to children, when they were being toilet-trained. Or of dogs: he did a job on the carpet. You were supposed to hit them with rolled-up newspapers, my mother said. I can remember when there were newspapers, though I never had a dog, only cats.

The Book of Job. (Atwood 182)

Atwood employs a stream of consciousness technique in order to penetrate into Offred’s brain. She immediately reaches to “The Book of Job” that can be regarded as a sign of hope as far as Job’s part in the Bible is concerned. Women in Gilead feel the need to voice their hope more than man does in the case of a real despair for they are oppressed and helpless. Indeed, they are more successful in expressing themselves; so Atwood makes us see all dimensions of Offred as a character: her hope, despair, courage, determination and fear.

3.2.2 Gileadean Men

In *A Clockwork Orange*, it was of crucial importance to make an analysis of the depiction of women characters in order to find out how a male writer's vision of dystopia envisions women. In order to form a juxtaposition, it would be convenient to examine the male figures of the Gileadean order in *The Handmaid's Tale*.

The new order in Gilead aims at healing the society, yet it has its roots in the traditional patriarchy. In a patriarchal order, man is placed in the center and he is the dominating figure; on the other hand, woman is the silent one who is repressed. However, in the case of Gilead, it seems that men, along with women, suffer from patriarchy. They have various women to serve them and meet their needs. This is a freedom of choice for men on the surface, but it leads inner conflicts on the part of men. Before examining the main characters of Gilead, making a general evaluation of men would be appropriate. Like women, they are also classified as Guardians, Commanders, etc. They are treated as harshly as women and have a special occasion called Men's Salvaging where they are hanged and exhibited to the public when they dissent. Offred's impression in the area is as such:

It's the bags over the heads that are the worst, worse than the faces themselves would be. It makes the men look like dolls on which faces have not yet been painted; like scarecrows, which in a way is what they are, since they are meant to scare. Or as if their heads are sacks, stuffed with some undifferentiated material, like flour or dough. It's the obvious heaviness of the heads, their vacancy, the way gravity pulls them down

and there's no life any more to hold them up. The heads are zeros. (*The Handmaid's Tale* 42)

Offred likens men's appearance to faceless dolls. It is death which makes them look that way and Offred's discourse is not a dehumanizing one; instead, it displays her sensitivity. She says: "What we are supposed to feel towards these bodies is hatred and scorn. This isn't what I feel. Those bodies hanging on the Wall are time travellers, anachronisms. They've come here from the past" (43). Atwood makes a reference to history by saying "time travellers", which reminds the reader that those kinds of incidents happened in history and might take place at any time and any place. This remark might be thought as a criticism, a warning about the existing order, hence a dystopian inclination.

Offred's impression of the two Guardians while shopping is another implication of her ability to identify with men. She remarks:

As we walk away I know they're watching, these two men who aren't yet permitted to touch women. They touch with their eyes instead and I move my hips a little, feeling the full red skirt sway around me. It's like thumbing your nose from behind a fence or teasing a dog with a bone held out of reach, and I'm ashamed of myself for doing it, because none of this is the fault of these men, they're too young. (32)

Although Offred has an awareness of the condition of these young men, she cannot keep herself from manipulating them; but she regrets afterwards.

Just as women, men in Gilead feel the need to express themselves and they are also in a quest. Another example is the doctor that the handmaids go for monthly tests. He examines Offred and, tries to persuade her for sex for the sake of saving and serving her:

“Lots of women do it,” he goes on. “You want a baby, don’t you?”

“Yes,” I say. It’s true, and I Don’t ask why, because I know. *Give me children, or else I die.* There’s something more than one meaning to it.

“You’re soft,” he says. It’s time. Today or tomorrow would do it, why waste it? It’d only take a minute, honey.” What he called his wife, once; maybe still does, but really a generic term. We are all honey. (71)

The doctor, like most men in Gilead, needs to satisfy himself and he seeks this satisfaction through the women he regularly examines and even calls them “honey”.

The leading male characters within the republic of Gilead are as Nick and the Commander. Nick is the Guardian assigned to work in the Commander’s home as a chauffeur and a gardener. He and Offred have an affair in the course of the novel. He belongs to the low class since “he hasn’t been issued a woman, not even one” (27). Offred’s intuitions when she first sees him is as such:

He’s too casual, he’s not servile enough. It may be stupidity, but I don’t think so. Smells fishy, they used to say; or, I smell a rat. Misfit as odour.

Despite myself, I think of how he might smell. Not fish or decaying rat: tanned skin, moist in the sun, filmed with smoke. I sigh, inhaling. (27-28)

As she expresses, she “smells a rat” as soon as she sees him. She predicts that there is going to be something between them. Nonetheless, she cannot keep herself away from suspicion:

I drop my head and turn so that the white wings hide my face, and keep walking. He’s just taken a risk, but for what? What if I were to report him? Perhaps she was merely being friendly. Perhaps he saw the look on my face and mistook it for something else. Really what I wanted was the cigarette.

Perhaps it was a test, to see what I would do.

Perhaps he is an Eye. (28)

As might be inferred from the quotations, Nick becomes a means for Offred to express herself including her sexuality. Something happens as she sees him, yet she keeps her sceptic attitude.

Nick is a rebellious character since he feels the courage to do the things that are forbidden like talking to the handmaids. He ventures to say “Nice walk?” but Offred responds to him by just nodding (55). Later on Offred remembers one of Aunt Lydia’s “wise” sayings. She claims that women will be rewarded for setting the boundaries (55). On the other hand, whenever Offred thinks about Nick, she goes back to her memories with her ex-husband, Luke. All the same, she cannot help feeling attracted to him. Another scene where Nick and Offred come together is in the household of the Commander when they attend the ceremony; Offred explains the instance as follows:

Nick walks in, nods to all three of us, looks around the room. He too takes his place behind me, standing. He's so close that the tip of his foot is touching my foot. Is this on purpose? Whether it is or not we are touching, two shapes of leather. I feel my shoe soften, blood flows into it, it grows warm, it becomes a skin. I move my foot slightly, away. (91)

As it appears in the above quotation, Nick is an instrument that enables Offred to feel her femininity. Being a Guardian Nick belongs to a class, and he has various responsibilities to fulfil. Also, he is not allowed to talk to anyone out of his class. Offred, somewhat identifies with him since she is also from an oppressed class. Their similarities make them get closer to one another.

The other leading male figure in Gilead is the Commander. He is a contradictory character in the sense that he is one of the ultimate agents of the oppression that women are subjected to. At the same time, he initiates a relationship with Offred. At first, she was a mere object for him to provide him with a child, and he was also the source of oppression for her. She starts to visit him two three nights a week upon his "request" and they secretly meet. At first Offred does not understand what the Commander is doing. Instead of a sexual intercourse, he wants her to play scrabble with him and he treats her kind. At the beginning of these visits, Offred was anxious and surprised. She describes the situation in this manner:

it still wasn't clear to me what he wanted, or why, or whether I could fulfill any of it for him. If there's to be a bargain, the terms of exchange must be set forth. This was something he certainly had not done. I thought he might

be toying, some cat-and-a-mouse routine, but now I think that his motives and desires weren't obvious even to him. They had not yet reached the level of words. (163)

As it is seen above, Offred becomes worried at first, but later on, she recognizes the Commander's state of mind. He seems to have everything he wants, however there is something lacking in his life: the companionship of woman. He has a variety of women to meet his diverse needs; on the contrary, he feels the need of company. He does not have a full relationship; what his wife has is missing in the women that serves him, and what he finds in a handmaid, his wife cannot fulfil.

In conclusion, the order in Gilead oppresses not only women but also men in the sense that men, like women, they also have fragmented lives and both sides feel the need to fulfil their quest in various ways. Men are the victims of patriarchy as much as women are.

CHAPTER IV

ARE WE THE SAME?..

In the previous chapters, the novels, *A Clockwork Orange* and *The Handmaid's Tale*, which form the core of this study, have been examined in various aspects, mainly the use of language and the gender issue. Moreover, the two novels have much in common, though they differ in terms of attitude.

A Clockwork Orange is written in the form of a personal account. The narrator, Alex, tells his story as if he is addressing his reader directly. Similarly, Offred, in *The Handmaid's Tale* tells her story as a personal account; however, she literally “tells” her story since writing is strongly and harshly prohibited in the republic of Gilead. On the other hand, Offred's story is the essential one since she is freed through her voice. As Nathalie Cook in her essay “The Politics of Ventriloquism: Margaret Atwood's Fictive Confessions”, pointed out:

[O]ffred is indeed a powerful storyteller, not only because she is recording the events of her victimization, but because through doing so she is confessing to her complicity in her own victimization while defending and justifying her actions. (York 217)

Nevertheless, both narrators have a critical outlook towards their own sex and themselves.

Both writers employ some parallel devices such as the fairy tale elements. In *A Clockwork Orange*, it is part of the language which is related with the art of rhetoric; though in *The Handmaid's Tale*, it is the technique of Margaret Atwood, which enables her

“to project past and present turbulence into the future, structuring a nightmare designed to move readers from Rapunzel towers” (Wilson 272). Indeed, two novels use “Little Red Riding Hood” as an intertext. In *A Clockwork Orange*, Alex acts in the wolf’s manner to deceive the two girls. Just like the wolf, he tries to persuade them by rhetoric he uses. Similarly, *The Handmaid’s Tale* might be regarded as the deconstructed version of “Little Red Riding Hood.”

In both novels, a typical dystopian world is drawn, where individuals are somehow repressed, society is in an unusual order, distrust dominates individuals and cause a defect in their personalities. Alex seems that he desires to be the radical “other” within the society he lives in; whereas Offred is more likely to reconcile with the conditions, yet she silently speaks out herself. Likewise, at the very end of *A Clockwork Orange*, Alex finds the way to survive in that society, too. Yet, his reconciliation is at the end, but Offred’s is in the course of the novel.

Another point to discuss that concerns both novels is the language as it is constantly manipulated throughout both of the novels. Playing with the language is a dystopian convention that is employed in order to create impact via satire and parody. Anthony Burgess achieves this impact mainly by employing the Nadsat language. It reflects the general attitude of young people of the existing society. Burgess essentially uses it as an instrument to emphasize the shifting of mediums. For example, Alex’s manner of speech explicitly changes as soon as he is not with his droogs, Billy Joe’s gang, and indeed, when he is alone; he does not use their jargon anymore, instead he becomes a perfect speaker. Thus, it can be claimed that Nadsat becomes a symbol of the order that the young people

have established themselves a means of expressing their subculture. This manner might be regarded as an evidence that the so-called subculture is in need of achieving dominance over the society they are part of. Whereas, in *The Handmaid's Tale*, the way Margaret Atwood utilizes language is quite different. She constantly plays with words, employs puns, and a rather bitter humour. She also shifts the time and uses flashbacks of the event she is talking about such as during the time she is in the Wall the protagonist says: "Luke wasn't a doctor. Isn't" (43). The narrator of the novel is Offred, who belongs to the handmaids, tells the story orally, as if she is talking to herself. She is actually in need of a listener but she does not have one, but she comforts herself like this:

Tell rather than write, because I have nothing to write with and writing is in any case forbidden. But if it's a story, even in my head, I must be telling it someone. You don't tell a story only to yourself. There's always a someone else.

Even there is no one. (49)

Her narrative and the story she tells becomes a form of resistance, her *raison d'être* since it is the only way she can voice herself. Besides, the thing she produces constructs an historical document for the next generations while Alex's story remains a private memory.

In terms of their treatment of the characters, the two works display a quite different strategy. In *A Clockwork Orange*, the emphasis is on the protagonist, Alex, and his world, which is dystopian in almost all aspects and is reflected through his eyes. The reader can imagine the events taking place in the novel, only through his interpretation. There are various ambiguities which are left to the readers' imagination. Furthermore, Alex does not

seem as if he attempts to justify himself; the reasons of his committing crime, his addiction of drugs, his environment, his friends or his family. He never tells the reasons of his malbehaviour implicitly. He once tells:

‘Fair but, a pity, my lords, because I just cannot bear to be shut in. my endeavour shall be, in such future as streches out its snowy and lilywhite arms to me before, the nosh overtakes or the blood spatters its final chorus in twisted metal and smashed glass on the highroad, to not get loved again.’ Which is fair speeching. But brothers, this biting of their toe-nails over what is the cause of badness is what turns me into a fine laughing malchick. They don’t go into the cause of *goodness*, so why the other shop? (*A Clockwork Orange* 34)

Initially, he regards good and evil as being two different concepts that are equally significant. However, the reader can assume the cause of his motivation towards evil through evaluating the whole novel, as Alex once says “if all you bastards are on the side of the Good then I’m glad I belong to the other shop” (57). Alex’s rhetoric somehow causes the reader to understand him in mind though he does not intend to.

Additionally, what attracts attention most in *A Clockwork Orange* is that there is a certain attitude towards women. They seem as the missing part of the novel. All the female characters are demonstrated through men’s point of view. They are never made to speak out themselves; the reader is given no opportunity to observe their points of view. Furthermore, they are reduced to their bodies. Then again, in *The Handmaid’s Tale*, men as well as women, are tried to be sympathized with. Their point of view is not underestimated and

their inconvenient conditions, in-between state of mind is mirrored as much as possible. What can be inferred from these indications is that a man tends to envision a dystopian world, which focuses more on the State, a little far from individuality. His vision might lack women. On the other hand, a woman's vision of the dystopia is more comprehensive as she attempts to view things from different perspectives and on an individual level.



CONCLUSION

The word utopia, first used by Thomas More, means nowhere, however it indicates an imaginary place where man voices his quest for a better world with an ideal social order. Therefore, it contains an ambiguity in that the concept of better varies according to the individuals. Though the “ideal” is the primary aim in a utopia and it seems as an individual urge, in most utopias the problem is never resolved on an individual level. The main concern is maintaining the social order since the collective problem might result in chaos in society. Nevertheless, crime, poverty, rioting, exploitation and vice do not disappear in utopias; they are controlled and eliminated. In this sense, utopias are aimed at presenting the possible methods to provide and preserve the order. Related with that, utopias try to solve the collective problem through modification of institutions, education, laws and sanctions.

Throughout the twentieth century, after the Second World War in particular, human being's pursuit for the ideal left its place to another fictional form, dystopia. Dystopia generally contains a warning of what would happen if a horrifying thing becomes all powerful and distrust towards future prevails. What lies beneath this anxiety is essentially the incompetence of the human being in putting the utopian ideal into practice. Some claim that utopian imagination has declined due to the failure of socialism in the Soviet Union and the emergence of capitalism in the west.

The dystopia appears as an inversion of utopia rather than constructing an antithesis for it. They both have a theoretical outlook and make use of allegory and symbolism.

Additionally, they both intend to provoke the reader with paradoxes and contradictions. However, dystopias create impact through satire and parody while utopias find out the existing problems and provide solutions. Furthermore, dystopian literature has various common points with cultural and social criticism. Theories of modern social critics like Theodor Adorno, Louis Althusser, Mikhail Bakhtin, Walter Benjamin and Friedrich Nietzsche embody the concerns of the themes of dystopian literature.

In this study, two examples of dystopian literature, *The Handmaid's Tale* and *A Clockwork Orange* are examined closely in terms of gender issues. *A Clockwork Orange*, by Anthony Burgess, depicts a dystopian world, which contains a futuristic view of a totalitarian government. It presents various scenes of violence and aggression and a criticism of governmental affairs. Burgess portrays a profile of a fifteen-year-old boy who is a chief of a gang and performs almost all the genre of crime. As soon as he is arrested by the police, he is put into State Jail (Staja) and then, "redeemed" by the Reclamation Treatment of the State. He was later denied by his so-called family and returned to his "origin". The development of the protagonist might resemble to the stages of a state and as an individual, he might be considered as a microcosm of the society he lives in. What is tried to be proved in this study is that society and individuals have a certain attitude towards women. In the world of the novel women are depicted through men's perspective and they are reduced to mere sexual objects. The most important instruments of reflecting this attitude appear to be primarily the discourse employed in *A Clockwork Orange*. Women are portrayed as either nameless bodies to be penetrated into or shallow and meek, one-dimensional characters. The reader can never presume the women characters' points of

view, thus s/he can never identify with them. Moreover, the words used to describe them mostly focus on their physical appearance and their descriptions are materialized in a derogatory manner. Besides this dehumanizing attitude, there are also some parodies of women characters, such as the mother figure.

The other work that is examined in this study is *The Handmaid's Tale* by Margaret Atwood. It can be regarded as a feminist dystopia where women are classified according to their reproductive potential. Women are valued upon their child-bearing function for the Commanders in Gilead, a model of a totalitarian regime. In Gilead, the state controls almost all the aspects of culture and relationships. Apart from the totalitarian order, Gilead might also be considered as a reminiscence of the puritanical system. In addition, Atwood emphasizes the contradiction of power and the dilemma between past and present. The novel emerges as the personal account of a Handmaid, the class that is responsible for childbearing. She is not allowed to write, therefore she records it; hence she actually creates an oral women's history. In order to express herself, she uses a tape recorder, which she borrows from technology. This might be interpreted as a postmodern aspect of *The Handmaid's Tale*. Individual is experiencing a conflict between the necessities of the age she is living in and her personal needs. Margaret Atwood allows the reader enter the mind of her protagonist which reflects a female point of view to a great extent. And through the protagonist's consciousness, the novel displays various responses to the existing order of society.

The primary aim of this study is to find out the similarities and differences of the writers' attitude towards the gender issue. In order to present these, treatment of their

characters is closely examined. In *A Clockwork Orange*, a certain discourse is employed while referring to female characters. Women are constantly reduced to bodily images in men's perception. Burgess does not provide an opportunity for the reader to see women from inside out in the novel. Conversely, the way Margaret Atwood treats her male characters is quite different. There is, doubtless to say, a dominant female point of view within the novel. However, what is significant about *The Handmaid's Tale* is that Gilead is an oppressive order for men as much as it is for women. Men are subjected to a classification in terms of their social status. They have women at their service; yet the system does not satisfy them or make them happy either. Different groups of women meet their different needs, but this only leads to their having split or fragmented lives. They cannot experience all dimensions of a relationship with a single woman. They are in need of expressing themselves completely, but the order does not allow them to achieve this; they are not fulfilled.

In conclusion, it can be inferred from the two major dystopian works is that women and men envision dystopia rather differently. Their dystopian fictions provide a critique of the sexist societies that still exist and flourish and thus offer a much-needed warning for the future. However, in both dystopias the handling of the language and the depiction of strict gender roles reveal the authors' concern about the threat of possible transformation of our present-day societies into hierarchical totalitarian ones in which human beings are classified according to their sex, assigned certain status and, hence dehumanized.

is this
a
representation
of the only
two examples
are taken as standpoints?
Is it perhaps the
ideology of the
author that
determines the
genre?

ÖZET

Ütopya ve anti-ütopya kavramları İngiliz Edebiyatı'nda sıkça kullanılan kavramlardır. Ütopya sözcüğü anlamını Yunanca'da "hiç" anlamına gelen "ou" öneki ve "yer" anlamına gelen "topos" kökünden alır ve "hiçbir yer" olarak karşımıza çıkar. (Webster New Twentieth Century, Unabridged)

Ütopya'nın çıkış noktası, insanların ideal bir düzen arayışlarıdır. Bu özlemlerini giderebilmek amacıyla bu düzeni kendileri yaratma yoluna gitmişlerdir. Varolan sistem eleştirisinin yanı sıra, düzene bir alternatif yaratma amacı da söz konusudur. Ütopya örneklerinin en önemli özelliği ideal düzenle ilgili öneriler sunmaktır. Ancak, ütopyalarda bu düzenin sağlanması ve korunması için gereken şartlar daha önemlidir.

Platon'un *Devlet* adlı eseri her ne kadar ütopya edebiyatının ilk örneklerinden olarak nitelendirilse de "ütopya" sözcüğü ilk kez onaltıncı yüzyılda Sir Thomas More tarafından kullanılmıştır. More'un eseri, *Ütopya*, kendi içerisinde bir başyapıt oluşturarak ayrı bir yazınsal türün ortaya çıkmasına neden olmuştur. Ütopya kavramının altında yatan düşünceyle bağlantılı olarak, More, ideal düzene sahip bir toplum yaratmıştır; ancak, bu düzeni elde etmek gerçek yaşamda mümkün değildir. Bu yüzden de yazar tarafından varolan düzenin eksikliklerinden kaçış olarak benimsenmiştir. Daha sonraki dönemlerde ise ütopya, salt ideal bir düzen arayışından çok, distopyayla birlikte kendi içerisinde bir yazınsal tür olarak edebiyatta yer almıştır.

Diğer bir tarafta da, ütopyanın karşısı bir dünyayı yansıtan anti-ütopya, varolan düzene bir başkaldırı niteliğindedir. Bireyin toplumsal değerler, normlar ve cinsiyet rollerinin

neden olduğu baskılardan kaynaklanan sürekli bir kaygıyı dışa vurur. Anti-ütopya, oldukça etkili bir yazınsal tür olarak değerlendirilir. Ütopya sözcüğü, hiçbir yer anlamına gelir fakat, aslında bir çeşit cennet anlamı taşır. Bu bağlamda, anti-ütopya da dünya içerisinde “cehennem”i karşılar. Bu form, genellikle politik bir uyarı niteliğindedir ve yazarın gözünde onu en fazla endişelendiren olgunun etkin güç haline gelmesi halinde neler olabileceğini yansıtır.

Tezin ikinci bölümünde, yirminci yüzyıl başlarında distopyaya dönüş ayrıntılı bir şekilde ele alınmıştır. Genel olarak, iki dünya savaşının bireyler üzerinde bir karamsarlığa neden olan ve insanların endişelerini yansıtan eserler yaygınlık kazandı ve bu çerçeveye giren distopya ayrı bir yazınsal tür olarak yerleşmeye başladı. İlk bölümde tartışılan ütopyanın okuyucu üzerindeki etkilerine paralel olarak bu bölümde de distopyanın okuyucuda yarattığı etki tartışılmıştır. Daha sonra, distopya edebiyatı ile ilgili kültürel eleştiri kuramcıları genel olarak incelenmiştir. Distopya edebiyatının kültürel ve sosyal eleştirisiyle, özellikle de Theodor Adorno, Louis Althusser, Pierre Macherey, Mikhail Bakhtin, Walter Benjamin ve Friedrich Nietzsche gibi kuramcıların eserlerinde söyledikleriyle çok fazla ortak noktası vardır.

Üçüncü bölümde, Margaret Atwood tarafından 1986 yılında yazılmış olan *The Handmaid's Tale* (Damızlık Kızın Öyküsü) ve 1962’de Anthony Burgess tarafından yazılmış olan *A Clockwork Orange* (Otomatik Portakal) adlı romanlar, daha çok, distopya edebiyatındaki kadın ve erkek bakış açıları arasındaki farklılıklara yoğunlaşarak incelenmiştir. Anthony Burgess’in tipik bir distopya düzeni çizdiği *A Clockwork Orange*,

modernizm sonrası döneme denk düşer ve totaliter bir devletin geleceği hakkında öngörüler ve hükümetle ilgili olarak sert eleştiriler içerir. Aynı zamanda, hem toplumda hem de karakterlerin iç dünyalarında yoğun bir kaos hakimdir. Yazar, karakterlerin bilinçlerine ulaşabilmek adına çeşitli anlatım teknikleri uygular. Bu bölümde, *A Clockwork Orange*, genel olarak iki açıdan ele alınmıştır: dil ve kadınların yansıtılış şekilleri. Burada amaç, bir erkek yazarın distopya dünyasını ne şekilde yorumladığını anlamaktır. Bu bağlamda, romanın postmodernist özelliklerine de ayrıca dikkat edilmiştir. Anthony Burgess, romanda, gençlerin kullandığı argo ve Rusça karışımı Nadsat adı verilen ayrı bir dil kullanmıştır. Bu dil kullanım şekli distopya edebiyatında dilin amaca yönelik olarak ustaca uygulanışına örnek oluşturur. Diğer bir tarafta, kadın karakterlerin erkek bakış açısından ne şekilde yansıtıldığı toplumsal cinsiyet rolleri açısından ele alınmıştır. Bunun için, Burgess'in söylemi incelenmiş ve belirli sözcükler ve kalıplar aracılığı ile kadınların kişiliklerinden sıyrılarak birer bedene indirgenmiş olduğu gözlemlenmiştir. Üçüncü bölümün ikinci yarısında ise Margaret Atwood'un yazdığı *The Handmaid's Tale* incelenmiştir. Roman, kadınların üretkenlik dereceleriyle sınıflandırıldığı bir distopya dünyası yansıttığı için feminist distopya olarak değerlendirilir. Roman boyunca *İncil*, George Orwell tarafından yazılan *1984*, Nathaniel Hawthorne tarafından yazılan *Scarlet Letter* (*Kırmızı Leke*) gibi eserler ve "Kırmızı Başlıklı Kız" gibi masallarla metinlerarasılık sağlanmıştır. Metinlerarasılık, postmodern yazında ve kadın edebiyatında yoğun olarak karşılaşılan bir özelliktir. Roman, çocuk doğurmakla sorumlu olan damızlık kızın sözlü olarak anlattığı öyküsüne dayanır. Ancak, romanın en sonunda bu sözlü tarih bir erkeğin kalemıyla yazıya geçirilir ve kaçınılmaz olarak zarar görür. Romanda anlatılan anti-ütöpik

dünyada kadınlar işlevlerine göre sınıflandırılır ve buna göre muamele görürler. Örneğin, Teyzeler Damızlık Kızlardan sorumlu olan kesimdir ve daha fazla özgürlüğe sahiptirler. Öte yandan, Damızlık Kızlar için yazmak yasaktır. Bu nedenle baş karakter Offred de kendini öyküsünü kaydederek ifade etme yoluna gider. Bu bölümde, daha sonra, her iki romanda da paralel olarak, belirli kadın ve erkek karakterler incelenmiştir.

En son bölümde ise her iki romanın distopya bağlamı içerisinde bulunduğu yer ve yazarların toplumsal cinsiyet rollerine karşı bakış açılarındaki farklılıklar ve benzerlikler irdelenmiş ve kadın ve erkek yazarların gözlerinde canlanan ant-ütopik düzenlerin özellikleri karşılaştırılmıştır. *The Handmaid's Tale*'da her ne kadar kadınların ezildiği bir dünya anlatılmış olsa da, yazar o toplumdaki erkeklerin iç dünyalarına da girmeye çalışmıştır. Öte yandan *A Clockwork Orange*'da ise kadın bakış açısına hiçbir şekilde yer verilmemiş, okurun da kadın karakterlerin yaşamına girmeleri engellenmiştir.

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GLOSSARY OF NADSAT LANGUAGE⁶

Words that don't seem to be of Russian origin are distinguished by asterisks.

* appy polly loggy	- apology
Baboochka	- old woman
Baddiwad	- bad
Banda	- band
Bezoomny	- mad
Biblio	- library
Bitva	- battle
Bog	- God
Bolnoy	- sick
Bolshy	- big, great
Brat, bratty	- brother
Bratchny	- bastard
Britva	- razor
Brooko	- bell
Brosay	- to throw
Bugatty	- rich
Cal	- feces

* cancer	- cigarette
Cantora	- office
Carman	- pocket
Chai	- tea
* charles, charlie	- chaplain
Chasha	- cup
Chasso	- guard
Cheena	- woman
Chest	- to wash
Chelloveck	- person, man, follow
Chepooka	- nonsense
Choodessny	- wonderful
* chumble	- to mumble
Clop	- beak
Collocoll	- bell
* crack	- to break up or "bust"
* crark	- to yowl?
Crast	- to rob or steal; robbery
Creech	- to shout or scream

* cutter	- money
Dama	- lady
Ded	- old man
Deng	- money
Devotchka	- girl
Dobby	- good
* dook	- trace, ghost
Domy	- house
Dorogoy	- dear, valuable
Dratsing	- fighting
* drencrom	- drug
Droog	- friend (ie. my droogie)
* dung	- to defecate
Dva	- two
Eegra	- game
Eemya	- name
* eggiweg	- egg
* filly	- to play or fool with
* firegold	- drink

* fist	- to punch
* flip	- wild
Forella	- "you"
Gazetta	- newspaper
Glazz	- eye
Gloopy	- stupid
* golly	- unit of money
Goloss	- voice
Goober	- lip
Gooly	- to walk
Gorlo	- throat
Govorett	- to speak or talk
Grazhny	- dirty
Grazzy	- soiled
Gromky	- loud
Groody	- breast
Gruppa	- group
* guff	- guffaw
Gulliver	- head

* gulliwuts	- guts
* hen-korm	- chickenfeed
* horn	- to cry out
Horrorshow	- good, "well"
* in-out in-out	- copulation
Interessovat	- to interest
Itty	- to go
* jammiwam	- jam
Jeezny	- life
Kartoffel	- potato
Keeshkas	- guts
Kleb	- bread
Kootch	- key
Knopka	- button
Kopat	- to "dig"
Koshka	- cat
Kot	- tomcat
Krovvy	- blood
Kupet	- to buy

Lapa	- paw
Lewdies	- people
* lighter	- crone
Litso	- face
Tomtick	- piece, bit
Loveted	- caught
Lubbilubbing	- making love
* luscious glory	- hair
Malchick	- boy
Malenky	- little, tiny
Malso	- butter
Merzky	- filthy
Messel	- thought, fancy
Mesto	- place
Millicent	- policeman
Minoota	- minute
Molodoy	- young
Moloko	- milk
Moodge	- man

Morder	- snout
* mounch	- snack
Mozg	- brain
Nachinat	- to begin
Nadmenny	- arrogant
Nadsat	- teenage
Nagoy	- naked
* nazz	- foot
Neezhnies	- underpants
Nochy	- night
Noga	- foot, leg
Nosh	- knife
Nuking	- smelling
Oddy knocky	- lonesome
Odin	- one
Okno	- window
Oobivat	- to kill
Ookadeet	- to leave
Ooko	- ear

Oomny	- brainy
Oozhassny	- terrible
Oozy	- chair
Osoosh	- to wipe
Orchkies	- eyeglasses
* pan-handle	- erection
* pee and em	- parents
Peet	- to drink
Pischcha	- food
Platch	- to cry
Platties	- clothes
Pletcho	- shoulder
Plenny	- prisoner
Plesk	- splash
* plosh	- to splash
Plot	- body
Podooshka	- pillow
Pol	- sex
Polezny	- useful

* polyclef	- skeleton key
Pony	- to understand
Poogly	- frightened
Pooshka	"cannon"
Prestoopnik	- criminal
Privodeet	- to lead somewhere
* pretty polly	- money
Prod	- to produce
Ptitsa	- "chick"
Pyahnitsa	- drunk
Rabbit	- work, job
Radosty	- joy
Raskazz	- story
Rassoodock	- mind
Raz	- time
Razdraz	- upset
Razrez	- to rip, ripping
Rock, rooker	- hand, arm
Rot	- mouth

Rozz	- policeman
Sabog	- shoe
Sakar	- sugar
Sammy	- generous
* sarky	- sarcastic
Scotenna	- "cow"
Shaika	gang
* sharp	- female
Sharries	- buttocks
Shest	- barrier
* shilarny	- concern
* shive	- slice
Shiyah	- neck
Shlem	- helmet
* shlaga	- club
Shlapa	- hat
Shoom	- noise
Shoot	- fool
* sinny	- cinema

Shazat	- to say
* skolliwoll	- school
Skorry	- quick, quickly
* shriking	- scratching
Shvat	- to grab
Sladky	- sweet
Sloochat	- to happen
Slosh, slosshy	- to hear, to listen
Slovo	- word
Smech	- laugh
Smot	- to look
Sneety	- dream
* snoutie	- tobacco
* snuff it	- to die
Sobirat	- to pick up
* sod	- to fornicate, fornication
Soomaka	- "bag"
Soviet	- advice, order
Spat	- to sleep

Spatchka	- sleep
* splodge, splosh	- splash
* spoogy	- terrified
* Staja	- State Jail
Starry	- ancient
Strack	- horror
* synthemesc	- drug
Tally	- waist
* tashtook	- handkerchief
* tass	- cup
Tolchock	- to hit or push; blow beating
Toofles	- slippers
Tree	- through
Vareet	- to "cook up"
* vaysay	- washroom
Veck	- (see chelloveck)
* vellocet	- drug
Veshch	- thing
Viddy	- to see or look

Voloss	- hair
Von	- smell
Vred	- to harm or damage
Yahma	- hole
* yahoodies	- Jews
Yabzick	- tongue
* yarbles	- testicles
Yeckate	- to drive
* warble	- song
Zammechat	- remarkable
Zasnoot	- sleep
Zhenna	- wife
Zoobies	- teeth
Zvonock	- bellpull
Zvook	- sound

NOTES

¹ French philosopher, writer who lived in the sixteenth century. His (only) two books *Pantagruel* and *Gargantua* were banned. He was a rebellious figure. He rejected the middle age's educational system.

² Taken from Eric Swenson's publisher's note in the 1987 Norton edition, which restores the novella to its original 21 chapters.

³ A reference to W.S Burroughs' famous quote: "Language is a virus from outer space."

⁴ A poem by Margaret Atwood which appeared in *The New Oxford Book of Canadian Verse in English*.

⁵ The book of Jeremiah in the bible provides the background for Gilead. And the writer quotes from Jeremiah 8:22.

⁶ The dictionary is taken from <http://www.clockworkorange.com>

YÜKSEKÖĞRENİM KURULU DÖKÜMANTASYON MERKEZİ
TEZ VERİ GİRİŞ FORMU

YAZARIN Soyadı: Civelekoğlu Adı: Funda	Merkezimizde Doldurulacaktır Kayıt No:										
TEZİN ADI Türkçe : İngiliz Edebiyatında Anti-ütopya Kavramının Kadın ve Erkek Yazarlar Tarafından Farklı Yorumlanması: <i>A Clockwork Orange</i> ve <i>The Handmaid's Tale</i>											
Yabancı Dil : The Dystopia from Female and Male Points of View: <i>The Handmaid's Tale</i> and <i>A Clockwork Orange</i>											
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TEZİN KONUSU (KONULARI) : “İngiliz Edebiyatında Anti-ütopya Kavramının Kadın ve Erkek Yazarlar Tarafından Farklı Yorumlanması: <i>A Clockwork Orange</i> ve <i>The Handmaid's Tale</i> ” (“The Dystopia from Female and Male Points of View: <i>The Handmaid's Tale</i> and <i>A Clockwork Orange</i> ”)	
TÜRKÇE ANAHTAR KELİMELEER : 1- Ütopya 2- Distopya 3- Toplumsal Cinsiyet Roller 4- Ütopya Edebiyatı 5- Feminizm 6- Roman	
İNGİLİZCE ANAHTAR KELİMELEER: (Konunuzla ilgili yabancı indeks, abstrakt ve thesaurus'ları kullanınız.) 1- Utopia 2- Dystopia 3- Gender 4- Utopian fiction 5- Feminism 6- Novel	
1-Tezimden Fotokopi Yapılmasına izin veriyorum [] 2-Tezimden dipnot gösterilmek şartıyla bir bölümünün fotokopisi alınabilir [] 3-Kaynak göstermek şartıyla tezimin tamamının fotokopisi alınabilir [*]	
Yazarın İmzası 	Tarih : 3.9.2002

TÜRKÇE ABSTRAKT

Ütopya ve anti-ütopya kavramı İngiliz Edebiyatı'nda sıkça kullanılan bir ögedir. Ütopya sözcüğü anlamını Yunanca'da "hiç" anlamına gelen "ou" öneki ve "yer" anlamına gelen "topos" kökünden alır ve "hiçbir yer" olarak karşımıza çıkar. (Webster New Twentieth Century, Unabridged, İkinci Baskı)

Ütopya'nın çıkış noktası, insanların ideal bir düzen arayışlarıdır. Bu özlemlerini giderebilmek amacıyla bu düzeni kendileri yaratma yoluna gitmişlerdir.

İngiliz Edebiyatı'nda ütopya onaltıncı yüzyılda Sir Thomas More'la başlamıştır. More'un eseri, Ütopya, kendi içerisinde bir başyapıt oluşturarak ayrı bir yazınsal türün ortaya çıkmasına neden olmuştur. Ütopya kavramının altında yatan düşünceyle bağlantılı olarak, More, ideal düzene sahip bir toplum yaratmıştır; ancak, bu düzeni elde etmek gerçek yaşamda mümkün değildir.

Diğer bir tarafta da, ütopyanın karşıtı bir dünyayı yansıtan anti-ütopya, olan düzene bir başkaldırı niteliğindedir. Bireyin toplumsal değerler, normlar ve cinsiyet rollerinin neden baskılardan kaynaklanan sürekli bir kaygıyı dışa vurur. Anti-ütopya oldukça etkili bir yazınsal tür olarak değerlendirilir. Ütopya sözcüğü, hiçbir yer anlamına gelir fakat, aslında bir çeşit cennet anlamı taşır. Bu bağlamda, anti-ütopya da dünya içerisinde "cehennem"'i karşılar. Bu form, genellikle politik bir uyarı niteliğindedir ve yazarın gözünde en fazla endişelendiren olgunun etkin güç haline gelmesi halinde ne olabileceğini yansıtır.

Bu çalışmada, Margaret Atwood'un The Handmaid's Tale ve Anthony Burgess'in A Clockwork Orange adlı romanlarına yoğunlaşarak anti-ütopyanın kadın ve erkek yazarlarca farklı yorum ve kullanımları karşılaştırmalı olarak incelenmiştir.

İNGİLİZCE ABSTRAKT

The notion of utopia and dystopia is a widely-used element in English Literature. The word utopia, which is the combination of the Greek prefix “ou” meaning “not” and the root “topos” meaning “place”, actually means “nowhere”. (Webster New Twentieth Century Dictionary Unabridged, Second Edition)

Utopia, actually stems from the fact that human being has a permanent quest for the ideal order of society and he creates one for himself so as to fulfil this urge.

The tradition of creating utopias in English Literature starts with Sir Thomas More in the sixteenth century. His work Utopia forms a literary canon in itself and thus has given its name to a specific genre. Related to the underlying idea of “utopia”, More depicts an ideal society with the ideal social order, which is actually impossible to achieve.

On the other hand, dystopia, also called anti-utopia, is a rather rare but potent genre of fiction. The word “utopia” itself means “nowhere” but has come to mean paradise, since that is what the work described. Dystopia, then is just the opposite: a Hell on earth. It can be regarded as a reaction to the present order and an ongoing anxiety of the individual resulting from pressure of the social norms, values and gender roles. This fictional form is usually used as a warning, generally a political one, a portrayal of the author’s vision of what would happen if that which terrifies him or her became all powerful.

In my thesis, I aim to put forward a comparative view of male and female interpretations of dystopia, that is, a gender oriented approach, focusing on Anthony Burgess’s A Clockwork Orange and Margaret Atwood’s The Handmaid’s Tale.

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