T.C.

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SOSYAL BİLİMLER ENSTİTÜSÜ

İngiliz Dili ve Edebiyatı Anabilim Dalı

DYSTOPIC SPACES AS CHRONOTOPE OF ESCAPE IN H. G. WELLS' *THE TIME MACHINE* AND *WHEN THE SLEEPER WAKES*

YÜKSEK LİSANS TEZİ

SİNEM DEMİRCAN

DANIŞMANI: Dr. Öğr. Üyesi Funda CİVELEKOĞLU

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Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum "Dystopic Spaces as Chronotope of Escape in H. G. Wells' The Time Machine and When the Sleeper Wakes" adlı yüksek lisans tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

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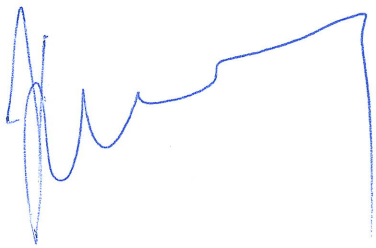

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İmza : .....

Jüri Üyesi
Unvan, Adı, Soyadı : Dr. Öğr. Üyesi Önder GETİN
Karar : O Başarılı O Başarısız O Düzeltme
İmza : .....

Jüri Üyesi
Unvan, Adı, Soyadı : Dr. Öğr. Üyesi Mahmut Akcan Uygur
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CONTENTS

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INTRODUCTION

Although the emergence of dystopia is considered to be a turning point in the development of fiction writing, dystopias are not merely based on fictitious events. They depict real life scenarios, reflecting the negative sides of the world lived in. In this respect, they shed light to the lacking sides of societies that require alteration and perform the function of providing guidance. In addition, they function as a way to warn the reader against the unwanted possibilities that may happen in the future. Despite their terrific scenarios, dystopias provide the readers with an alternative way out and an escape route. This quality of dystopias proves that they carry a utopian impulse within that gives the audience hope. The interrelation between utopia and dystopia supports the idea that the two concepts complete each other. Even though utopia and dystopia are considered to be the two opposite concepts, they are interrelated and have common features.

To begin, the term *utopia* was first used in Sir Thomas More's work *Utopia* (1516) to define an ideal socio-political order. The word itself takes its roots from the combination of two Greek words- one of which means the *good* place (ou) and the other means the *bad* place (topos). Embodying both the good and the bad, utopias aim to reach the perfect societal order which is also the desired outcome of dystopias. Sir Thomas More's *Utopia* (1516) and Sir Philip Sydney's *Arcadia* (1590) are the two initial examples of utopia. These examples that reflect the sixteenth century Christian beliefs and practices can be considered the classical foundations of utopia. In the following century, the typical utopian model of the sixteenth century changed into satirical utopia and this smooth change paved the way to the anti-utopian writing by the end of the eighteenth century.

The word *dystopia* was first used by John Stuart Mill in his parliamentary speech regarding the Irish government's policy. Mill used the word as an opposite meaning of utopia only to criticise the government's wrong policies. Dystopias deal with corrupted or degenerate societies. When the term *dystopia* was first used in 1868 by Mill, it was used to define the degenerate system of the Irish government. Similarly, the first examples of dystopian novels in the nineteenth century coincide with the Decadence period in England when British society was suffering from moral, intellectual and social degeneracy. The dystopic spaces in these novels provide alternative spaces analogous to the real world in which the characters- also the readers- are shown that the Victorian categories can actually be broken. These alternative spaces, being both constructive and developmental, enable the

characters to gain awareness, become mobile and transcend beyond their limits which, therefore, lead to their transformation.

The Decadence movement first emerged in France in the nineteenth century. However, the origin of the term itself derives from Medieval Latin although it is known as a French phenomenon. In the nineteenth century, the Industrial Revolution and the French Revolution, the two important revolutions, caused an immense despair among the French which fanned the flames of the Decadence Movement. A group of French poets and Symbolists reflected on their writings the feelings of *ennui*, *saturation*, *boredom* and *degeneracy* which were associated with the movement. In the second half of the nineteenth century, some French writers including Baudelaire, Zola, Huysmans, Flaubert, Gautier and Taine adopted the views of this movement which was called the Decadence. It soon had a ripple effect spreading through Europe.

The French Decadence had a significant effect on the British Decadence among whose proponents were Oscar Wilde, Lionel Johnson, Ernest Dowson, and Aubrey Beardsley. The existing practices of Aesthetic thinking in the second half of the nineteenth century in England softened the approach towards the adoption of the values of the Decadence. It was a new way of resisting the social, political and religious conventions. After Huysman's *À rebours* (1884), Wilde's *The Picture of Dorian Gray* (1890) was a pioneering decadent novel in England. However, the movement soon precipitated a social and political crisis. It was a revolt against the categories strictly set by the Victorian values, threatening the non-breakable institutions of the society by simply setting the cats among the pigeons. Thus, the emergence of the dystopian novel during the Decadence period in England can actually be seen as reconciliation with the Decadence society since it provides an escape from the social and moral decay.

This thesis, therefore, examines the Decadence as a period and the dystopian novel as a genre. What had me unify these two different colours – I will call them colours – were the initial thoughts of mine that they both emerged as a result of a reaction against social and moral degeneration and that both provided their devotees, writers, and readers with a space to escape into. Thus, this thesis takes dystopias as constructive and interactive spaces which enable their characters, writers, and readers to gain awareness towards the spatial, temporal, social, physical, personal and mental restrictions.

Wells' two dystopian novels, *The Time Machine* and *When the Sleeper Wakes*, reflect the pessimistic tone of the fin-de-siècle that comes with the intellectual scepticism. The two novels are also categorised as scientific romances since both novels have scientific details which are based on prescient predictions. As the nineteenth century man witnessed a decline in the social, political and religious convictions, the timely emergence of the dystopian literature in the Decadence functioned as meeting the expectations of the society. Both novels present a constructive dystopic space in which characters gain awareness towards the fact that the rigid categories can be broken in transcended spatiality and temporality.

Wells' prescient scientific romances triggered many twentieth century writers including George Orwell, Aldous Huxley, Yevgeny Zamyatin, Margaret Atwood and Anthony Burgess to write dystopian fiction. Many ideas Wells used in the novel, including the brain washing and the conditioning of the society, later became the common techniques used in these dystopic plots as authorities' tools of control mechanism. Also, the scientific details used in the novels became an inspiration for many sci-fi writers in the twentieth century and they keep influencing the modern dystopia and sci-fi writers today.

This thesis aims to prove that H. G. Wells' *The Time Machine* (1895) and *When the Sleeper Wakes* (1899), the two earliest examples of dystopian novels written in the Decadence period, provide an escape which enables the characters to break free from the strict and unbreakable Victorian and Decadence categories they are stuck in. It is also within the aims of this thesis to show that the immobile state of the nineteenth century man is broken within the dystopic space since it transcends beyond time and space and leads to the characters' transformation in the end. The concept of escape in this study, therefore, is scrutinised as the gradual erosion of the social rules and laws, the strict categories, and blindly practiced conventions. The alternative spaces, therefore, are considered to be the escape chronotopes with reconstructed boundaries for both Decadence and dystopian readers. Furthermore, the concept of escape in dystopian and Decadence literatures functions as to free the audience from their imprisonments by enabling them to become aware in an alternative space, which promises them mobility. The chronotope of escape, which is based upon Bakhtin's road, adventure-time and encounter chronotopes, consists of many encounters which are both spontaneous and instantaneous. There are dynamics which stimulate change in an escape chronotope and the encounters force the characters to get out of their comfort zones and take action. Thus, characters are forced to be in flux to be able to adjust to the changes and progression, which leads to their inevitable transformation.

In the first chapter, the concept of dystopia and dystopia as a genre are examined. As utopia and dystopia have common features, the origin of the word *utopia*, the earliest examples of utopian novels, their features, and the gradual change from utopian novels to the dystopian novels are examined to throw light on the development of dystopian novels. The origin of the word *decadence* is explained to have a better understanding of the forces and dynamics behind the Decadence movement. On this basis, the Decadence Period is also examined to find out the relations between the Decadence and the emergence of dystopian novel during that period. Lastly, the concepts of escape and (im)mobility are described within the frame of transcending categories in spatial and temporal terms in the dystopian novels written during the Decadence period.

In the second chapter, the spatial turn in literature is investigated along with the definitions of space and the spatial theories. The change in the traditional concept of space and its definition with the spatial turn is explained to shed light on how space is scrutized in these dystopian novels. Bakhtin's concept of chronotope is explained to bring a better understanding to escape chronotopes in dystopic spaces. In this regard, dystopic space is defined and explained as a chronotope of escape in relation to Bakhtin's road, encounter and meeting chronotopes.

Finally, in the third chapter, the dystopic spaces in H. G. Wells' *The Time Machine* and *The Sleeper Awakes*[1] are examined as escape chronotopes which dawn realization upon the characters to transcend social, spatial, temporal and personal limits, leading to their transformation.

[1] This thesis examines the revised form of *When the Sleeper Wakes (1899)* which was republished in 1910 as *The Sleeper Awakes*.

CHAPTER I: THE CONCEPT OF DYSTOPIA AND ITS JOURNEY IN LITERATURE

1.1. The Concept of 'Dystopia' and Its Development

Throughout the centuries utopias and dystopias have been regarded as the milestones on the road to fiction writing. Through this journey, they have evolved into different forms of writings feeding on each other. Although dystopias are counted to be anti-utopias, there are strong evidences that the two concepts have striking similarities. As utopias have a longer history than dystopias, it is important to understand the concept of utopia to be able to see the relationship between the two concepts. The term *utopia* designates an ideal non-existent society where its people live under a set of rules established by an authority. The word derives from the Renaissance humanist Sir Thomas More's book *Utopia* (1515-16) in which he describes "a perfect commonwealth."[2] The title of the book conflates the two Greek words 'eutopia' meaning good place and 'outopia' meaning no place. As Fatima Vieira states in her article in "The Concept of Utopia", the word *utopia* was a neologism in 1516.[3] The word was then used to form a variety of words including "eutopia, dystopia, anti-utopia, alotopia, euchronia, heteretopia, ecotopia and hyperutopia, which are, in fact, derivation neologisms."[4] Later, the word became a definition of a narrative style which would later on designate a literary genre, known as utopian literature.

The concept of utopia takes its roots from Plato's model of ideal state that is based on his theory of the forms. The term gained a larger definition within its genre, significantly functioning as a regulatory guide in structuring the social life. As Northrop Frye explains it in *Varieties of Literary Utopias*, utopia is one of the two social conceptions that "presents an imaginative vision of the telos or end at which social life aims."[5] It presents a so-called ideal world for its readers and functions as a mirror reflecting the lacking sides of the society lived in. As Frye puts it, the writer of utopia observes his society closely to find out its elements that are noteworthy because "the utopia itself shows what society would be like if those

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[2] M. H. Abrams, and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. (Boston, Mass: Thomson Wadsworth, 1999), 378.

[3] Fatima Vieira. "The Concept of Utopia". *The Cambridge Companion to Utopian Literature*. Edited by Gregory Claeys. (Cambridge: Cambridge University Press, 2010), 3.

[4] Ibid, 3.

[5] Northrop Frye. "Varieties of Literary Utopias." *Daedalus*, Vol. 94, No. 2 Utopia (Spring, 1965): 323-347.

elements were fully developed."[6] Here, the writer's ability to observe society and his way of reflecting the lacking sides of society are quite important. The structure of society and the importance of the behaviour within the community are clearly explained in utopia. Thus, every society described in utopias can be seen "to some extent as a product of conscious design" according to what Frye suggests.[7]

The society described in utopias is not governed by reason. Instead, it is "governed by ritual habit, or prescribed social behaviour," which is given in a perfectly rational explanation.[8] The emphasis is mostly on authority and religion. The first examples of utopian writing date back to the sixteenth century. More's *Utopia* (1516), Stubbes' *The Anatomie of Abuses* (1583), and Sydney's *Arcadia* (1590) were then the few major British works of the genre that were both Christian and hierarchical. As Lyman Tower Sargent states in his article *Themes in Utopian Fiction Before Wells* (1976), in the sixteenth century utopias "the basic attitude is that people are weak and must be constantly supervised and must know their place in order to behave as the author thinks they should."[9] The seventeenth century utopias were not that far away from the typical utopian model of the sixteenth century. Hall's *The Discovery of a New World* (1605), Bacon's *New Atlantis* (1626), Godwin's *The Man in Moone* (1638), Gott's *Nova Solyma* (1648), Harrington's *Ocena* (1656) and Neville's *The Isle of Pines* (1668) were the examples where the emphasis on punishment as the means of social control was slightly reduced.[10] Moreover, Sargent suggests that there is "somewhat more concern with education as a means of avoiding the necessity of punishment."[11] This way, the misbehaviour could be corrected or prevented. Thus, utopias written during the sixteenth and the seventeenth centuries were both authoritative and supervisory in terms of social control, religion, and education.

Although the sixteenth and the seventeenth century utopias did not differ much in structure, the important developments that occurred in these centuries set the stage for a change in the eighteenth century utopias. As Vieira points out, "[…] the prevailing tone of

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[6] Ibid, 324.

[7] Ibid, 324.

[8] Lyman Tower Sargent. "Themes in Utopian Fiction in English Before Wells." *Science Fiction Studies*, Vol. 3, No. 3 Science Fiction before Wells (Nov., 1976): 275-282.

[9] Ibid, 276.

[10] Lyman Tower Sargent. "Themes in Utopian Fiction in English Before Wells." *Science Fiction Studies*, Vol. 3, No. 3 Science Fiction before Wells (Nov., 1976): 275-282. <www.jstor.org/stable/4239043>

[11] Ibid, 276.

the eighteenth-century utopia was satirical, and so more destructive than constructive."[12] The developments that paved the way to satirical way of writing in utopias were affected by the religious strife that continued for so long in the sixteenth and seventeenth centuries in England. The chaotic tone of the eighteenth century, which was caused by the ongoing strife for the last two centuries, changed the belief in a possibility of an ideal society in the future. Consequently, utopias written during the eighteenth century had, as Vieira puts it, destructive power on the dysfunctional order of the society lived in.

In the seventeenth century Scotland, England and Wales were united into a single nation with the Act of Union. This, as a result, expanded the national diversity of Great Britain. To be able to attain the stability, Britain forced the non-conformists who refused to be silent during the religious meetings to resign and hence, put thousands of clergymen into jail.[13] As understood from the example given by Lawrence Lipking and James Hoogle in "The Restoration and the 18th Century," "the Protestant Dissenters and Roman Catholics were largely excluded from public life; for instance, Alexander Pope, a Catholic, could not attend a university, own land, or vote."[14] It was after the publication of Samuel Butler's satiric poem *Hudibras* (1684) when the fanaticism and hypocrisy of Puritans who had been trying to purify the Church of England from the remaining Roman Catholics were first criticised.[15] The burlesque poem is about the ironic fight between the Presbyterian knight Hudibras and his man Ralpho and the series of (mis)adventures they have. Butler derived the story frame from the famous work of Miguel De Cervantes, *Don Quixote* (1605) which is about the adventures of a noble knight-errant. Hudibras, by contrast, is an ignorant person in spite of his arrogance, knowing look, and humiliating attitude towards the others. As Mina Urgan underlines it in *İngiliz Edebiyatı Tarihi (History of English Literature)* (2003), the disagreement and fights between Hudibras and Ralpho reflect the religious debates during the Commonwealth.[16] The famous British painter and pictorial satirist William Hogarth depicted these ironical adventures with a set of engravings. One of them is the third plate from this set in which he

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[12] Fatima Vieira. "The Concept of Utopia". *The Cambridge Companion to Utopian Literature*. Edited by Gregory Claeys. (Cambridge: Cambridge University Press, 2010), 11.

[13] Ibid, 11.

[14] Lawrence Lipking and James Hoogle. "The Restoration and the 18th Century. *The Norton Anthology of English Literature*. 8th ed. Vol. I. Edited by Stephen Greenblatt. (New York: Norton, 2012), 2058.

[15] Ibid, 2058.

[16] Mina Urgan. *İngiliz Edebiyatı Tarihi*. (İstanbul: Yapı Kredi Yayınları, 2003.), 185.

illustrates the debate between Hudibras and the crowd who are there for bear-baiting, a popular entertainment in those days.[17]

The idea of Christian Commonwealth lost its probability towards the end of the seventeenth century and works such as John Milton's *Paradise Lost* (1674) and John Bunyan's *Pilgrim's Progress* (1679) put the emphasis on political freedom and the non-confirmist sense which would later have a moralistic influence on the British politics. As Lipking and Hoggle underline it, there was a stark contrast between the diverse members of the society; however, "as stark as the contrasts were during the Restoration between libertine and religious intellectuals, royalists and republicans, High Churchmen and Nonconformists, the court and the rest of the country, a spirit of compromise was brewing."[18] There was still a deepening distrust among these groups although they seemed to come to terms with one another. The tone of the Restoration Period is expressed clearly by Lipking and Hoggle as follows:

Perhaps the most widely shared intellectual impulse of the age was a distrust of dogmatism. Nearly everybody blamed it for the civil strife through which the nation had recently passed. Opinions varied widely about which dogmatism was most dangerous- Puritan enthusiasm, papal infallibility, the divine rights of kings, medieval scholastic or modern Cartesian philosophy- but these were denounced in remarkably similar terms. As far apart intellectually and temperamentally as Rochester and Milton were, both portray overconfidence in human reasoning as the supreme disaster. It is the theme of Butler's *Hudibras* and much of the work of Dryden.[19]

This feeling of distrust was triggered by the scientific discoveries starting from the beginning of the eighteenth century. Therefore, the significance of reason became a controversial issue to be emphasized amongst the utopian writers. As Sargent points it out, "except for Swift's *Gulliver's Travels* (1726), and Johnson's *Rasselas* (1759), the utopias of the eighteenth century are not well known."[20] The optimist logic that was shared by the utopian writers in the previous century was, seemingly, not favoured by the eighteenth

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[17] See Appendix 1.

[18] Lawrence Lipking and James Hoogle. "The Restoration and the 18th Century." *The Norton Anthology of English Literature*. 8th ed. Vol. I. Edited by Stephen Greenblatt. (New York: Norton, 2012), 2061.

[19] Ibid, 2061-2062.

[20] Lyman Tower Sargent. "Themes in Utopian Fiction in English Before Wells." *Science Fiction Studies*, Vol. 3, No. 3 Science Fiction before Wells (Nov., 1976): 275-282., 277. <www.jstor.org/stable/4239043>

century writers. As Lipking and Hoggle put, "it was certainly this optimism that Pope and Swift criticized at the beginning of the British eighteenth century, giving way to a whole set of satirical utopias that made the reader disregard the idea of a perfect future."[21] These satirical utopias functioned as the black mirror of the society. One of the most famous examples is the first part of Swift's *Gulliver's Travels (1726)* where Gulliver travels to the Lilliputh. As Frye explains, "the Lilliputian society is essentially the society of Swift's England, with its rituals looked at satirically. In the voyage to Brobdingnag the ridicule of the gigantic society is softened down, […] the satirical emphasis being thrown on Gulliver's account of his own society."[22] They were, indeed, powerful tools that could change the mass thinking. The aim of these satirical texts can be defined with Frye's following remarks: "Indeed, the aim of these texts was to satirize the present through the criticism of an imagined society, and the result of this situation was that the constructive, positive spirit that should preside in utopian texts was in fact lost."[23] As it is pointed out by Lipking and Hogger, the eighteenth century was an era which "was characterized by an unusual trust in man's capacities."[24] This way of thinking reminds us of the ancient Greek doctrine; hubris causes excessive arrogance in man which leads to his destruction in the end. Similarly, this excessive arrogance and confidence "led man to think highly of himself and to believe that he would be able to transcend his human limitations. For many intellectuals of the eighteenth century, man was aspiring too high, which would inevitably lead to his fall."[25] While an imaginary society was described by most of the Renaissance utopias as "in a distant, unknown part of the world, the satirical utopia overtly set the imaginary society in places which could neither possibly exist nor be reached, due to technological and biological impossibilities."[26] Satirical utopias can be considered as having paved the way for anti-utopias. The distrust gradually left its place to disbelief. This smooth transition from utopia to anti-utopia is briefly summarized by Lipking and Hogger with the following quote:

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[21] Claeys, Gregory ed. *The Cambridge Companion to Utopian Literature*. (Cambridge: Cambridge University Press, 2010), 11.

[22] Northrop Frye. "Varieties of Literary Utopias." *Daedalus*, Vol. 94, No. 2 Utopia (Spring, 1965), 338.

[23] Claeys, Gregory ed. *The Cambridge Companion to Utopian Literature*. (Cambridge: Cambridge University Press, 2010), 11.

[24] Ibid, 15.

[25] Ibid, 15.

[26] Ibid, 15.

> […] The scepticism of the conservative eighteenth-century intellectuals also gave birth to anti-utopia. This literary form could never have come into existence without the literary utopia, as it shares its strategies and its narrative artifices; it points, however, in a completely opposite direction. If utopia is about hope, and satirical utopia is about distrust, anti-utopia is clearly about total disbelief. In fact, in the anti-utopias of the eighteenth century, it was the utopian spirit itself which was ridiculed; their only aim was to denounce the irrelevance and inconsistency of utopian dreaming and the ruin of society it might entail.[27]

The difference between anti-utopia and dystopia, as Emelyne Godfrey underlines in *Utopias and Dystopias in the Fiction of H. G. Wells and William Morris: Landscape and Space* (2016), is that "whilst utopias and dystopias maintain a 'utopian impulse', in the anti-utopia the possibility of hope has dwindled, often leaving protagonists mentally and physically stranded in this bleak nowhere."[28] Anti-utopias, according to Lyman Sargent, "use the utopian form to attack either utopias in general or a specific utopia."[29] Like utopia, dystopia prophesies the anticipated future by signifying the threatening factors within the society and portraying an unwanted end that the society would likely to have. In this respect, dystopia functions as the messenger of an imminent calamity. However, the messenger also warns its audience against the possibilities that await them. Vieira explains the two different functions of dystopias as below:

> […] Although the writers of dystopias present very negative images of the future, they expect a very positive reaction on the part of their readers: on the one hand, the readers are led to realize that all human beings have (and will always have) flaws, and so social improvement – rather than individual improvement – is the only way to ensure social and political happiness; on the

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[27] Fatima Vieira. "The Concept of Utopia". *The Cambridge Companion to Utopian Literature*. Ed. by Gregory Claeys. (Cambridge University Press, 2010), 16.

[28] Emelyne Godfrey. "Introduction: Tomatoes and Cucumbers." *Utopias and Dystopias in the Fiction of H. G. Wells and William Morris: Landscape and Space.* (2016). Edited by Emelyne Godfrey. (Palgrave MacMillan: London), 9.

[29] Lyman Tower Sargent. 'The Three Faces of Utopianism Revisited', *Utopian Studies*. (1994), 1-37, 8.

> other hand, the readers are to understand that the depicted future is not a reality but only a possibility that they have to learn to avoid.[30]

This way, dystopia interacts with its readers and expects them to behave accordingly. As it can be seen, mass movement and communal life play a vital role in dystopia. Almost no tolerance is shown for those who disagree with the communal rules or the authority. It is, indeed, a warning for humanity to take the necessary action before things become disastrous.

The term 'dystopia' was first used by John Stuart Mill in 1868 during his parliamentary speech in The State of Ireland. The related remark of Mill from that speech is as follows: "It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or cacotopians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable."[31] In his speech, Mill uses the word *dystopian* as an anti description of *utopian*, simply blaming the Irish government for being impractical in their choices. His using the concept of dystopia while explaining what the concept of utopia is can be interpreted as dystopia and utopia are the two interrelated terms which complete each other. Both concepts share some common components including performing the function of putting the social system in order and using punishment and the fear factor as tools to avoid the misbehaviour. It can be concluded that both dystopia and utopia serve for the same ideals. As M. Keith Booker also states in his work, "one might […] see dystopian and utopian visions not as fundamentally opposed but as very much part of the same project."[32]

The first examples of English dystopian novels were written during the Decadence in England. The period, which is also known as fin-de-siècle (end of the century), coincides with the last twenty years of the nineteenth century in England. The dystopian tendency in literature and the Decadence Movement can be brought together under the same roof as the births of both in England coincide with each other. It can also be said that they came up as a reaction to some social and political issues of the time.

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[30] Fatima Vieira. "The Concept of Utopia". *The Cambridge Companion to Utopian Literature*. Edited by Gregory Claeys. (Cambridge: Cambridge University Press, 2010), 17.

[31] Mill, John Stuart. ed. John M. Robson and Bruce L. Kinzer. *The Collected Works of John Stuart Mill*, Volume XXVIII - Public and Parliamentary Speeches Part I November 1850 - November 1868, (Toronto: University of Toronto Press, London: Routledge and Kegan Paul, 1988).

[32] M. Keith Booker. *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. (Westport, Conn: Greenwood Press, 1994), 15.

1.2. The Decadence Period (Fin-de-siècle)

Although the term *decadence* became popular as a French phenomenon, the origin of the word *decadence* is attributed to the Hellenistic times. As explained by Abrams, the term *decadence* "was based on qualities attributed to the literature of Hellenistic Greece in the last three centuries BC, and to Roman literature after the death of the Emperor Augustus in AD 14" as both Hellenistic and Roman Literature were thought to manifest "a special savor of incipient decay."[33] The etymology of the word *decadence*, however, derives from the word *decadentia* in Medieval Latin, and *decadere* in Late Latin which means *to fall* or *to sink*.[34] Even though the idea of decadence recalls a fall and a decline, and the term brings a cultural or moral decline to the minds today, the concept of decadence itself can be said to be somehow related to the concept of progress. According to Swart, progress and decadence can be combined as there has been an example of serious decline that has taken place in such fields like religion and morality while science and art have achieved great progress throughout history.[35] As Swart exemplifies, it is like 'a person can be of the opinion that civilization in his own country is retrogressing but that mankind in other parts of the world continues to make progress.'[36] Thus, decay might bring progress and can be defined as the dawn of civilization or new beginnings which brings to mind the doctrine of millenarianism- a belief in a future golden age of peace and prosperity. Throughout history, men had both optimistic and pessimistic views about future and reflected these views through arts and literature. In addition to this, people of each period took the concept of decadence in a different way. Medieval men, for instance, unlike the ancients, "looked upon decadence not as a law of nature, but as part of a divine scheme preceding, the ultimate salvation of the elect."[37] Swart explains this with that Christianity might have a role in progress as it affected man's way of accepting things with its doctrine of belief as an ultimate acceptance. However, "the immediate effect of Christian triumph consisted in the strengthening rather than in the weakening of the conviction that this world was displaying all symptoms of senescence."[38]

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[33] M. H. Abrams, and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. (Boston, Mass: Thomson Wadsworth, 1999), 68.

[34] merriam-webster.com < https://www.merriam-webster.com/dictionary/decadence> Web. Accessed on 15 November 2018.

[35] Koenraad, W. Swart. *The Sense of Decadence in Nineteenth-Century France*. (The Hague, The Netherlands: Martinus Nijhoff, 1964.), 10.

[36] Ibid, 10.

[37] Ibid, 12.

[38] Ibid, 12.

This process of deterioration went worse when the Holy Land was lost in the ninth Crusade and hence the trust in Christendom was shuttered.

Through the following two centuries, the dissatisfying development of Christendom cast an air of deep pessimism over Europe. As a result, it was "characterized as a form of 'decay' and 'decline', terms which made their first appearance in the various European languages at this time."[39] In the sixteenth century, Italy suffered from a religious and political decline which drew the country back from developing. After a century, Spain experienced a sense of crisis very similar to the one Italy had experienced. As Swart explains, "the rather sudden and unexpected setback in power and prestige […] created a sense of crisis and decadence foreshadowing the feelings of anxiety with which many nineteenth-century Frenchmen viewed the state of their country."[40] They were the footsteps of Spanish 'decadentia'- a phenomenon followed by the French in the eighteenth century. After a period of political and social upheaval, The French Revolution overthrew the monarchy, forcing the Catholic Church for a change. It marked a watershed in the world history, not only by causing the absolute monarchies to decline but also by laying stress on the notions about radicalism, nationalism, secularism, and liberalism on a global basis.

The Decadence is generally associated with the nineteenth century France. It was the century when the term 'decadence' was first pronounced solemnly as a movement. Also known as fin-de-siècle, the Decadence period, during which the movement sprang, derived from some major socio-political events of the century. Following the French Revolution, it did not take long for both traditionalists and liberals to notice that the Revolution did not put an end to what they had been going through. As Swart puts it, "the compromise of the Constitutional Monarchy between the principles of innovation and conservatism satisfied neither the traditionalists on the one hand nor the liberals and the radicals on the other."[41] Another factor that triggered the ongoing uneasiness was the process of changing from the agrarian economy to the one dominated by the industrialization in Europe. The Industrial Revolution upset the socio-political balance in France. Swart describes the crisis France went through during the Revolution as it follows:

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[39] Ibid, 13.

[40] Ibid, 20.

[41] Ibid, 48.

> While the breach created by the French Revolution was yet unhealed, the coming of the Industrial Revolution added to the tensions and dissatisfactions in French society. The opposition to the new industrial order came from various quarters: artisans unable to compete with the more efficient methods of mechanized industry; farmers alarmed at seeing the government falling into the hands of an oligarchy of industrialists and financiers; the old landed aristocracy resentful of being ousted from its leading position in society.[42]

Having already been affected by both revolutions, the defeat in the battle of Waterloo (1815) deepened the pessimism among younger generation. According to Swart, this "wide-spread mood of pessimism and anxiety was the vogue of Romantic despair or *mal du siècle*"[43] which is regarded as *the sickness of the century*. The Romantic sense of despondency and weary hopelessness stemmed not only from "a deep concern about contemporary corruption", but also from "a personal sense of frustration and insecurity."[44] It was scepticism that kept romantics away from embracing both the ideals of the past and the new secular system. A group of French poets and writers including Baudelaire, Rimbaud, Verlaine, Valéry and Mallarmé, who were known as the leaders of Symbolist Movement which paved the way for the Decadence Movement, believed in "the doctrine that there exists [sic.] inherent and systematic analogies between the human mind and the outer world, and also between the material and the spiritual worlds."[45] They often used symbols that are rich in suggestiveness rather than explicit representations of the exact meaning of the words. As Baudelaire puts it, "everything, form, movement, number, color, scent, be it in the *spiritual* or the *natural* sphere, is meaningful, reciprocal, converted, and corresponding."[46] Thus, the spiritual transcendence and natural sphere are analogous and this relationship can be represented through symbols. Symbolists used symbols to reflect the romantic despair, which had already been etched in their hearts, on their poetry and writings. Towards the second half of the nineteenth century, some French writers, including Emile Zola, Hippolyte Taine, Gustave Flaubert, the Brothers Goncourt, and Théophile Gautier, admitted that "they

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[42] Ibid, 48.

[43] Ibid, 48.

[44] Ibid, 48.

[45] M. H., Abrams and Geoffrey Galt Harpham. *A glossary of literary terms*. (Boston, Mass: Thomson Wadsworth, 1999.), 361.

[46] Roberto Calasso. *La Folie Baudelaire*. (London: Penguen Classics, 2013.)

were suffering from a nervous exhaustion."[47] This was, indeed, the symptom of Decadence which was rearing its head little by little. As Swart also underlines, the Romantic "sense of decadence stemmed from a troubled heart as much as from a critical mind."[48] The feeling of frustration and insecurity gradually left its place to a feeling of exhaustion and ennui. The poets and the writers who were troubled with this exhaustion reflected this state of mind to their works. The novels and poems written during this period evinced the degenerate state of mind. Max Simon Nordau explains the degenerate mindset in his book *Degeneration* (1968) by expressing the lacking sides of it. As Nordau states, the thing "which nearly all degenerates lack is the sense of morality and of right and wrong. For them there exists no law, no decency, no modesty." He also describes the fin-de-siècle mood as such: "It is the impotent despair of a sick man, who feels himself dying by inches in the midst of an eternally living nature blooming insolently for ever."[49] However, this degenerate mindset changed some certain beliefs of the decadents. Although it seemed to be like a disease, the writers who were once concerned about the corruptions of their age "no longer looked upon decadence as an unmitigated evil but as a source of artistic inspiration resulting in works of a beauty unknown to less corrupt societies."[50] This inspiration would later stimulate some of the writers who were supposed to be the pioneers of the Decadence Movement. As Swart states, the novels and poetry of writers such as Zola, Taine, Flaubert, Goncourt, and Gautier "initiated the decadent movement in literature, in which decadence was not rejected with moralistic indignation but cultivated as the breeding ground of a refined civilization."[51]In the latter part of the nineteenth century, some proponents of the French Symbolism including Charles Baudelaire adopted views and values which evolved into a movement called 'the Decadence'. A group of young men, the members of a "literary aspirant group," as Nordau states, started to meet up in an underground café with an aim to found a school.[52] As he further states, it was "about 1884 the society left their paternal pot-house, and pitched their tent in the Café François I., Boulevard St. Michel. This *café* attained a high renown. It was

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[47] Koenraad, W. Swart. *The Sense of Decadence in Nineteenth-Century France*. (The Netherlands, The Hague: Martinus Nijhoff, 1964.), 112.

[48] Ibid, 48-49

[49] Max Simon Nordau. *Degeneration*. (New York: H. Fertig, 1968.), 3

[50] Koenraad, W. Swart. *The Sense of Decadence in Nineteenth-Century France*. (The Netherlands, The Hague: Martinus Nijhoff, 1964.), 113.

[51] Ibid, 113.

[52] Max Simon Nordau. *Degeneration*. (New York: H. Fertig, 1968.), 100

the cradle of Symbolism."[53] Some of the members separated themselves from the group by calling themselves *the Decadents*. Although the word *decadence* was not new to the Europeans, the term was pronounced for the first time to designate a group of young men who were the precursors of a movement. Arthur Symons explains how the term Decadence showed up again in the introduction of his book *The Symbolist Movement in Literature* (1919): "Meanwhile, something which is vaguely called Decadence had come into being. That name, rarely used with any precise meaning, was usually either hurled as a reproach or hurled back as a defiance."[54] According to him, the term came into being as a reaction or an act of defence. "It pleased some young men in various countries", says Symons, "to call themselves Decadents, with all the thrill of unsatisfied virtue masquerading as uncomprehended vice."[55] It caused a sort of domino effect and in the late eighties and the beginning of nineties, the Decadence Movement was at its peak. As Ernest Downson mentions in his letters which were gathered in a book and published under the name *1888-1897, Reminiscences, Unpublished Letters and Marginalia* (1914), "one had, in the late eighties and nineties, to be preposterously French […]."[56] The style and theme of the works written during this period in France consisted of what were called then as the decadent elements. Théophile Gautier's *Mademosielle de Maupin* (1835), Charles Baudelaire's *Fleurs du mal* (1857), and Flaubert's *Salammbô* (1862) can be shown as examples of works which have decadent elements. Kirsten Macleod defines the elements that were labelled as decadent in his book *Fictions of British Decadence* (2006) as follows:

> […] the insistence on the autonomy of art; a disgust with bourgeois philistinism and utilitarianism; an interest in complexity of form and elaborate and arcane language; a fascination with the perverse, the morbid, and the artificial; a desire for intense experience and a seeking after rare sensations in order to combat a feeling of ennui or world-weariness.[57]

One of the most prominent literary works of the Decadence period is Joris-Karl Huysmans' novel *À rebours* (1884). Huysmans, as Kirsten states, "developed a signature

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[53] Ibid, 100.

[54] Arthur Symons. *The Symbolist Movement in Literature*. (New York: E. P. Dutton & Company, 1919.), 6.

[55] Ibid, 6.

[56] Victor Plarr. *Ernest Dowson, 1888-1897, Reminiscences, Unpublished Letters and Marginalia*. (New York: Laurence J. Gomme, 1914), 22.

[57] Kirsten MacLeod. *Fictions of British Decedance: High Art, Popular Writing, and the Fin De Siècle*. (Newyork: Palgrave Macmillan, 2006.), 1.

style for Decadence in his evocative, exotic, and precious use of language."[58] His protagonist, Des Esseintes, is the last person left from his aristocratic family. Succumbed to ennui, he decides to disconnect himself from nature and the society "to achieve a heightened sense of awareness through the cultivation of artificial pleasures."[59] *À rebours*, as Kirsten says, is actually a revolt "against the more simplistic and direct narrative style of Naturalism, exhibiting instead a highly stylized, mannered, and impressionistic form of writing."[60] The novel had such an important influence on British Decadence that Symons describes it in his book *The Symbolist Movement in Literature* (1919) as "a sort of breviary for its worshippers."[61] Nevertheless, it took some time for the Decadence to emerge in Britain. French Decadence had a profound effect on British Decadence. It is vitally important to mention that Aestheticism also softened this transition in England for the ideals it shared with the Decadence made it easy for the late Victorian England to accept this new movement. The Decadence and Aestheticism shared some common features including "a commitment to art for art's sake, a rejection of bourgeois industrialism and utilitarianism, and a desire for intensity of experience", so it was not hard to adopt the values of this new movement. There are also other factors which set the stage for this change. Aestheticism, for instance, was no more a strong way of resistance for "the literary elite."[62] Naturalism, on the other hand, was losing its popularity as it was thought to be "inartistic and unimaginative".[63] Thus, the Decadence gained popularity soon. However, it created a sort of Francophobia, especially among moral crusaders as "many Britons felt that France's literature was a central factor in the nation's decline."[64] This was the very factor why the proponents of Decadence in Britain were exposed to political and social reaction. Oscar Wilde, for instance, was criticised for the fact that his flamboyance and effeminacy were way far from the Middle Class culture. He was accused of being 'a sham'.[65] The American artist James McNeill Whistler's blaming

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[58] Ibid, 2.

[59] Ibid, 2.

[60] Ibid, 2.

[61] Arthur Symons. *The Symbolist Movement in Literature*. (New York: E. P. Dutton & Company, 1919.), 255.

[62] Kirsten MacLeod. *Fictions of British Decedance: High Art, Popular Writing, and the Fin De Siècle*. (Newyork: Palgrave Macmillan, 2006.), 2.

[63] Ibid, 3

[64] Ibid, 3.

[65] Appendix 2.

Wilde for plagiarising his witty remarks was caricatured by Philip William May.[66] In 1880, George du Maurier satirized the Aesthetic movement by drawing a caricature for the Punch magazine.[67] He "ridicules aestheticism by associating it with effeminacy."[68] By the end of 1880s, the term 'decadence' started to be pronounced within critical writings. However, these writings were only published in some periodicals whose audiences were limited to "an exclusive audience of social progressives, intellectuals, and the literary avant-garde."[69] It was after Wilde's *The Picture of Dorian Gray* (1890) was published in Lippincott's magazine "that Decadence became widely recognized."[70] According to MacLeod, fiction novels, compared to poetry, were under inspection. It was such a period that it required considerable attention not to touch a nerve referring to a sensitive topic while introducing Decadence to the Victorian society. In this sense, poetry was a good way of treating "risqué subjects such as passion, lust, ennui, the music hall, prostitutes, absinthe, and opium in the restrictive context of late Victorian publishing."[71] Christina Rossetti's *Goblin Market*, Robert Browning's *The Bishop Orders His Tomb at Saint Praxed's Church* can be shown as examples to the poetry written during British Decadence.

During 1880s writers such as Arthur Symons, George Moore, and Lionel Johnson wrote some critical essays about Decadence. However, the British authority piled the pressure on the Decadence writers especially after the publication of Wilde's *The Picture of Dorian Gray*. As MacLeod states, "the attacks against Decadence reached a boiling point in early 1895 when the arrest, trial, and prosecution of Oscar Wilde for acts of gross indecency gave counter-Decadents the ammunition they needed to bring down the movement."[72] Besides the Decadence writers, the ones who forged alliance with the Decadents were also indicted. This caused them to disconnect themselves from the Decadent community. One example is, as MacLeod says, "Arthur Symons, who was working on a book entitled *The Decadent Movement in Literature* [sic.] changed the title to *The Symbolist Movement in Literature*

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[66] Appendix 3.

[67] Appendix 4.

[68] "An Aesthetic Midday Meal". Web.< https://www.bl.uk/collection-items/an-aesthetic-midday-meal-a-satirical-cartoon-from-punch>

[69] Kirsten MacLeod. *Fictions of British Decedance: High Art, Popular Writing, and the Fin De Siècle*. (Newyork: Palgrave Macmillan, 2006.), 4.

[70] Ibid, 5.

[71] Ibid, 5.

[72] Ibid, 6.

(1919).”[73] Symons who disassociated himself from the movement claimed that Decadence was indeed “a half-mock interlude” which distracted the critics from focusing on a more serious form of Symbolism.[74] Ironically, the Decadence Movement became a subject matter to be avoided at the end of the nineteenth century although it grew out of the very same reason: avoidance.

1.3. Escape in Dystopia and the Decadence, and the Concept of (Im)mobility

Although the Decadence designates a period in history and dystopia is a genre of fiction writing, they both were born as a reaction, specifically to the socio-political issues of the time. This thesis aims to examine how the two dystopian novels of H. G. Wells that were written during the Decadence period in England serve as an escape function for the Victorian society by providing them with an alternative space. That is to say, the birth of dystopian literature in England coincides with the Decadence period in England due to an undeniable need of the society. Dystopia provides its readers with a space to escape although it does not postulate an optimistic scenario. This function of dystopias is explained by Vieira as: “Dystopias that leave no room for hope do in fact fail in their mission. Their true vocation is to make man realize that, since it is impossible for him to build an ideal society, then he must be committed to the construction of a better one.”[75] The writers of dystopia try to give the message, as Vieira further states that “there is still a chance for humanity to escape, normally offering a glimmer of hope at the very end of the narrative.”[76] Generally, characters find themselves in an undesirable situation or social order, mostly being stuck with the oppressions, mandatory demands, and restrictions of the authority. Dystopias create alternative worlds where things work out in the worst possible ways. These alternative worlds are, indeed, parallel to the real world as they deal with earthly issues on social and political bases.

Similar to the fact that dystopian literature emerged due to the needs of the society to escape, the Decadence movement emerged in the second half of the nineteenth century in France when the country was suffering from a social and political turmoil. The Decadents

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[73] Ibid, 6.

[74] Arthur Symons. *The Symbolist Movement in Literature*. (New York: E. P. Dutton & Company, 1919.), 7.

[75] Fatima Vieira. “The Concept of Utopia”. *The Cambridge Companion to Utopian Literature*. Ed. by Gregory Claeys. (Cambridge: Cambridge University Press, 2010), 17.

[76] Ibid, 17.

escaped into their holes, disintegrating themselves from nature and society, to use their art as a weapon against the external world. Macleod, in his *Fictions of British Decadence: High Art, Popular Writing, and the Fin De Siècle* (2006) defines the Decadents as bohemians due to "their dedication to the principles of high art" and as dandies due to "their interest in artificiality." Also, Macleod categorizes the Decadents as bohemians and dandies due to their "resistance to Victorian middle-class consumer culture."[77] The Decadents, as Macleod points out, are initiated with bohemians as they lead a socially unconventional life and inhabit in the garret like the poor. At the same time, they adopt an aristocratic arrogance which causes them to be called 'dandies'. He explains the Decadent tendency of disconnecting from the outer world as a mere way of escaping from boredom, weariness, and the hardships of the everyday life.[78] As Macleod further explains, "the Decadents were both bohemian and dandy in their fascination for the music hall and its female performers, for walking the streets like a flâneur and in streetwalkers, and for drugs, alcohol, and sex as a means to escape the drudgery of everyday existence."[79] Using drugs and sex as a means of an escape from everyday struggle and unwanted reality of everyday life can also be seen in dystopias.

Decadence and dystopian literatures share distinctive common features as mentioned above and they provide escape to their readers, though in different ways. While Decadence literature provides escape by reflecting the real decadent way of life rich in artificiality, dystopian literature provides an outer space with scenarios high in probability. Thus, providing an escape space can be considered as a desired outcome of both literatures. To give an example from the most prominent novels of the Decadence period in France, *À rebour*, with "fantastic unreality, the exquisite artificiality," as Symons says, "is the first sign of that possible escape which Huysmans has always foreseen in the direction of art […]."[80] This illusory zone of escape can also be seen in dystopian literature. Both Decadence and dystopian literatures deal with existential issues and they both came out as a reaction which can be interpreted as a defence mechanism. In Decadence literature, the writer creates a protective zone for himself away from the social dictates and oppression. This artificial zone which is away from being real, "in which beauty turns to a cruel hallucination and imprisons

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[77] Kirsten MacLeod. *Fictions of British Decadence: High Art, Popular Writing, and the Fin De Siècle*. (Newyork: Palgrave Macmillan, 2006.), 12.

[78] Ibid, 12.

[79] Ibid, 12.

[80] Arthur Symons. *The Symbolist Movement in Literature*. (New York: E. P. Dutton & Company, 1919.), 265.

the soul still more fatally," can also be categorized as dystopic space.[81] The dark tone of the Decadence literature resembles dystopian literature in which the writer takes the worst possibilities into account in order to create an existential zone. Therefore, both dystopia and Decadence readers set their journeys to unpleasant destinations, yet "the attempt to escape" as Karl Mannheim suggests in his work *Ideology and Utopia* (1998), can be "[…] a quest for reality."[82] Throughout history, men had searched for ways to escape to find their own reality. While doing so, they made use of different kinds of expressions, concepts and beliefs; namely, arts, literature, culture, and religion. As Symons puts it:

> We find our escape from its sterile, annihilating reality in many dreams, in religion, passion, art; each a forgetfulness, each a symbol of creation; religion being the creation of a new heaven, passion the creation of a new earth, and art, in its mingling of heaven and earth, the creation of heaven out of earth.[83]

Thusly, the idea of escape not only enabled men to break their boundaries but also inspired them to be creative. In this study, the concept of escape will be examined in terms of gradual erosion of the social conventions, standards, and categories, and creating alternative spaces with redefined boundaries for both Decadence and dystopian readers. In other words, both in Dystopian and Decadence literatures, the concept of escape functions as to set both Dystopian and Decadence writers and readers free from all their imprisonments and the categories they are stuck in, and hence, provide them an alternative space which promises them mobility. The concept of mobility is a key concept when considered in both dystopian and Decadence literature. The word 'mobility' is defined by Oxford Dictionaries as "the ability to move or be moved freely and easily."[84] Similarly, Zygmunt Bauman associates the word with fluidity and being light in *Liquid Modernity* (2010) with these words: "We associate 'lightness' or 'weightlessness' with mobility and inconstancy: we know from practice that the lighter we travel the easier and faster we move."[85] Thus, mobility can be regarded as being fluid within time and space which is the problem of both dystopian and Decadence

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[81] Ibid, 265.

[82] Karl Mannheim. Ideology and Utopia: An Introduction to the Sociology of Knowledge. (UK: Routledge & Kegan Paul, London and Henley, 1998)

[83] Arthur Symons. *The Symbolist Movement in Literature*. (New York: E. P. Dutton & Company, 1919.), 325-326.

[84] Oxforddictionnaires.com. < https://en.oxforddictionaries.com/definition/mobility> Web. Accessed on 15 December 2018.

[85] Zygmunt Bauman. *Liquid Modernity*. (Cambridge, UK: Blackwell, 2000.), 2.

literatures. As Sigurd Bergmann and Tore Sager state in *On Between Standstill and Hypermobility- Introductory Remarks to a Broader Discourse* (2008), "motion represents an 'existential' state […]. It belongs to the essential characteristics of living beings in general […]."[86] In this regard, it can be concluded that both dystopia and Decadence literature deal with existential crisis as characters in both are troubled by existential dilemma. On one side, there are rules and codes of practices to comply with which restrict the beings to act freely. On the other side, the characters are subjected to an existential crisis as restrictiveness of the social codes and rules threaten their existence. As Bergmann and Sager further states, "mobility suggests change, dynamism, life. Immobility suggests decay, stasis, death."[87] The dilemma between mobility and immobility lies in the restrictiveness of the dystopian and the Victorian society. The restrictions pressurize the individuals and force them to be in-between state of being mobile and immobile. This causes them to be fluid in between mobility and immobility which can be identified with the Victorian hypocrisy. The social rules described in both dystopian and Decadence literatures are not open to changes. Dystopias generally present alternative worlds in which characters are governed by strict authorities. There are various oppressions on social and political basis and the act of misbehaving is resulted in serious punishment. Similarly, Decadence literature represents the Victorian society which is known for its conventional way of life with a set of rules and defined categories. The struggle of the characters is to stay fluid by balancing the mobile and immobile states.

As Bauman puts, "'fluidity' is the quality of liquids and gases. What distinguishes both of them from solids […] is that they 'cannot sustain a tangential, or shearing, force when at rest' and so undergo 'a continuous change in shape when subjected to such a stress'."[88] Thus, being fluid requires going with the flow. For communities and individuals, this works as fitting into the society by simply obeying the rules set by the authority. While both dystopian and Decadence literatures deal with societies that are left immobile with certain set of rules, they also provide a space for their characters where they can mobilize themselves, and hence balance their identities. As Bergmann and Sager state, "movement and mobility always take place in space and at, or between, places. The concept of space, therefore, is a crucial and

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[86] Sigurd Bergmann and Tore Sager. "On Between Standstill and Hypermobility- Introductory Remarks to a Broader Discourse." *The Ethics of Mobilities: Rethinking Place, Exclusion, Freedom and Environment*. Edited by Sigurd Bergmann and Tore Sager. (England: Ashgate, 2008), 19.

[87] Ibid, 213.

[88] Zygmunt Bauman. *Liquid Modernity*. (Cambridge, UK: Blackwell, 2000.), 1.

necessary element of every reflection about mobility."[89] Thus, both dystopian and Decadence literatures enable their characters to move within an outer space. In the next chapter, the space theories will be examined in detail to shed light on the concept of space and its role in creating an escape chronotope.

[89] Sigurd Bergmann and Tore Sager. "On Between Standstill and Hypermobility- Introductory Remarks to a Broader Discourse." *The Ethics of Mobilities: Rethinking Place, Exclusion, Freedom and Environment*. Edited by Sigurd Bergmann and Tore Sager. (England: Ashgate, 2008), 22.

CHAPTER II: THE CONCEPTS OF SPACE AND DYSTOPIC SPACE

2.1. From Absolute to Abstract: The Definition of Space

Space has always been associated with man's existential concerns in defining his place as a whole within a complex maze of the universe. This bewilderment, "a sort of cartographic anxiety or spatial perplexity" as Robert T. Tally Jr. puts it in his work *Spatiality* (2013), seems "to be part of our fundamental being-in-the-world."[90] Depending on this, the concept of space has been defined many times in different periods of the world history. This chapter aims to highlight different definitions of space from a more absolute frame to an abstract one to bring a broader perspective to the idea of dystopic space as a desired place and how it functions as an escape chronotope for the spatial characters in the Decadence dystopia.

While defining space, historicists, philosophers, and geographers have taken historical progression into account since historicity has a significant impact on spatial formation, and hence, spatial anxiety. Spatiality, thus, has been associated with historicity though this brought about debates regarding the supremacy of time over space and vice versa. With that, the notion of entirety has gained importance again. Hegel's philosophy of history, in which he emphasizes the notion of entirety, suggests that history should reach its apotheosis, to its ultimacy to see the cause and effect relationship between the historical events from a bigger frame. In his work *Philosophy of Right* (2001), Hegel sums up the significance of entirety of human history best with his following statement: "[…] The owl of Minerva takes its flight only when the shades of night are gathering."[91] It can be interpreted as that the events should reach their maturity and for this, there should be an end- *telos* as ancient Greeks put it. Hegel's metaphor of the owl of Minerva and its flight at the end of the day also suggest the entirety of time and space which is also one of the essential qualities of dystopic spaces examined in this thesis. To give an example from a historical period, the eighteenth century was considered as the dawn of a new age in human history. The French Revolution (1789) was an important incident which is construed by Tally as, "with the overthrow of feudal hierarchies and the establishment of the liberal nation-state and civil society, mankind itself

[90] Robert T. Tally Jr. *Spatiality*. (London and New York: Routledge, 2013), 1.

[91] Georg W. F. Hegel. *Philosophy of Right*. Translated by S.W. Dyde. (Ontario: Bathoche Books, Kitchener, 2001), 20.

had achieved its ultimate historical condition."[92] The Enlightenment itself, then, can also be interpreted as a kind of maturity.[93] All things considered, progress can be regarded as something inevitable as for reaching maturity which also applies to the notion of the Enlightenment. Thus, historicity has an impact on the formation of space and gives space a changing quality.

In the twentieth century, the inevitability of change and progression and their impact on the construction of space brought a different perspective to how space had been taken till then. Personal space gained importance among the German psychologists while social space, which gained importance with the rise of the Paris Commune during the fin-de-siècle, lost its popularity.[94] Along with the scientific innovations, the changes occurred in the areas of transport, architecture, city life, entertainment, and consumption forced critics in different fields to redefine the meaning of space. It was a kind of 'turn' backwards to reconsider the traditional concept of space and its relation with the new construction of space. That was the reason why *spatial turn*, as it is called, was addressed in many different disciplines including anthropology, sociology, psychology, literature, history, religion, and architecture. In literature, the Spatial turn functions as a mirror in finding man's own place. Knowing where one is or in which place one is standing, without doubt, gives human beings a sense of security. As Tally states,

> literature also functions as a form of mapping, offering its readers descriptions of places, situating them in a kind of imaginary space, and providing points of reference by which they can orient themselves and understand the world in which they live.[95]

Searching for a space in which one can experience "a more liveable sense of place" and having "the desire or need for mapping" are not considered as new in human history.[96] As it is further stated by Tally, "human beings are 'social animals'—Aristotle's zoon politikon—

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[92] Robert T. Tally Jr. *Spatiality*. (London and New York: Routledge, 2013), 31.

[93] Immanuel Kant. "What is Enlightenment?" *On History*. Translated by Mary C. Smith. Web. <http://www.columbia.edu/acis/ets/CCREAD/etscc/kant.html >

[94] Spatial Humanities. "The Spatial Turn in Sociology." Web. <http://spatial.scholarslab.org/spatial-turn/the-spatial-turn-in-sociology/index.html>

[95] Robert T. Tally Jr. *Spatiality*. (London and New York: Routledge, 2013), 2.

[96] Ibid, 16.

they are also spatial animals, as well as animals that build things and tell stories."[97] Thus, the notion of space can be constructed and deconstructed countless times, losing and gaining new meanings with the deviation of the myriads of dynamics it has been carrying within.

In the twentieth century, economic globalization and capitalization "revealed itself to be a new construction of space."[98] The two world wars changed the idea of space and hence, the sense of belonging it wakened in people lost its meaning. Traditional concept of space based on the colonial separation of the world in the nineteenth century was in a sense deconstructed with the spatial revolution that "was triggered by the fall of the Berlin Wall."[99] The opening borders and changing geopolitics of the world powers brought about certain terms such as *despatialization*, *delocalization* and *transnationalism* in the twentieth century. Hence, it caused a kind of spatial anxiety. The spatial anxiety which was particularly triggered with modernism and postmodernism not only affected the individual space but also the environment which the individuals develop organic bonds with.

The modernist mindset forced architects and urban designers to create "a perfectly functioning space" which was almost impossible.[100] Longing for a change, but at the same time trying to hold onto something was quite contradictory. Marshall Berman explains the drive behind the modernist thought in his work *All That is Solid Melts into Air: The Experience of Modernity* (1988) as it follows: "They are moved at once by a will to change-to transform both themselves and their world-and by a terror of disorientation and disintegration, of life falling apart. They all know the thrill and the dread of a world in which 'all that is solid melts into air.'[101] Berman's remarks prove the fact that change, no matter how desirable it is, causes disorientation. Despite the fact that space functions as developing a sense of belonging for human beings, its changing state might also cause a sense of being lost, loneliness, and emptiness- the feelings which presented themselves with postmodernism.

The changing state of space indicates its quality of being adaptable. Space, then, can be considered as a mutational domain. Fredric Jameson has a point in this and he describes

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[97] Ibid, 16.

[98] Ibid, 213.

[99] Ibid, 213.

[100] Tuna Tasan-Kok. "Creating 'Spaces for Diversity' from 'Spaces of Modernity': The Case of The Jane-Finch Neighbourhood, Toronto (Canada)" Web. <http://www.fa.uni-lj.si/filelib/9_ar/2015-1/03-tuna-ar2015-1.pdf>

[101] Marshall Berman. *All That is Solid Melts into Air: The Experience of Modernity*. (Canada: Penguin Books, 1988), 13.

what he calls 'the mutational hyperspace' in his book *Postmodernism, or, The Cultural Logic of Late Capitalism* (1991) as a space between the environment and the individual's body which enables the being to transcend his limits and adjust himself to achieve the desired fit. Thus, space not only has adaptable but also adapting quality. Also, with its mutational and transcending quality, the mutational hyperspace can be categorized as dystopic space. Jameson's related remarks are as follows:

> this latest mutation in space -- postmodern hyperspace -- has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively to map its position in a mappable external world.[102]

This, being lost, and then, locating and adjusting oneself to a place, is a kind of postmodern mutation for Jameson. In this sense, Jameson's hyperspace can be associated with dystopian space where immobile beings are mutated into mobile beings.

The word *space*, in general, is defined as "a continuous area or expanse which is free, available, or unoccupied" in Oxford Dictionaries.[103] The physical description of the word attains the concept of space a more concrete meaning. As a geographical term, space defines a place or, to be precise, a physical entity. As Gerard Pitzl states in *Encyclopedia of Human Geography* (2014), "space used in this way is objective; it is used to define the physical dimensions of objects. Relative Space, on the other hand, is not objective but constantly changing."[104] Relative space, as Pitzl puts it, is about a space which enables persons to be active. This is an interactive space which defines the boundaries of one's own space as a consequence of his actions. Thus, its relativity stems from its constantly changing state. As it is also physical, anyone who enters this zone might cause inconvenience or distress. Similarly, this interactive feature of space and that it can be shaped by human beings are also highlighted by Elizabeth Grosz in her article "Deleuze, Theory, and Space" based on the spatial terms explained by both Deleuze and Bergson. As Grosz states, there are

> two conceptions of space: one cosmological, larger than life, within which life and matter move and are moved, a space which is indivisible, heterogeneous,

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[102] Fredric Jameson. *Postmodernism, or, The Cultural Logic of Late Capitalism*. (Durham: Duke University Press, 1991), 39.

[103] Oxford Dictionaries. <https://en.oxforddictionaries.com/definition/space> Web. Accessed on 17 January 2017.

[104] Gerald R. Pitzl. *Encyclopedia of Human Geography*. (London: Greenwood Publishing, 2014), 234.

> and uncontrollable; the other is the space, striated or gridded by our practical needs, the needs of life itself, for the production of habits which can assume a regular, predictable outcome for most of our relations to objects.[105]

Hence, it can be said that there are two types of space: one that is defined and shaped out of our control and one that is defined according to our needs. To put it more clearly, cosmological space can be considered as an outer space on which people have no control. There are so many factors and dynamics that stimulate change and progress. This uncontrollable force pushes people to be fluid as it not only imposes changes on its inhabitants but also provides them with a space to keep up with the progress. This is rather restrictive compared to the space gridded by our needs and expectations though it promotes fluidity. This restriction is the outcome of the dominant influence of space on its inhabitants. Nevertheless, it can be said that it is transformative. On the other hand, the space that is ordered according to people's needs rather concerns a smaller vicinity. This space is more interactive, and hence, productive as it is shaped by the expectations and needs of people. As Pitzl postulates, "no place exists in and of itself. Places are affected by events occurring in other settings."[106] Thus, it can be concluded that space carries traces of people and events it interacts with. Pitzl defines this interaction as *spatial interaction*.[107] Architecture, for instance, is a way of organising space based on spatial interaction. That is the reason why each era in history has its own distinctive and unique architecture depending on the places they are located.

Space and place are used in architecture interchangeably. Yi-Fu Tuan explains in his literary work *Space and Place* (2001) that space and place are, indeed, two familiar words owing to the fact that they denote some shared experiences.[108] He further explains the relation between these words as such

> In experience, the meaning of space often merges with that of place. 'Space' is more abstract than 'place.' What begins as undifferentiated space becomes place as we get to know it better and endow it with value […]. The ideas 'space' and 'place' require each other for definition. From the security and

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[105] Elizabeth Grosz. "Deleuze, Theory, And Space." *Anyone*. (Anyone Corporation, 2003), 77-86, 83. <https://www.jstor.org/stable/41764951>

[106] Gerald R. Pitzl. *Encyclopedia of Human Geography*. (London: Greenwood Publishing, 2014), 234.

[107] Ibid, 234.

[108] Yi-Fu Tuan. Space and Place. (Minneapolis: University of Minnesota Press, 2001), 3.

> stability of place we are aware of the openness, freedom, and threat of space, and vice versa.[109]

As it can be concluded from Tuan's statements above, the better insight we gain regarding a specific space, the more it turns out to be a place. As we get familiar with the space, we greatly value not only physical but also spiritual qualities of it. Thus, space turns into place as we develop organic bonds with it. With this regard, both terms are used interchangeably as they complete each other. Another point Tuan highlights in his book is space represents movement and mobility whereas place consists of pause.[110] Thus, the concept of place can be considered as being more immobile, though not completely. It can be stated that to set one free, a place should transcend beyond time and its limits, which is again a distinctive attribute of dystopic spaces.

What Tuan highlights as space which enables freer movement can be associated with Pitzl's *activity space*. Although it is within the geographical constraints, Pitzl explains the use of this term as "geographers use the term *activity space* to identify the areal extent of a person's regularly visited places during a day. The activity space of an individual is an aspect of human spatial behaviour […]."[111] According to Pitzl, this space and the set of activities practiced here change greatly depending on several factors, including the age and life style of people.[112] To give an example, the activity space of an adult and a child cannot be the same as the child's spatial movements are limited. Thus, being mobile requires to be engaged in social practices and hence, to become aware of one's own freedom within a certain space. Tuan underlines that human beings need to have some certain "sensory organs and experiences" to have "strong feeling for space and for spatial qualities."[113] He further explains, "movements such as the simple ability to kick one's legs and stretch one's arms are basic to the awareness of space. Space is experienced directly as having room in which to move."[114] Thus, it can be concluded from Pitzl and Tuan's statements that space is a dimensional extent that can be experienced with a conscious state of mind. Space forms basis for movement and movement requires a conscious activity, which is apparently a must for a spatial experience. It can further be suggested that beings who are restricted to a certain space

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[109] Ibid, 6.

[110] Ibid, 6.

[111] Gerald R. Pitzl. *Encyclopedia of Human Geography*. (London: Greenwood Publishing, 2014), 5.

[112] Ibid, 5.

[113] Yi-Fu Tuan. *Space and Place*. (Minneapolis: University of Minnesota Press, 2001), 11.

[114] Ibid, 12.

where they cannot engage in social practices create their own (illusionary) spaces in which they will gain mobility.

According to Henri Bergson, space is one of the two elements in motion. As he explains in his literary work *Time and Free Will* (2001), "we generally say that a movement takes place *in* space, and when we assert that motion is homogeneous and divisible, it is of the space traversed that we are thinking, as if it were interchangeable with the motion itself."[115] What Bergson calls as motion is the act of traversing from one point to another within a space. In this respect, space is divisible because it can be traversed. The space traversed "is a homogeneous quantity" whereas the act of traversing "is a quality or intensity."[116] The act of traversing, as Bergson puts it, is only possible during a conscious state.

Mobility has always been associated with freedom and immobility has always been identified with imprisonment. As Tuan states, "spaciousness is closely associated with the sense of being free. Freedom implies space; it means having the power and enough room in which to act. Being free has several levels of meaning."[117] Thusly, it can be said that space not only enables man to move by giving him a sense of freedom, but also provides him with a shelter for protection.

From the very first time of the creation, human beings have searched for a shelter, a protective space for themselves to survive. Although space consists of openness which makes it less secure with the risk of its being reachable to anyone, it also provides some sort of privacy to its inhabitants. Ancient people protected themselves by setting their cities to the top of the mountains. The Incas, for instance, settled in Machu Pichu which was built in the fifteenth century. The ancient settlement Machu Pichu, which means the old hill, was tucked away in Cusco, two thousand four hundred and thirty metres high above sea level.[118] Similarly, most of the empires in the world history erected their fortresses on the top of the hills where their enemies could not reach easily. Thus, societies and individuals make the space they live in more private by separating the area they live in and creating a secure zone for themselves. According to Tuan, there is also a psychological explanation for what space connotes in Hebraic tradition. As he states, "psychologically, space in the Hebraic tradition

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[115] Henri Bergson. *Time and Free Will*. (Mineola, New York: Dover Publications, 2001), 110.

[116] Ibid, 112.

[117] Yi-Fu Tuan. *Space and Place*. (Minneapolis: University of Minnesota Press, 2001), 52.

[118] How Big is Machu Pichu. <https://www.machupicchu.org/how_big_is_machu_picchu.htm> Web. Accessed on 11 May, 2019.

means escape from danger and freedom from constraint. Victory is escape into a broad place."[119] Creating a private space, therefore, can be considered as an escape from the unwanted. The word *espace*, which means *space* in Old French, brings 'escape' to mind, just another word written with the same letters though they are not etymologically related words.[120]

The word space connotes a sense of a place which is vast and capacious. In addition, the word *spacious*, which comes from the Latin word *spatium* (space), is used to define an airy or ample room, building or a place.[121] This spaciousness has always hassled individuals, though as they need a private space to get engaged with the things happening within their inner world and feel secure by getting away from reality. Tuan says that every healthy being feels a need for a private space from time to time. His related words are as follows:

> Human lives are a dialectical movement between shelter and venture, attachment and freedom. In open space one can become intensely aware of place; and in the solitude of a sheltered place the vastness of space beyond acquires a haunting presence. A healthy being welcomes constraint and freedom, the boundedness of place and the exposure of space.[122]

As Tuan also states, human sized places always give a sense of security. They do not only carry the traces of past experiences which make that space familiar, but also reflect our secret psychological life. The French philosopher Gaston Bachelard's house image which he explains in his book *The Poetics of Space* (1964) can exemplify the point made above.

According to Bachelard, the house is a homogenized space which unifies all the intimate values in it and where we find shelter "for our house is our corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word. If we look at it intimately, the humblest dwelling has beauty."[123] The house symbolizes a unity which provides both scattered and complete images at the same time. We keep our memories, our deepest feelings, and secret dreams there. Thus, all the houses we found shelter in, or

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[119] Yi-Fu Tuan. *Space and Place*. (Minneapolis: University of Minnesota Press, 2001), 58.

[120] Oxforddictionnaires.com. < https://en.oxforddictionaries.com/definition/space> Web. Accessed on 23 May 2019.

[121] Oxforddictionnaires.com. < https://en.oxforddictionaries.com/definition/spacious> Web. Accessed on 27 May 2019.

[122] Yi-Fu Tuan. *Space and Place*. (Minneapolis: University of Minnesota Press, 2001), 54.

[123] Gaston Bachelard. *The Poetics of Space*. (New York: Orion Press, 1964), 3-4.

which we dreamt we found shelter in share "a common value of all of our images in a protected intimacy."[124] Our memories can transcend the limits of all the private and intimate spaces we lived in or we imagined we lived in. Here, imagination functions as a tool that increases the values of reality. Bachelard explains the function of imagination as follows:

> we shall see the imagination build "walls" of impalpable shadows, comfort itself with the illusion of protection-or, just the contrary, tremble behind thick walls, mistrust the staunchest ramparts. In short, […] the sheltered being gives perceptible limits to his shelter.[125]

The house is reconstructed with our imagination and experienced "by means of thought and dreams."[126] Memory and imagination mingle to constitute a domain which deepens every single day. As for Bachelard, the house is not a place to be "experienced from day to day only, on the thread of a narrative, or in the telling of our own story. Through dreams, the various dwelling-places in our lives co-penetrate and retain the treasures of former days."[127] While imagination increases the values of reality, it can be suggested that it creates an illusion which turns the dwelling-places into alternative spaces. The house constructed with imagination can be described as partly fictitious for it is a place which allows its inhabitants to alter its essence within the oceans of their imagination. Thus, this could be a utopic or a dystopic space depending on our memories based on our good and bad experiences. It is partly controllable as beings set their limits and make their dwellings a more secure place with the help of their imagination. As it is also explained by Bachelard, the functions of the house are it "[…] shelters daydreaming, […] protects the dreamer, […] allows one to dream in peace."[128]

As Bachelard postulates, space consists of compressed time that keeps our intimate life experiences in it. He introduces the concept of topoanalysis in his book *The Poetics of Space* as a systematic psychological study that deals with the places where beings experience intimacy. Time fossilizes within space and memories lose their motion. For this reason, "the

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[124] Ibid, 3.

[125] Ibid, 5.

[126] Ibid, 5.

[127] Ibid, 5.

[128] Ibid, 6.

more securely they are fixed in space," as Bachelard puts it, "the sounder they are."[129] Here space functions as a domain in which beings gain mobility through imagination. Its *raison d'étre* can be explained as to provide shelter and enable mobility. While memories are fixed in space, space changes through time. It is fluid because space, as Bachelard states, "is unwilling to remain permanently enclosed."[130] When our minds wander through "different planes of dream and memory," space also changes and its fluid structure is revealed.[131] The change mentioned here is not necessarily a physical one but rather a change in our feelings. What makes a private space different from other spaces is the dreams and memories we associate with it. They can change our feelings regarding that space. Just as some places remind us of good feelings, they may also remind bad feelings, or completely change the way they awake such feelings in us. According to Bachelard, people "hover between awareness of being and loss of being."[132] While they discover their 'selves', memories lose their embodiments, becoming vague and hence, being more likely to change. Thus, imagination has no limits to travel anywhere in time or change the essence of a private space.

Small places on a vast space always give human beings a sense of security. Bachelard's house image is an example of small domains in which people feel secure. He explains men's need for small places with his forest metaphor. For him, cosmos is like a forest with dozens of trees and he finds it paradoxical that "in the world of miniature, one relaxes in a small space."[133] Because the smaller it is, the more convenient it will be for imagination. As well as his house image, there are other images through which, we contact with "the unfathomable store of daydreams of intimacy."[134] These are, namely; drawers, chests, locks and wardrobes. No one knows how deep the inner space of a chest or an old wardrobe. What Bachelard calls an inner space is actually the private space that is not open to any random person.[135] The inner space consists of the secrets of our psychological life. Thus, it can be associated with Freud's iceberg metaphor with which explain his theory of conscious and the unconscious.

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[129] Ibid, 9.

[130] Ibid,53.

[131] Ibid, 53.

[132] Ibid, 58.

[133] Ibid, 162.

[134] Ibid, 78.

[135] Ibid, 78.

Another example given by Bachelard demonstrates that space is changeable. The example he gives is the hermit crabs which do not build their shells- houses in this context- by themselves but find empty shells and live in them. Whenever a hermit crab feels restricted or uncomfortable with its shell, it gets out and seeks a new one. Similarly, the cuckoo lays its eggs in other nests.[136] The examples given from nature can throw light on the changeability of space. Just like the hermit crab and the cuckoo, human beings sometimes need to change or enlarge their intimate spaces. As Bachelard states, "by changing space, by leaving the space of one's usual sensibilities, one enters into communication with a space that is psychically innovating."[137] Here, imagination plays an important role as it is used as a tool to change. The house image shows that imagination can act freely on space and time, and beyond reality. Bachelard emphasizes the importance of free imagination and says, to be able "to surpass, one must first enlarge."[138] Being able to enlarge oneself within a small space which belongs to him/her is not always easy, so imagination helps one achieve it. Bachelard's theory of space is based on internal spaces. The examples he gives in his book *The Poetics of Space* are of small spaces which unify all our intimate values in them, making it a more homogeneous place. These spaces are not open to any random person or thing. They are our world which we can build or rebuild with our imagination based on our experiences. The reason why we need that space is probably because the external world around us is a heterogeneous space. Foucault, in his speech to a group of architectural theorists on other spaces, deals with external space which he defines as: "the space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogenous space."[139] Thus, it has myriad dynamics that affect our lives.

Similar to Bachelard's statements regarding space and time relationship, Foucault suggests that space has undeniable relations with time. Along with that, he states that space also has a history. In the Medieval Ages the places were grouped according to a hierarchy. As Foucault states, "there were places where things had been put because they had been violently displaced, and then on the contrary places where things found their natural ground

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[136] Ibid, 126.

[137] Ibid, 206.

[138] Ibid, 112.

[139] Michel Foucault. "Of Other Spaces: Utopia and Heterotopias." *Rethinking Architecture: A Reader in Cultural Theory*. Edited by Neil Leach. (NYC: Routledge. 1997), 330-336.

and stability."[140] He calls this total hierarchy as "medieval space: the space of emplacement."[141] According to Foucault, it all started with Galileo's discovery of the earth's revolving around the sun which shattered the image of medieval space. Galileo's discovery for the first time showed that there was "an infinite, and infinitely open space."[142]

The external space, as Foucault defines it in his speech *Of Other Spaces* (1995), is "the space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs[…]."[143] Bachelard, on the other hand, deals with internal spaces in his work *The Poetics of Space*. The internal spaces consist of our passions and dreams that carry intrinsic qualities within. Foucault's *Of Other Spaces* is much more about the physical environment. According to Foucault, "we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another."[144] There are certain spaces which are related to all the other sites although they contradict with all. The main two sites, as Foucault postulates, are utopias and heterotopias.

Utopias, as Foucault states, are unreal places which have parallel relations with real spaces. They reflect the society and are in an attempt to promote the society to a perfect form. While utopias are unreal places, there are other sites which exist and can be regarded as counter sites as their location in reality can be shown. However, these sites, as Foucault says, should be kept out of all other places. They are called heterotopias. Between utopias and heterotopias, there is a mirror. The mirror functions as both utopia and heterotopia. It functions as utopia for it is a 'placeless' place. When one looks at the mirror, it shows there where one is not. In this sense, it reflects unreality. However, the mirror also exists in reality. This way it functions as heterotopia. Foucault explains this as: "it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there."[145]

In his speech, Foucault describes different forms of heterotopias with six principles. Each culture forms its own heterotopias and there is no single form of heterotopia. Foucault

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[140] Ibid, 330.

[141] Ibid, 330.

[142] Ibid, 330.

[143] Ibid, 332.

[144] Ibid, 332.

[145] Ibid, 333.

categorizes heterotopias into two: crisis heterotopias and heterotopias of deviation. The first ones are forbidden spaces which are for the ones who suffer from crisis. The latter is heterotopias of deviation which started to take the place of crisis heterotopias in the nineteenth century. Heterotopias of deviation are for the ones whose behaviours are considered as deviant compared to the rest of the society and within the terms of social norms. An existing heterotopia, as Foucault states, can function differently according to the needs and expectations of the society at different times of the history.

Another point that Foucault indicates is that heterotopias are "capable of juxtaposing in a single real place several spaces, several sites that are in themselves compatible."[146] One of the examples Foucault gives is the carpets and rugs which represent the real gardens. Gardens are the smallest parts of the world which represent the whole world. Rugs, then, are the symbolic representations of those gardens, and hence, the world itself. As well as being representations of real places, heterotopia can also function as heterochrony at certain spaces, which is "literally, 'different timing'—describes the occurrence of a change in the timing of the development of different body parts between an ancestor and its descendants."[147] Cemetries can be regarded as heterochronies where time is accumulated. Foucault, who categorizes library and museums as heterotopias, explains the function of heterochronies as "the will to enclose in one place all times, all epochs, all forms, all tastes" and "the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity."[148] As for Foucault, museums and libraries are the modern heterotopias of the nineteenth century. Another form of heterotopias is the fairgrounds with their relation to time with "its most flowing, transitory, precarious aspect."[149] These are temporal ones and they resemble dystopic spaces in which time is also transitory and has an illusory effect. These heterotopias create a kind of loop, a process whose end is somehow connected to the beginning.

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[146] Ibid, 335.

[147] Encyclopedia. "Heterochrony" Web. < https://www.encyclopedia.com/earth-and-environment/ecology-and-environmentalism/environmental-studies/heterochrony>

[148] Michel Foucault. "Of Other Spaces: Utopia and Heterotopias." *Rethinking Architecture: A Reader in Cultural Theory*. Edited by Neil Leach. (NYC: Routledge. 1997), 330-336, 336.

[149] Ibid, 336.

Just like a loop, heterotopias require "a system of opening and closing that both isolates them and makes them penetrable."[150] One must have an approval to get in. Some function as to purify their guests, and some to hide. The latter are, on the contrary, illusionary sites. As Foucault puts it, here in such sites, "we think we enter where we are, by the very fact that we enter, excluded."[151] The last characteristic of heterotopias is they create either an illusionary space or a real space which is alternative to the one that is dysfunctional. In this sense, they can be associated with dystopic space, an alternative space to the dysfunctional world. In the next part, Bakhtinian concept of space and chronotope will be explained along with the description of dystopic space in relation to Bakhtin's chronotope.

[150] Ibid, 336.

[151] Ibid, 336.

2.2. Bakhtinian Concept of Space and Chronotope

This part explores Bakhtinian chronotopes to shed light on the use of dystopic space as an escape chronotope in the Decadence dystopias of H.G. Wells. Chronotopes unify both time and space and as configurations of both. Different than the space-time continuum explained by Einstein within the scope of physics, Bakhtin's chronotopes focus on the space-time settings of the narratives. One might wonder why he chose novel as a genre to work on. According to Bakhtin, the novel as a genre is still young and there are plenty of unknown elements to be unearthed. In *The Dialogic Imagination* (1981) he states that "the generic skeleton of the novel is still far from having hardened, and we cannot foresee all its plastic possibilities."[152] Bakhtin uses the metaphor of a creature for the genre of novel which "fights for its own hegemony in literature; wherever it triumphs, the other older genres go into decline."[153] According to him, the classical poetics of the ancient Greece provided an organic whole which he found lack in the nineteenth century poetics. Although they did not provide a sense of integrity, the nineteenth century scholars were not able to ignore the novel anymore. The novel was becoming a dominant genre. However, as Bakhtin states, the process of becoming a genre has its roots back in the ancient times, and then in the Middle Ages and followed by the Renaissance. However, the process of being 'novelized' reached its clarity in the second half of the eighteenth century.[154] On the influence of the novel over other literary genres Bakhtin states that the novel "parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates others into its own peculiar structure, reformulating and re-accentuating them."[155] Thus, the lacking integrity in the nineteenth century poetics were, somehow, brought back in the novel.

The reason why Bakhtin focuses on the space-time settings in the novel is that he finds a parallelism between the chronotopes of a narrative and the real world. Considering this, James Lawson explains the function of chronotopes in his article as such:

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[152] M. M. Bakhtin and Michael Holoquist. *The Dialogic Imagination: Four Essays*. (Austin, University of Texas Press, 1981.), 3.

[153] Ibid, 4.

[154] Ibid, 5.

[155] Ibid, 5.

> […] chronotopes frame the contours of a plot, and are therefore a way of understanding narrative. But according to Bakhtin, the chronotopes of a narrative are also 'bridges' that engage with parallel space-time frames in the real world. […] Just as a narrative's chronotopes shape the narrated processes, developments, and activities, 'real-world' chronotopes shape real processes, developments, and activities.[156]

This interaction of space and time within the narratives throw light on the real life interactions. As Bakhtin defines it, chronotope is the natural connectedness of spatial and temporal links and their 'artistic' expression in literature.[157] The structure of the events becomes more concrete with the chronotopes which make the narrative meaningful. As Bakhtin puts it, the chronotope is where exactly "the knots of narrative are tied and untied."[158]

Michael Holquist explains it in his book *Dialogism: Bakhtin and His World* (2002) that the chronotopes function somehow as motifs when it is looked from a structuralist point of view. It repeats so often that it makes a particular text easily distinguishable.[159] This transhistorical feature of chronotopes helps them function as optics for the texts in the particular cultural system.[160] Holquist states that "certain chronotopes are treated by Bakhtin as if they were transhistorical structures that are not unique to particular points in time."[161] They are not bounded to certain periods or particular motifs. On the contrary, Bakhtin takes "examples from the various histories of generic heterogeneity in the European novel, beginning with the so-called 'Greek romance' and ending with the Rabelaisian novel."[162] Underpinning Einstein's theory of timespace, Bakhtin believes in the inseparability of time and space as time is the fourth dimension of space. Chronotopes have essential significance in literature for they are, as for Bakhtin, crucial in defining the genre of a literary work.

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[156] James Lawson. "Chronotope, Story, and Historical Geography: Mikhail Bakhtin and the Space-Time of Narratives." *Antipode*. Vol. 43 No. 2 (British Columbia, Canada, 2011), 384-412, 385.

[157] M. M. Bakhtin. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. (Austin: University of Texas Press, 1981.), 84.

[158] Ibid, 250.

[159] Michael Holquist. *Dialogism*: *Bakhtin and His World.* (London & New York: Routledge, 2002), 107-108.

[160] Deborah Mutnick. "Time and Space in Composition Studies: Through the Gates of the Chronotope." *Rhetoric Review*, Vol. 25, No: 1 (Long Island University Press, 41-57), 42.

[161] Michael Holquist. *Dialogism*: *Bakhtin and His World.* (London & New York: Routledge, 2002.), 110.

[162] M. M. Bakhtin. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. (Austin: University of Texas Press, 1981.), 85.

According to Bakhtin's chronotope theory, there are three types of ancient novels-novelistic chronotopes which fix time and space. The first one is adventure novel of ordeal which includes all kinds of Greek and Sophist novels. The plot generally takes place in different geographical settings. However, there is no indication of a time period in these novels. Adventure-time, as Bakhtin explains,

> is composed of a series of short segments that correspond to separate adventures; within each such adventure, time is organized from without, technically. What is important is to be able to escape, to catch up, to outstrip, to be or not to be in a given place at a given moment, to meet and not to meet and so forth.[163]

It consists of individual motifs including meeting, loss, search, discovery, and recognition or non-recognition. The most important motif, as Bakhtin states, is the meeting motif which has a close connection with the other motifs. All the mentioned motifs have a unity of time and space markers. The reason why it is of great importance is, indeed, "the temporal marker" cannot be separated from "the spatial marker" in any kinds of meeting.[164] Here Bakhtin introduces the reader the chronotope of road which consists of meetings and adventures in it. Since all the adventures and encounters happen on the road, the chronotope of road has a significant role in adventure-time chronotope. There is an interchangeability of space in all the adventures. That is to say, what happens in Byzantium can happen in Babylon, as well. Thus, the adventure chronotope provides an abstract connectedness between time and space "by the reversibility of moments in a temporal sequence, and by their interchangeability in space."[165] That makes the actions fluid.

In adventure-time chronotopes, the characters are not as active as the adventures. The characters are the physical subjects of the events which happen by chance. There is generally a hero or a heroine who is tested especially on the themes of courage, fidelity, chastity and nobility. No matter what happens, everything turns out the same as it was in the beginning.[166] As Bakhtin puts it, it is the most abstract but at the same time the most static chronotope among all the other novelistic chronotopes. Furthermore, there is "no potential for evolution,

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[163] Ibid, 91.

[164] Ibid, 97.

[165] Ibid, 100.

[166] Ibid, 106.

for growth, for change."[167] As a result, the world and the characters depicted in these novels are immobile for they are not given a space to move.

The second type of ancient novel is the adventure novel of everyday time. This type of novelistic chronotope is the mix of adventure time and everyday time. The plot, as Bakhtin states, is introduced "as the course of a life sheathed in a metamorphosis."[168] The focus is mostly on the transformation, especially human transformation. The most common motif is transformation-identity motif. Compared to adventure time chronotope, everyday time is more dynamic as "metamorphosis or transformation is a mythological sheath for the idea of development."[169] The character takes an action based on his individual decisions. The plot is generally about an entire life of a hero with his crisis moments and hence, the hero's rebirth in the end. Bakhtin explains the function of metamorphosis in everyday time novels as it is to show "how an individual becomes other than what he was" and "there is no evolution in the strict sense of the word; what we get, rather, is crisis and rebirth."[170] Here, it can be said that dreams and visions play important roles in the hero's transformation. While in Greek romances, dreams function as a precursor of the will of the gods, in Apuleius they function as a warning from the gods for the hero to change his fate. Guilt, on the other hand, leads to purification and blessedness. Punishment is a force on the way to purification and improvement.[171] Thusly, all the warnings and punishments lead the main character to a transformation. It can be concluded that there is, different from the Greek romances, a change, though this change is rather individual.

Another type of ancient novel Bakhtin mentions in his work is biographical and autobiographical novel which had an immense effect on the development of European novel. There are two types of autobiographical novels: one is Platonic and the other is rhetorical. The first one, Platonic autobiographies, include the transformation of an individual that comes with self-awareness. The ultimate goal of an individual is to find the true knowledge. "The life of such a seeker," as Bakhtin states, "is broken down into precise and well-marked epochs or steps. His course passes from self confident ignorance, through self-critical

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[167] Ibid, 110.

[168] Ibid, 111.

[169] Ibid, 113.

[170] Ibid, 115.

[171] Ibid, 115.

scepticism, to self-knowledge and ultimately to authentic knowing (mathematics and music).”[172] The individual is tested at some points of his/her life. The Platonic scheme consists of tests and crisis which lead the character to a rebirth or transformation. Rhetorical autobiographies, on the other hand, are not individualized. It is “either verbal praise of civic and political acts, or real humanbeings giving a public account of themselves.”[173] It can be a memorial speech. This real-life chronotope, as Bakhtin calls it, is mostly formed by the agora where people gather. As pointed out by Bakhtin, “in ancient times, the autobiographical and biographical self-consciousness of an individual and his life was first laid bare and shaped in the public square.”[174] It can be concluded that it is personal in the sense of creating self-awareness; however, the act itself is performed in front of the public, and hence, it includes the public square. Bakhtin explains this revelation as there “was not, not could there be, anything intimate or private, secret or personal” regarding the individual merely and he further states that “the individual is open on all sides, he is all surface, there is in him nothing that exists ‘for his sake alone,’ nothing that could not be subject to public or state control and evaluation. Everything here, down to the last detail, is entirely public.”[175]

As understood by the different types of chronotopes Bakhtin suggests, the function of each chronotope is to interweave events of the novel with one another to bring metaphorical expressions to the chain of events. As Bakhtin puts it, they “are organizing centers for the fundamental narrative events” and function as making events concrete.[176] Another important feature of chronotopes, as Bakhtin asserts, is the power of turning *time* into something perceptible and tangible. This is the basic of Bakhtin’s theory chronotopes: representations of temporal events on spatial grounds. Bakhtin explains the significance of chronotope as they function “as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel” and this way, the abstract elements of the novel “take on flesh and blood.”[177] It can also be said that chronotopes help determine the generic of a novel which will be used to explain the next part titled ‘Dystopian Space.’ Major chronotopes, including road, adventure time, encounter and threshold chronotopes, also include minor chronotopes which might be interwoven with one

[172] Ibid, 130.

[173] Ibid, 131.

[174] Ibid, 132.

[175] Ibid, 132.

[176] Ibid, 250.

[177] Ibid, 250.

another. The interactions between these chronotopes are dialogical. However, the dialogue the chronotopes set in cannot enter into the represented world within the novel. They, on the contrary, set a dialogue with the audience and reach the actual world of the author. Thus, it is interactive in the sense of creation of the represented world. This interaction, as Bakhtin points out in his work, mutually enriches both the real world and the represented world and "this process of exchange" can be considered as "chronotopic."[178]

It has been explained so far that the chronotopes determine the generic of a novel and they develop an interactive and a communicative relationship between the represented and the actual world. In Bakhtin's words, they "serve for the assimilation of actual temporal (including historical) reality" and "permit the essential aspects of this reality to be reflected and incorporated into the artistic space of the novel."[179] Dystopian space, with its function of assimilating reality on its alternative space, can be considered as a novelistic platform in which static temporal characters and events gain mobility with a concrete expression. In the next part, dystopian space will be defined as a chronotope of escape based on various chronotopes defined by Bakhtin.

2.3. Dystopic Space as an Escape Chronotope

> […] *every entry into the sphere of meanings is accomplished only through the gates of the chronotope.*[180]

Dystopias represent a world which is alternative to the real one. The reason why dystopias provide a fictitious space for the events to happen is simply because they promote the audience to escape from the mundane everyday life and lead them to break vicious circle. The audience are expected to move freely and search for their reality in the given space.

It can be said that dystopias were born as an escape literature. As Mannheim puts it in his *Ideology and Utopia* (1998), to escape can be interpreted as an arduous search for reality.[181] Thus, dystopias are not totally away from reality. As Robert T. Tally Jr. states in his preface to *Geocriticism: Real and Fictional Spaces* (2011), "we understand fictional

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[178] Ibid, 254.

[179] Ibid, 252.

[180] Ibid, 258.

[181] Karl Mannheim. *Ideology and Utopia: An Introduction to the Sociology of Knowledge*. (UK: Routledge & Kegan Paul, London and Henley, 1998)

spaces by grasping their own levels of reality as they become part of our world."[182] Based on this idea, it can be said that dystopic space is structured through the assimilation of real life incidents and historical reality. It gives its audience a sense of reality which makes dystopic space palpable. The narrative events are made concrete by chronotopes that make "them take on flesh" and cause "blood to flow in their veins."[183] This feeling between hope and fear enables the fictitious characters to gain mobility through which the audience also become mobile while their minds wander around the gates of chronotopes. Chronotopes, as a result, help dystopias perform their functions as aimed and hence, communicate with the readers.

Dystopic space forces the unbreakable categories of everyday life to break. This is where the normal ones and things become abnormal. And again, it forces the boundaries to break just to mark it on a bigger ground. As Marshall Berman states in his *All That is Solid Melts into Air: The Experience of Modernity* (1988), "[…] the true world is thought to be accessible only through transcendence of bodies, space and time."[184] Depending on this, it can be concluded that within dystopic space bodies become changeable, time becomes tangible and space turns out to be a more abstract place which transforms everything on it.

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[182] Bertrand Westphal. 'Translator's Preface.' *Geocriticism: Real and Fictional Spaces*. Translated by Robert T. Tally Jr. (New York: Palgrave Macmillan, 2011), 10.

[183] M. M. Bakhtin and Michael Holoquist. *The Dialogic Imagination: Four Essays*. (Austin: University of Texas Press, 1981), 250.

[184] Marshall Berman. All That is Solid Melts into Air: The Experience of Modernity. (Canada: Penguin Books, 1988), 106.

CHAPTER III: DYSTOPIC SPACES AS CHRONOTOPES OF ESCAPE IN H.G. WELLS' *THE TIME MACHINE* AND *WHEN THE SLEEPER AWAKES*

3.1. Escape Chronotope in H. G. Wells' *The Time Machine*[185]

Wells' *The Time Machine* was first published in 1895. The book was originally published in serial parts under the name of *The Chronic Argonauts* in the Royal College of Science school magazine the *Science School Journals* when Wells was still a student at the college. The story was about Dr. Nebogipfel who invented a time machine and travelled with it in time. In 1894, Wells altered the story itself and got it published in the *National Observer* with its new name- *The Time Machine.* Although he did not change the idea of travelling in time in his new book, Wells added some scientific details to the story which increased the credibility of the concept of time travelling in the late Victorian era. With his references to real scientific theories and the era's scientific societies, Wells' narration consists of some earthly assertion which makes it a scientific romance. He uses some historical facts while constructing his narrative. Professor Simon Newcomb's raising the possibility of building a four dimensional geometry in an address delivered at the annual meeting of the New York Mathematical Society in 1893 was not a complete fabrication for the fin de siècle society when *The Time Machine* (1895) was published. Similarly, Wells uses real geographical names during the traveller's travel into future. The names of the places and the districts never change even in the future which makes the narrative convincing though it introduces an abstract idea- travelling in time. As it has been given in the quote by Tally above, using real geographical names in the dystopic space helps reader grasp its fictionality.[186] It somehow balances fictionality and reality in this scientific romance. Wells' prescient scientific romances including *The Island of Dr. Moreau*, *The Invisible Man*, *The War of the Worlds* and *When the Sleeper Wakes*, in a way, function as to reconcile the scientific facts with the political, religious and traditional convictions of the Victorian era. As Steven McLean underlines it in his *The Early Fiction of H. G. Wells: Fantasies of Science* (2009), Wells' *The Time Machine* explores "the pessimistic implications of evolution for humanity," thus, it should be "understood in the context of the post-Darwinian debates" that influenced the plot construction greatly.[187]

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[185] H. G. Wells. *The Time Machine*. (UK: Penguin Classics, 2005)

[186] Bertrand Westphal. 'Translator's Preface.' *Geocriticism: Real and Fictional Spaces*. Translated by Robert T. Tally Jr. (New York: Palgrave Macmillan, 2011), 10.

[187] Steven McLean. *The Early Fiction of H. G. Wells: Fantasies of Science*. (UK: Palgrave MacMillan, 2009), 13.

The articles Wells wrote for many scientific journals and his scientific romances reflect the gloomy tone of the Victorian mindset. According to Wells, scientific knowledge gives no guarantee of "man's permanence or permanent ascendency."[188] The tragedy of humanity is, therefore, to know they are mortal and the death is inevitable in the end. Thus, as it is also stated by Bernard Bergonzi in *The Early H.G. Wells: A Study of the Scientific Romances* (1961), Wells' *The Time Machine* shows that man's traditional view regarding his place in the universe is somehow deconstructed.[189] This pessimism of Wells, along with his "intellectual scepticism," reflects the typical fin de siècle tone.[190] And the scientific romances written during that period reflect, as Wells puts it, what the nineteenth century man witnessed: "the writing on the wall."[191] After having seen the decadence, the moral decay, and the decline in the social, political, and religious institutions and convictions, the nineteenth century man ceased to expect to see an optimistic scenario. In this sense, the emergence of the dystopian literature in England was a timely warning to the Victorian audience to show there still was hope.

Dystopias have utopian impulse in it which provides the audience with hope and this can be considered as the common feature of both utopian and dystopian literatures. Instead of providing an unwanted scenario or simply being an anti-utopia which brings destruction in the end, the dystopic space in *The Time Machine* functions as a domain in which the characters (implicitly the reader) gain an awareness towards the unbreakable social structures, values, and distinctions of the Victorian era. It is a space which forces the characters to get out of their comfort zone and take actions, not to disable them but to enable them in the sense of personal, social, temporal and spatial mobility. Time only proceeds in one direction, which is from the past to the future. In dystopic space, however, it is also possible to go backwards and forward in time which shows that mobility is also possible chronologically. Time and space should, therefore, be considered to be inseparable which makes the characters to move from one space to another (could be between different time zones) easily. While moving from one space to another, the characters transcend not only time and space but also the limits of their identity and personal mentality.

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[188] H. G. Wells. "Wells' Scientific Journalism: From Zoological Retrogression" *The Time Machine*. Edited by Stephen Arata. A Norton Critical Edition. (New York: W.W. Norton & Company, 2009)

[189] Bernard Bergonzi. *The Early H.G. Wells: A Study of The Scientific Romances*. (Toronto: University of Toronto Press, 1961), 12.

[190] Ibid, 22.

[191] Ibid, 137.

3.1.1. Mobility Through Time Travelling

In this section, the dystopic space in *The Time Machine* will be examined as an escape chronotope based on Bakhtin's road and adventure time chronotopes. It is full of encounters and moments of crisis which help the characters gain awareness for the dangers and potentials that restrict their mobility in the sense of their physical, mental, social, temporal and spatial states. In this respect, the dystopic space the time traveller travels into represents a chronotope of escape which enables the characters to become aware of the potentials that set them back and take actions by transcending beyond time and space. The time traveller, the protagonist, is a scientist who lives in the late nineteenth century England. He invents a time machine and embarks on an adventure by travelling into future with his invention. In the future world, humanity separated into two species: the Eloi and the Morlocks. At the beginning, the traveller thinks humanity has reached its final perfection. However, he soon realizes that the Eloi and the Morlocks are the degenerate remnants of humanity. The traveller's journey into this future dystopic world changes not only the dynamics of this dystopic order, but also the traveller's mindset as a nineteenth century man; and hence his actions. According to Bakhtin's road chronotope, encounters affect the course of the action in a plot, which also shapes the characters' decisions. Thus, the events and encounters change the course of the action in Wells' dystopic space and cause temporal/chronological, mental, physical, spatial, global and social mobility.

Although the idea of time travelling is thought to be sheer lunacy in the Victorian era, the experience of the time traveller breaks down this prejudice. The time traveller reflects the typical characteristics of the scientists of the Victorian era. He avoids the company of others and has a reclusive lifestyle. He is alienated from the society as he is thought to be "too clever to be believed" (12). One can never be sure he sees "all round him" for he is "always suspected some subtle reverse, some ingenuity in ambush, behind his lucid frankness" (12). The distrust in him and his wit actually shows the attitude of Victorian society towards the scientists. Thus, the traveller's invention in a way helps him escape from this strict attitude and bias of the Victorian society.

The traveller assembles a group of people to introduce them his new invention. Although the group is formed of people from different professions reflecting the elite members of Victorian society, the traveller's new invention is regarded as a sheer humbug. The traveller is not given a name and the other characters who listen to the full account of his escapade are referred by their professions only. Wells' intention here, as Linda Dryden highlights in her work *Joseph Conrad and H.G. Wells: The Fin de siècle Literary Scene*, is "to

'shake up' received assumptions about human progress and dominance" and to open up "new possibilities for the future development of the race."[192] No matter how educated a society is, their approach to a situation is mostly determined by their cultural substratum. Thus, Wells aims to force Victorian society to break their categorised beliefs and made them ready for the possible changes and adjustments in the future.

The idea of time travelling itself consists of temporal mobility. By travelling in time, the traveller moves between different points in time. He travels through dimensions and time which keeps him temporally mobile. Furthermore, the traveller's journey into 802.701 A.D. with his time machine shows he is not temporally mobile only. This mobility also occurs in the chronological sense. The time traveller travels in a linear timeline, by pulling over the levers of the time machine to go forward and flinging himself into futurity, or simply reversing the levers to go back in his time (18). Travelling in time enables him to become mobile in chronological sense.

Another point is one can also be mentally mobile during the time travel. What makes time travel possible according to the time traveller is the feasibility of getting away from the present moment mentally. According to the time traveller, the human mind is already mobile while thinking, this is enough for man to "hope that ultimately he may be able to stop or accelerate his drift along the Time-Dimension, or even turn about and travel the other way" (8). Human beings can travel into past mentally by simply remembering the memories belonging to a former time. Similarly, they can dream of something greatly desired. This move of the mind towards both directions shows that human beings are actually mentally mobile beings. In addition to this, thoughts have the potential to stimulate physical mobility. This brings to mind René Descartes's famous quote: *cogito ergo sum* (I think; therefore, I am). Descartes' statement supports the idea that human mind has a transformative power on his own actions which enables them to take action. The time traveller's assertions strengthen the possibility of travelling in time. While humans are temporally mobile beings for they "are always getting away from the present moment," their "mental existences, which are immaterial and have no dimensions, are passing along the Time-Dimension with a uniform velocity" (7). Based on Descartes's words, which also support the time traveller's claim, it can be concluded that man thinks, therefore, he is mobile.

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[192] Linda Dryden. *Joseph Conrad and H.G. Wells: The Fin de siècle Literary Scene*. (UK: Palgrave Macmillan, 2015), 125.

While travelling in time, the body also becomes physically mobile. It physically moves into an alternative space where it occupies a place. It interacts with the other inhabitants that people this space and build a new self as a consequence of the encounters. The experiment of the time traveller is based on the assertion that any random body needs to have "extension in four directions: it must have Length, Breadth, Thickness, and – Duration" (5). However, human beings "incline to overlook this fact" due to their physical infirmity and they are tend "to draw an unreal distinction between the former three dimensions and the latter" since their "consciousness moves intermittently in one direction along the latter from the beginning to the end of our lives" (5-6). It is not so easy to convince these intellectuals of the traveller's 'new paradox.' They think his experiment is "all humbug" (8). The group of intellectuals discuss the restrictiveness of human mobility. The man can "move freely in two dimensions"- right and left and back and forward (7). However, while moving up and down in space, human beings are limited by gravitation. Man used to have "no freedom of vertical movement" but, with his invention of time machine, the traveller aims to prove that man can "get away from the present moment" (7). The traveller's assertion regarding man's mobility through time travel results in realization of his experiment. He travels into 802,701 AD, into an alternative world which is peopled by the Eloi and Morlocks- the descendants of humanity. By travelling in time, the traveller's body is moved to an alternative space where he can physically be active which shows that one can physically be mobile in dystopic space.

Time travelling is an important motif for it represents global mobility to a significant extent. The traveller's travel into an alternative space which is hundreds of years beyond his time signifies mobility in a global sense. As May Friedman and Silvia Schultermandl define 'global mobility' in *Growing Up Transnational: Identity and Kinship in a Global Era* (2011), "global mobility describes the degree to which people increasingly live in more than one nation and the ease with which persons, goods, and knowledge can now travel."[193] Based on this idea, it can be suggested that the time machine contributes to mobility in a global sense as it makes the time traveller travel from a space into a another space despite its being dystopic. Everything becomes in flux while travelling in time. During his time travel, the traveller was "attenuated- was slipping like a vapour through the interstices of intervening substances," and to stop might be jamming of himself "molecule by molecule, into whatever lay in" his way by blowing himself "out of all possible dimensions-into the Unknown" (18). His physical state gets thinner almost like a fluid which can take the shape of anything in which it is put. He

[193] May Friedman and Silvia Schultermandl. 'Introduction.' *Growing Up Transnational: Identity and Kinship in a Global Era*. (Canada: University of Toronto Press, 2011), 8.

becomes fluid. This represents borders, boundaries, race, social stratification, and family structures all become attenuate like a vapour and are reconceptualised in dystopic space. This challenges the Victorian ideals which are strictly preserved in the Victorian era.

Another example for the physical mobility is the mobility between the ground and upper worlds. The Morlocks eat the Eloi to survive. However, they are extremely sensitive to the daylight due to their altered mutation in the underground world. They climb up to the Upperworld and look for food. This mobility also enables the Morlocks to survive for it will cause their death to become physically immobile. Similarly, the Eloi look for a secure place to hide from the Morlocks at night. The Overworld is an open landscape which can be very dangerous at night. The Eloi look for a place to hide from the Morlocks. During the traveller's stay in the dystopic space, the traveller also looks for ways to keep the Morlocks away from him. The Morlocks cannot tolerate even a faint light. Thus, the traveller goes to the Green Porcelain Palace to find materials to be able to light a fire. This is the only way he can fight with the Morlocks and protect himself from the dangerous encounters of this dystopic space. Also, the traveller thinks about bringing Weena with him back to the nineteenth century to save her life though it turns out to be impossible in the end as she dies in the forest. However, he brings some different kinds of flowers with him in his pocket. This shows physical mobility between the two different spaces is also possible for the characters and objects in dystopic space.

Weena has a different role in physical and social mobility in Wells' dystopic space. She is a member of the Eloi and the only friend of the time traveller in this alternative world. Although the Eloi do not go out of their shelters at night, Weena goes after the traveller when he goes to the Palace of Green Porcelain to look for a weapon, showing great courage in the face of danger. To get there, they have to pass through the forest- a place full of unwanted encounters. Though she feels uneasy, Weena gets in there, and just like a prey is chased by its hunter, Weena and the traveller are followed by the Morlocks to the forest. By causing the Morlocks to follow them, Weena activates physical mobility within dystopic space and causes her own death and the Morlocks that follow them to die in the end. Weena is the only Eloi who engages in physical mobility at night and her physical mobility brings a change in the course of the events. By trusting in the traveller, she feels stronger and partly overcomes her fear of darkness. Her decision of going after the traveller to the Palace of Green Porcelain is actually a crisis point, just as in Bakhtin's encounter chronotope. By taking this decision, she stimulates a physical and social change in the dystopic world, though it costs her life.

Another example for social mobility is the change in the social structures. *The Time Machine* shook the Victorian ideals to the core with its staggering attitude towards the class system represented by the Eloi and the Morlocks, "the two degenerate remnants of humanity the Time Traveller encounters in the future."[194] In Wells' dystopic space, there is a certain class distinction. The Eloi represent the Overworld people and the Morlocks represent the underground world. According to the time traveller's explanation which he proceeds from the problems of his age, the Eloi represent the Capitalist and the Morlocks represent the Labourer (40). The two that are at daggers drawn remind the time traveller of the struggle between the classes and unpleasant stratification of London. The "widening gulf" between the classes in London is "due to the length and expense of the higher educational process and the increased facilities for and temptations towards refined habits on the part of the rich" (40-41). As it is also pointed out in *The Critical Heritage* (2002), in Victorian England, "the aristocracy was interested in protecting its privileges […]"[195] and demarcations between social classes were clearly marked. The time traveller would learn soon that a system which is similar to the one in Victorian England that draws a line of social demarcation between the society members can also be seen in this dystopic world and what seems to be a "perfect triumph of man" is just "the sunset of mankind" (28-26). This also reflects Wells' own views on human evolution. He believes that progression brings annihilation and this is where utopia turns into dystopia.

As a nineteenth century man, the traveller is surprised to see the problem of class distinction still goes on in the future world. However, the time traveller still behaves like an aristocrat although he tries "a Carlyle-like scorn of this wretched aristocracy-in-decay" and makes an effort to protect the helpless Overworld people. He seems to associate himself with the Overworld people which shows that, as a Victorian man, he finds the class he belongs to in this alternative world. This also signifies the fluid quality of his identity since he adjusts himself according to the changing conditions. Another thing is he has a servant at his home in Richardson (50). He hates "to have servants waiting at dinner" which shows that he is not totally away from aristocratic manner (14). He has high social rank due to the social prestige he gained as a scientist. While his social rank is precisely determined and he is expected to behave accordingly as a member of Victorian society, things change in dystopic space. He can move between Underworld and Overworld in dystopic space.

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[194] Steven McLean. *The Early Fiction of H. G. Wells: Fantasies of Science*. (Palgrave MacMillan, UK, 2009), 13.

[195] Thomas Carlyle. 'Introduction.' The Critical Heritage. Ed. by Jules Paul Seigel. (Taylor & Francis e-Library, 2002), 1.

Another example which causes social mobility is the forest fire. While the traveller tries to bring a change in the dystopic space, he causes a wide-spread fire in the forest and majority of Morlocks to die. Fire is not something that this alien world is familiar with. In this alien world "the art of fire-making" is totally forgotten (57). He uses the matches he brought with him to keep the Morlocks away from himself. He wants to amaze the Morlocks by lighting the firewood behind them, yet starts a fire in the forest. By causing a catastrophe, the traveller leads to a social mobility within the dystopic space by destroying the natural habitat there and the majority of Morlock population. Setting the forest on fire can be interpreted as a crisis point. Forest is a passage way between the Green Porcelain Palace where he can find some materials to light a fire and the Sphinx where his time machine is kept by the Morlocks. Setting the forest on fire can be categorised as a threshold. According to Bakhtin's threshold chronotope, the individual comes to a deciding moment. Here, the traveller feels trapped as he is surrounded by the Morlocks and he sets the forest on fire. Forest signifies hope with lots of trees that are flammable. The fire he lights will not be blown out till he saves himself from the danger. However, he also loses Weena in this fire which signifies the good and the bad are engaged. What *The Time Machine* (1895) shows in a broader perspective is that there is a move towards the unknown though it does not seem to promise any good in the future. As MacLean states, "the pessimism of *The Time Machine* [sic.] suggests that the evolution of homo sapiens also constitutes a 'slow inevitable drift' from an 'unknown past' into an 'unknown future'."[196] Thusly, it can be concluded from his statement that despite its being slow, the change (good or bad) is a part of the cosmic process. Mobility is already cosmically inevitable. To conclude, the traveller's travel into dystopic space can be interpreted as an escape from the Victorian categories, the strict social structures and values. The dystopic space in the *Time Machine* shows that these social categories and stratifications can be broken and change is an inevitable outcome. Thus, in this escape chronotope, characters gain awareness towards the changeability of rules, laws, beliefs, convictions, and categories by being mobile temporally, mentally, spatially, physically, globally and socially.

3.1.2. Transcending Space and Beings

The dystopic space in *The Time Machine* function as a constructive space in which characters transcend time, space, social structures, and the limits that keep them back, and hence, reconstruct themselves to cope up with the issues they come across with. In this sense,

[196] Steven McLean. *The Early Fiction of H. G. Wells: Fantasies of Science*. (UK: Palgrave MacMillan, 2009), 33.

this space can be identified as an escape chronotope which can be associated with Bakhtin's road chronotope. The chronotope of road is generally associated with encounter since "encounters in a novel usually take place 'on the road.'"[197] The character embarks upon an adventure and comes across with different people on the road. The chronotope of road consists of a variety of motifs including meeting, escape, loss, separation or decision. The road is the metaphor of life. It might represent a part of the hero's life or his whole life.

The importance of road chronotope in a novel, as Bakhtin puts it, is that it is especially a good place for "random encounters" which "intersect at one spatial and temporal point" where "the most various fates may collide and interweave with one another." [198] Similarly, the time traveller sets off on his journey with his invention of the time machine. However, his travel into the future is not merely a search for an adventure. His destination, the future dystopic space, functions as an escape route for him since he feels freer when he goes there; he is not restricted to his laboratory and does not have to convince anyone there. Based on Bakhtin's road and adventure-time chronotopes, this dystopic space can be considered as an escape chronotope because the escape into future consists of encounters which transform the time traveller personally and socially in the end. The meetings and encounters in this escape chronotope force not only the time traveller himself but also the inhabitants of this space to transcend their limits, and hence, transform. Thus, escape chronotope can be considered to have a function of transcending space and beings on it. In this section, the dystopic space is examined as a mutational domain in which the characters transcend time, space, their personalities, the physical forms and laws, Victorian categories, and the social structures.

As for the idea of mobility, it plays a huge part in transcending space by moving the body to a different dimension. As our mental existence is "immaterial" and has no "dimensions," human beings do transcend the fourth dimension mentally. However, to be able to transcend space, they need to move to another dimension- an alternative space. The time machine has an important role in transcending space and time. While taking the body beyond present time, the machine itself also transcends in time, disappearing like "a wheel spinning, or a bullet flying through the air" (11). As the traveller travels in time, the landscape remains the same but everything on it changes within time. In his first attempt to travel in time, the traveller witnesses the landscape gets "misty and vague," the trees grow

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[197] M. M. Bakhtin and Michael Holoquist. *The Dialogic Imagination: Four Essays*. (Austin: University of Texas Press, 1981), 243

[198] Ibid, 243-244.

and change "like puffs of vapour," and the complete surface of the earth changes "melting and flowing" under his eyes (17). Changing landscape and seasons in leaps and bounds also show that space and time are being transcended. The adjectives signify the permeable quality of the physical surroundings during the time travel.

Although the time traveller remains in the same place from where he started his travel in time, this familiarity disappears soon with everything turning into an unknown. The world the traveller travels into seems to become a garden as there are "hedges, no signs of proprietary rights, no evidences of agriculture […]" (26). This brings to mind Foucault's motif of carpet which he associates with gardens. Carpets are the "reproductions of gardens" which are "the smallest parcel of the world" representing the whole of the world." [199] According to Foucault, the carpet is a kind of garden which "can move across space."[200] The world the time traveller travels into seems to be a garden where there is no border left. Just like the carpet motif, this garden of humanity goes beyond the conventional world order and, in a sense, 'moves' beyond it. When compared to the world the traveller comes from, the future world is the outcome of the attempt that human beings made to make the world perfect. The attempt to make the world perfect, which is also the eventual aim of both utopia and dystopia, has caused "an odd consequence" in this future world (26). On this transcended space, strength is no more a need- the outcome of which is feebleness. The traveller criticises the final destination the humanity has arrived.

The change in humanity affected "the processes of putrefaction and decay" profoundly (27). The Victorian categories that make the institutions of family and marriage supreme and untouchable are broken and transcended in this dystopic space. The time traveller starts to become adjusted to this new world and sees that those shatterproof ideals can be changed and broken because "with this change in condition comes inevitably adaptations to the change" (27). What is thought to be valuable and precious in the Victorian era now seems to lose its meaning. The social structures and values including "the institution of the family, and the emotions that arise therein, the fierce jealousy, the tenderness for offspring, parental self-devotion" seem to disappear from the dystopic world.

The dystopic space has the power of transforming the ones on it both physically and personally. The Eloi resemble one another not only physically but also the way they dress.

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[199] Michel Foucault. "Of Other Spaces: Utopia and Heterotopias." Rethinking Architecture: A Reader in Cultural Theory. Ed. by Neil Leach. (NYC: Routledge, 1997. pp. 330-336), 6.

[200] Ibid, 6.

Depending on the fact that they all have “the same form of costume, the same soft hairless visage, and the same girlish rotundity of limb,” it seems to the traveller that the order of this society has a lot in common with the communist system. In this “comfort and security,” the power, which is the biggest strength of humanity, turns into weakness here because the energy in security has an unwanted consequence: “it takes to art and to eroticism” which leads to “languor and decay” (28). More so, “the too-perfect security” of the Eloi leads them to “a slow movement of degeneration, to a general dwindling in size, strength and intelligence” (41). The dystopic space encloses beings in and have them gradually mutated into ones that are beyond their personal identities. It is like a ‘hyperspace’ which is defined by Frederic Jameson in his article *Postmodernism, or, The Cultural Logic of Late Capitalism* (1984). Jameson explains his notion of this space of more than three dimensions as “a mutation in built space itself.” Similarly, in this dystopic space, both the Eloi and the Morlocks change not only in form but also in quality.

When the time traveller first comes across with a Morlock, he realizes that humanity has grown into “two distinct animals”: the children of the upper world and the “bleached, obscene, nocturnal" Morlocks (38). The Eloi seem to have reached their perfect form. On the other hand, the Morlocks have become so sensitive to daylight as their colour has turned pale after having served the Upper World for so long and “being in contact with machinery” underground (62). In other words, they are mutated into living in the dark and have “come at last to find the daylit surface intolerable” (46). The bleached look the Morlocks have, large eyes with the “capacity for reflecting light,” and “confusion in the sunshine” are the evidences for “an extreme sensitiveness of the retina” (39). These all show that the Morlocks went through physical mutation in their form. Thus, it is not only time and space, but also the physical form of the characters that are being transcended.

Along with the physical changes in the surrounding area and the characters’ bodies, the social structures are also challenged by the changing conditions. The Morlocks feeding on the Eloi to survive shows that everything is reversed on this dystopic space. The Morlocks represent the Labourer who used to work underground in Victorian England. The Labourer used to be the ones who suffered under the rich. In the dystopic space, this cycle reverses the way around between the upper-world people and the Morlocks. In the end, the upper-world people who “decayed to a mere beautiful futility” turn out to be the ones who are preyed on by the Morlocks (46). As for Bakhtin’s road chronotope, the events change the course of life which can be interpreted as the suffering of the Morlocks has changed the course of the

history for humanity. The dystopic space contains the two worlds within: the underground world to be escaped from and the upper world to escape in.

The change characters' physical forms, the environment and the social structures affect the feelings of the characters in dystopic space. Even the concept of fear is transformed in Wells' dystopic space. After becoming friends with Weena, the time traveller was imposed by the fear of darkness that the Eloi suffer from. To Weena, "darkness was the one thing dreadful," and she "dreaded the dark, dreaded shadows, dreaded black things" (36). Fear has not been forgotten in this world but changed its form. The traveller feels "a peculiar shrinking from those pallid bodies" (42). He explains that his shrinking is mostly "due to the sympathetic influence of the Eloi, whose disgust of the Morlocks" he can appreciate after seeing them (42). There is something sickening in the Morlocks which is "inhuman and malign" (46). This apparently has made the traveller feel insecure in this alien world of the Eloi and Morlocks. As he says, he felt like he "had fallen into a pit" and his only "concern was the pit and how to get out of it" (46). However, now he feels "like a beast in a trap, whose enemy would come upon him soon" (46). This shared fear makes the traveller search for a secure place and set off for an adventure again which reminds us of Bakhtin's chronotope of road. The road is full of encounters which force the characters to get out of their secure zone; and hence, transform. The traveller is forced to look for a secure place to survive, just like the Eloi.

A need for security can be associated with escape. The communal fear passes on to the traveller and forces him to look for a weapon. He has to walk through the forest to reach the Palace of Green Porcelain where he can find flammable material. In the world of Morlocks, the traveller feels defenceless just as the helplessness of humanity in front of nature. The traveller tries to compensate this helplessness with weapon, the sole strength of human beings. However, in this transcended space the only weapon he has is his time machine which is lost. The time machine is the only bond he has with his world and when the time traveller loses his time machine, he loses the essence of life. He feels alienated and just like a lost soul, he kept looking for a way to turn back home. According to Georg Lukács' idea of transcendental homelessness, when the *essence* is, in other words "the fundamental images" are "no longer visible on the horizon," the soul feels alienated from the world.[201] In other

[201] Georg Lukács. *The Theory of the Novel*. Translated by Anna Bostock. (Berlin: P. Cassirer, 1920), 40.

words, the transcendental homelessness can be defined as a longing for home which one once belonged to. Lukács's related remarks regarding transcendental homelessness are as follows:

> when the life immanence of meaning vanishes with catastrophic suddenness from a pure, uncomplicated world, and quite another when this immanence is banished from the cosmos as though by the gradual working of a spell: in the latter case the longing for its return remains alive but unsatisfied; it never turns into a hopelessness rooted in certainty: therefore, the essence cannot build a tragic stage out of the felled trees of the forest of life, but must either awaken to a brief existence in the flames of a fire lit from the deadwood of a blighted life, or else must resolutely turn its back on the world's chaos and seek refuge in the abstract sphere of pure essentiality.[202]

The traveller feels an urge to kill the Morlocks for the sake of finding the machine- the essence of his life- to get back his home again (54). After finding a box of matches which has "escaped the wear of time for immemorial years" and camphor, a highly flammable substance, the traveller and Weena proceed to the White Sphinx where his time machine is kept by the Morlocks. On the way to the White Sphinx, they pass through the forest which is not secure as it is pitch dark. Soon, the Morlocks surround them.

On the way to the White Sphinx, the place where his time machine is kept, he has to pass through the forest. Forest is an important metaphor as it symbolizes the struggle of humanity with the nature, the terrestrial part of the cosmic system. Nature has all the biological, physical and cultural system in it. Human beings' ongoing fight to subjugate nature is embodied in the time traveller's act of setting the forest on fire. Although the traveller wants to amaze the Morlocks behind by lighting the firewood, he realizes soon that what he has caused is a disaster. The "hissing and crackling" sound of "the flames of the burning forest" represents the nature's fighting back. He loses Weena, the only one he feels close to. The traveller's decision to use fire, which has long been forgotten in this alien world, to frighten the Morlocks and keep them away from him is a moment of crisis. It can be associated with Bakhtin's threshold chronotope which he connects with "the breaking point of a life, the moment of crisis," and "the decision that changes a life." [203] With his encounter with the Morlocks in the forest, the traveller makes a decision to set the forest on fire. As a

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[202] Ibid, 41.

[203] M. M. Bakhtin. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. (Austin: University of Texas Press, 1981), 248.

result of his action, he loses Weena who connects him to this dystopic space. She is his only friend and the only one he spends time with. Just as in Bakhtin's threshold chronotope, in this dystopic space, too, "time is essentially instantaneous."[204] That means, things happen unexpectedly and they force the characters to take action or make a decision. The traveller has to make a decision and destroys the forest which seems to be his only hope as the burning trees can only clear the passage way out.

The dystopic space here is full of encounters, crisis and decision moments which forces the characters to search for a secure zone. It is an escape to find a better place where the characters will transcend all the bounds regarding time, space, the Victorian categories, the physical forms and laws, their personality, and the social values and structures. It is, therefore, a mutational domain where characters gain awareness towards the limits which they can be hamstrung by and can restrict their immobility.

3.2. Escape Chronotope in Wells' *The Sleeper Awakes*[205]

After having written *The Time Machine* (1895), Wells maintained his fame as 'the inventor of scientific romance' by writing his other dystopic romance, *When the Sleeper Wakes* (1899) which he claims as his best work ever. The book was published in *The Graphic* between January and May 1899. It was the year 1910 when Wells published the book, having revised the novel with slight changes in the plot. The name of the book was also changed and became *The Sleeper Awakes*. It took more than ten years to revise the novel since Wells, as he also states in his preface to the 1910 edition, fell ill dangerously after he was back from Italy to England.[206]

The Sleeper Awakes reflects Wells' political philosophy greatly and the sleeping motif represents the degeneration and recession in England. The book contains extrapolations regarding the near future which prominently distinguishes it from *The Time Machine* in which the future depictions are based on fantasy. The protagonist, Graham, is a typical Decadence man who falls asleep for 203 years and wakes up into an England which is ruled under oppression. His waking up after 203 years into a future in which he becomes actively involved in changing the political system can be regarded as an escape from the fin-de-siècle

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[204] Ibid, 248.

[205] H. G. Wells. The Sleeper Awakes. (England: Penguin Classics, 2005.)

[206] Ibid, 3.

pessimism and the degenerate mindset of Victorianism. As Patrick Parrinder also states in the introduction of *The Sleeper Awakes*, as "a former political radical," Graham wakes up to a future dystopic world and becomes "busily engaged in promoting social change."[207] The undeniable difference between the Victorian Man Graham was and the twenty first century man he has become in terms of physical, mental and social aspects. This 'fugitive escape' into an alternative space through which Graham realizes his dreams as a Victorian man helps him transcend beyond his limits.

The dystopic space in *The Sleeper Awakes* is much more practical when compared to the one in *The Time Machine* as people use the latest technology which makes *The Sleeper Awakes* fit in the dystopian science fiction genre. The dystopic space has transformative effect on the characters' personality. It is constructive in the sense of forcing the characters to reveal the potentials they have- good or bad. One who has a potential to become a radical or a dictator, he can develop his capacity here. The dystopic space has a magnifying effect; a sleep can take 203 years or one can wake up to see he is the owner of the world. The characters in this escape chronotope are forced to get out of their comfort zone and transcend beyond their limits. They gain awareness towards the spatial, temporal, social, mental and physical constraints which engages them to become mobile.

3.2.1. Mobility Through Deep Trance State

The concept of mobility in this section is examined as having a function of dawning realization on characters in dystopic space. To be able to transcend beyond their limits and gain an awareness, the characters need to become mobile since going beyond the limits requires mobility. The mobility required here does not have to be a physical mobility. It takes place in the forms of spatial, temporal, mental, physical, personal and social mobility. These forms of mobility may also contain immobility. The characters are hamstrung and left immobile by social conventions and values or by their fears. Immobility, therefore, should be seen as a function which triggers the characters to take actions to transcend beyond the limits. In this section, how immobility results in an escape to an alternative world and leads to mobility are explained.

Immobility functions as a triggering effect on the protagonist's actions. Graham, the protagonist, is a typical fin-de-sieclé man who feels himself alienated from the society as he

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[207] Patrick Parrinder. "Introduction." H. G. Wells. *The Sleeper Awakes*. (England: Penguin Classics, 2005.)

does not lead a Victorian way of life. He is “a lone wolf, a solitary man” who cannot promise a woman a prosperous life (12). He takes a walk on the beach to get away from his monotonous life for a spell and he comes across with Mr. Isbister on the Pentargen Beach. After having a talk with Mr. Isbister, Graham reveals his despair to him regarding how inadequate he feels for not having a family. Being both wifeless and childless, he can “find no duty to do” (12). His words reveal that he is inadequate to accomplish the Victorian ideals including getting married, having children and a proper job. He feels useless and, in a sense, inactive. His “face of despair” reflects his discontent with the Victorian set of rules (14). He cannot derive enjoyment from anything and feels an urge to commit suicide. The state of immobility that is represented by committing suicide reflects how the fin-de-sieclé society is close to any kind of mobility or change. Similarly, the trance Graham falls into also symbolizes Graham’s immobile state in the nineteenth century and his waking up symbolizes his awakening.

Another triggering factor which leads his mobility is the physical immobility of Graham’s body. Through all this time, Graham’s body shows “no feeling, no digestion,” and “no beating of the heart” (21). It is “sort of complete absence” which seems to be “more dead than death” since the hair goes on growing in the case of death (21). However, Graham’s hair stops growing when he falls into trance. The body normally continues its metabolic processes when in sleep, yet Graham’s is even against the biological cycle. The body continues to undergo some changes even after death. The hair can go on growing or some bodily functions might be performed for a while. Graham, however, does not show any indications of life or death. This can be interpreted as Graham’s body represent the immobility of the Victorian society. The body does not show any indications of life which represents Graham’s reaction to change as a nineteenth century man. For Graham, the biological system of the human body, indeed, leads to a feeling of heaviness. It is a complex system which causes human beings to sleep due to its “heavy inconvenience” (12). The bodily functions promote human beings to be inactive. The body signifies authority and its digestive system symbolizes the norms and categories. Society needs to comply with the conventions and rules, otherwise it will lead to immobility just as the digestive system leads to drowsiness and sleep. Graham’s statement which is “men seem to live for sleep” emphasizes the conformist approach Victorian society has towards the set of social rules (12). If one disapproves of any kind of social norms or conventions, he is ostracized from the society.

Physical immobility leads to mental immobility which is another important factor that leads to mobility. As it is mentioned above, sleep represents the inactive Victorian society whose activity and freedom are restricted. Being unable to sleep for six days, Graham feels like his "mind has been a whirlpool, swift, unprogressive and incessant, a torrent of thoughts leading nowhere, spinning round swift and steady—" (13). This vicious circle makes him think of committing suicide. Death seems to be a better option for him as he is not able to move and things do not change. Graham's desire to die shows that he prefers immobility to mobility. Just as the traditional life style gives people a sense of security, immobility gives Graham a feeling of security. This can be explained with the Victorian society's prejudice against any kinds of change.

Graham and Mr. Isbister differ greatly when compared as the two representatives of fin-de-siècle man. When he tells Mr. Isbister that he would kill himself, Mr. Isbister finds it "so damned amateurish" since life is full of enjoyments and one should take pleasure from it (13). Mr. Isbister, compared to Graham, is much more enthusiastic to live. He is in love with nature, though it is inconsistent with the soul of the Decadence. He tries to convince Graham not to commit a suicide by telling him to embrace what life brings to him. If he accepts it and rejoices in it, life "warms and supports and delights" him back (14). His statements show that he believes in the cosmos and accepts that he is a part of it. As an artist, he finds peace in nature which means he is fluid in the sense of adapting to change. He embraces change unlike many Victorians and believes "body fag is no cure for brain fag" (14). Thus, sleep does not erase the thoughts in the brain. Sleep will not do any good to Graham's loneliness and feeling of adequacy. Graham, on the other hand, thinks "the whole world ... is the garment of" his "misery" (14). Just like a decadent being, Graham hates the world, nature, and everything fluid and open to change. He has a difficult life which forces him to make decisions that cause him to end up with a total misery. Although he is considered to be "a man of considerable gifts," he is also "spasmodic" and "emotional" which sometimes cause him to feel severe despondency and dejection (24). Warming tells Isbister about the dynamics that stimulate change in Graham's life as:

> he had grave domestic troubles, divorced his wife, in fact, and it was as a relief from that, I think, that he took up politics of the rabid sort. He was a fanatical Radical—a Socialist—or typical Liberal, as they used to call themselves, of the advanced school. Energetic— flighty—undisciplined. Overwork upon a controversy did this for him (24).

Although the liberals are associated with energetic and undisciplined people, Graham does not reflect the features of a liberal anymore. He has lost his joy of life which causes him to be introverted. That shows there is an irreversible swift from activity to inactivity in Graham's life.

By falling into trance, Graham engages in mobility. Although the trance seems to be an immobile state, Graham wakes up into a future world. There is a 203 years of lapse. The 203 years of sleep takes the protagonist chronologically forward which shows that mobility also occurs chronologically. Thus, it can be said that when Graham becomes fluid when he falls asleep and opens his eyes in an alternative world. The chronological mobility comes hand in hand with spatial mobility. At first, he feels an immense loneliness as he realizes there is no one in this world who is familiar to him. He tries to find something or someone that belongs to his time, yet it is like "a hopeless effort" of "a man near drowning in darkness" (25). Although the location is the same, it is no more familiar to him which makes him feel alienated. There is still a place called *Boscastle* which is "in the old Duchy of Cornwall," it is "in the south-west country beyond the dairy meadows" (34). To Graham's surprise, everything has changed in this modern world. Everything in this new modern age is confusing to him as it seems like everything is possible in this developed world. Even the fashion has changed as the clothes the tailor makes for him are way far from the Victorian fashion. They also have a different numbering system, which is one of the factors that makes this new world unfamiliar to this nineteenth century man. Graham thinks these should be nothing but a dream that he has slept for more than two hundred years and woken up into a new age. This break with the Victorian tradition shows Graham that things can change and everything which was rigidly categorized in the Victorian era has changed or is open to change. It comes from the quality of space that changes or transforms everything which settles on it.

Another point is spatial mobility enhances physical mobility in dystopic space. There are running platforms which keep people mobile in this late twenty first century. There are cables which supply electricity to these running platforms which are controlled by the authority. People are constantly mobile as the roadways move which can be considered as anyone in this literally mobile world is forced to move. Most importantly, people have to move in the direction the platforms run. Thus, moving in the opposite direction is impossible. Graham's first impression when he sees the moving ways for the first time is that there is "an endless flow rushing along as fast as a nineteenth century express train" (43). The only thing

which moves in the nineteenth century is the express trains as Graham says. This actually demonstrates that the Industrial Revolution not only sets Victorians free from their immobile state, but also performs as a destructive factor against the rigid Victorian categories. In this sense, the Industrial Revolution is important as it sets the stage for an irreversible change and it performs a similar function as the platforms in dystopic space: to enhance the physical mobility.

It is important to mention here that mobility enables control mechanism which is one of the characteristics that turns this alternative space into a dystopic one. The authority controls the movement of the masses which is a very dystopian motif. There are seats and kiosks upon the running platforms. The movement of the people upon these platforms can be controlled with the electricity. The council, the authority, cuts the currents which light the city and has the power to stop the moving ways and restrict people (84). Wells' dystopian state is governed based on extreme authoritarian and oppressive practices. There are strict orders. People wear different colours of clothes according to their status within the society which shows that the society in *The Sleeper Awakes* is divided into different classes. There are fourteen policemen who wear red and armed with truncheons which they use to repress the tumult or any kind of disobedience or disorder. Thus, in this dystopian society, control mechanism is enabled with mobility.

Ostrog's bringing the black policemen from Africa to repress the tumult is another example for mobility's force to enable control mechanism between the continents. Again, retaining mobility between the continents shows that borders are now permeable. In this alternative world, mobility is possible not only within the city but also across the countries and the continents. The languages used in these countries are the different dialects of English. The world has turned out to be a cosmopolitan metro. The whole world, the same prevailing cosmopolitan society, has become Graham's property.

Another factor which enables people to gain physical mobility is the invention of the aeroplanes in Wells' future world. Mobility is provided by the flying machines, as Wells defines it, and there are aeronauts and airports for this purpose. The invention of the aeroplanes dates back to 1903 when Wright brothers invented an aeroplane and had a short flight with their invention. In the revised edition of his book, Wells gives details about some technological inventions along with the invention of Wright brothers. What Wells calls flying machines are the aeroplanes of today which makes this work of Wells a dystopic fiction which is not merely based on speculations as any other dystopian romance; it also has some

estimations regarding the future technology with pinpoint accuracy. Another example to this can be given with a machine which is used in the novel to show the Sleeper around the city. The machine is like a drone. Ostrog, who is the leader of a party that is against the Council, shows the city after the war between the Council and Ostrog is over. It is a mobile machine which can show different parts of the city while they are sitting in their wind-wane offices. Graham is amazed with all these moving things around him. Soon, he keeps up with them all and gains extensive physical mobility.

When Graham gets on a plane for the first time, he wants the aeronaut to teach him how to fly the flying machine, saying that it was his dream to fly in the past (149). Flying can be associated with being mobile. Graham used to lead a very passive life. Dreaming about flying can be interpreted as having a desire to divorce from the bonds that keep him immobile. Furthermore, Graham sees another plane on the air which goes to and fro between London and Paris. By 1910, when the revised form of *When the Sleeper Wakes* was published, the airplanes were not being used for the military forces. Carrying passengers from one place to another could not even be mentioned as the aircraft industry was just taking its baby steps, then. However, Graham and Ostrog get into a fight on the air which can be interpreted as the footsteps of the imminent revolution in the field of technology.

Graham's 'fugitive escape' into this dystopic modern world leads to his transformation making him a heroic ideal who can fight for his ideals and die for the sake of saving the lives of many. Being an idealist and a radical, his passion for mobility enables and leads to mass mobility. The dystopic space Graham wakes up into enhances mobility in the spatial, temporal, social, mental and physical forms by transcending beyond space and time.

3.2.2. Transcending Space and Being

The dystopic space in *The Sleeper Awakes* is scrutinised as an escape chronotope based on Bakhtin's road and adventure-time chronotopes. The dystopic world in the novel is full of adventures which enables the characters to take action and transcend not only the spatial restrictions but also personal boundaries. It leads to a personal and communal awareness by showing the characters that the boundaries are transcendent and can be broken in this escape chronotope. This escape chronotope, therefore, functions as transcending space, time, the physical world, social structures and values, characters' identities and mentalities. In

this regard, encounters and crisis points play important roles in the formation of transcended space and its structures.

The transcended space functions as dawning realization upon the characters. The Sleeper's awakening represents his realization of the changing dynamics in this dystopic world which he finds unfamiliar at the beginning. He feels totally unfamiliar to this new environment which seems more advanced when compared to the Victorian era he has come from. First, he is kept in "a case of thin glass" that seems to keep the sleeper from the reality (20). However, soon it shatters and the Sleeper begins to find out what has been happening since he fell into trance. The thin glass represents the fine line between the reality and illusion which can both be seen in dystopic spaces. By breaking the glass around him even by mistake, Graham starts a change in his life he has been expecting for so long. His breaking the glass around him shows Graham has actually become mobile in this dystopic world. He was a nineteenth century man who was scared to take a step to change his life. However, he is now ready to change and be mobile in a sense. When the glass shatters with Graham's waking up, Graham turns out to be a totally different person. He was a melancholic man who led a monotonous life in the nineteenth century. Now, he has become the master of the world with a great population of his fans. The transcended space, therefore, leads to the realization of the changing dynamics in social and personal terms.

Although his status has changed in this new world order, his body looks the same. During his trance, his body preserves its young state. He still looks as young as he was thirty-three when he first fell into trance. Despite the fact that his body remains the same, he is more energetic on this dystopic space and can move more than he used to. He was a lonely man without a family, yet all of a sudden he wakes up and finds out he has a lot of fans since he has become a heroic ideal. The world he wakes up into seems to be the one he would dream about; and it can be interpreted as Graham, actually, escapes from the world he lives in, though he has done this unconsciously. The trance state takes him to an alternative world where he becomes active. Thus, immobility which is associated with his trance state, brings mobility.

The motif of sleep plays an important role in the growth of both Graham's social status and his identity. Just like sleep has biological and psychological effects in growth, the effect it has on Graham's growth is on a symbolic level. Waking up is the representative of realization of dreams. Sleeping and waking up as a unity is a magical process as it has "countless factors interweaving" and "rebuilding the growth" (20). The "synthesis of the

unconscious to the subconscious" goes on till at last one recognises himself again (20). Thus, the sleeping process can be considered as illusionary and magical for it takes Graham to a different time and space. It also is nurturing for it leads to Graham's growth. Despite the body's passive state, the body transcends beyond time and the trance state becomes developmental. Similar to Bakhtin's road chronotope, sleep represents a process promising a lot of encounters which transform everything. With the help of sleep, Graham travels into a future world in which he encounters many unexpected events and meets different people. These encounters, as Bakhtin also states while explaining his adventure-time chronotope, help characters recognise their selves and hence leads to their both personal and mental growth. He wakes up into a world which gives him an opportunity to transform into a person that he wants to become. This magical sleep also keeps him from the life he wanted to get away from. Thus, the dystopic space here functions as an escape chronotope.

The geographical space remains the same but the environment and borders change and become permeable. On this space, everything becomes fluid and transcends beyond their existence. This new world is highly mechanical and technological. The roads in this city move and keep people mobile. When Ostrog wants to show Graham different points of the city from different perspectives, he uses a machine which is set in different parts of the city and can broadcast live. As the Sleeper defines it, it is like a developed version of *camera obscura* with which one can see the city.[208] Similarly, the Sleeper finds a square apparatus with two cylinders in it while he is being kept in the silent room. It has an electric bell which turns the machine on. Graham watches a miniature drama by pressing the electric bell (56). There are various cylinders among which he can choose one and watch. The cylinders are like video cassettes. Wells published his book in 1899 when none of these inventions existed. At that time the book was considered as highly fictitious since all these things were imaginary and seemed to have no basis in reality. The thing is that the transcended space Graham wakes up into has not only improved Graham's social status and identity by making him gain insight into his personality but also improved the machinery which was primitive back in the nineteenth century. What seemed to be impossible for Graham in the Victorian era, seems to be possible here. Thus, it is not only a leap into a different century, but also a leap onto a phantasmatic space where things are in flux.

The change in the city can clearly be seen from the Crow's Nest, a point in the city which is even higher than the gigantic wind-wheels. With the changing technology, people

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[208] See Appendix 5.

can reach from one place to another. So in this new century, there are not any villages left. The change in the settlement, as Graham observes, makes what was once familiar to him an alien world as there is nothing left except "a waste of ruins" which is abandoned by the previous inhabitants (144). The borders between some places that are close to one another are removed. The electric cables, which supply the city roads the electric current, have enabled people to reach anywhere they want.[209] The running roadways and planes serve for this purpose. However, mechanisation makes it more complex for the society here. As Graham says, "these latter-day people referred back to the England of the nineteenth century as the figure of an idyllic easy-going life" (129). He feels nostalgic and remembers the simplistic life style of the Victorian England. There are no more living rooms, bedrooms, and the brick cell that contains kitchen and scullery which make houses 'home.' The typical Victorian house image has changed, and so has the city. What Graham sees now is that London turns out to be a living place which is like "but a prodigious hotel, a [sic.] hotel with a thousand classes of accommodation, thousand of dining halls, chapels, theatres, markets and places of assembly […]" (177). It can be interpreted as the new London does not feel like home anymore.

The personal and social ambivalence of belonging or not belonging is solved in dystopic space with the help of gained self-recognition. The idea of London's being 'a prodigious hotel' brings to minds the cultural theorist Fredric Jameson's notes on Westin Bonaventure Hotel which was designed by the famous architect John Portman and became a focal point for postmodernist space. The landscape the hotel nestles in is so fragmented that one can get lost there. As Jameson states while explaining the postmodern hyperspace- a mutational space, what Portman's hotel causes people to feel is "the strange new feeling of an absence of inside and outside, the bewilderment and loss of spatial orientation […], the messiness of an environment in which things and people no longer find their 'place'."[210] The fragmented landscape, the scattered roadways and complex and mechanized life style in this case, makes people lose their sense of belonging to a place. However, the escape chronotope functions as to solve the characters' personal and social ambivalence of belonging or not belonging by letting them gain self-recognition.

The postmodern political geographer and urban theorist Edward William Soja states Jameson's mutational hyperspace has de-centering quality. It makes people feel lost and

[209] See Appendix 6.

[210] Fredric Jameson. *Postmodernism, or, The Cultural Logic of Late Capitalism*. (Durham: Duke University Press, 1991), 85.

dislocated. Their only "recourse is to submit to authority" since they are left "helpless" and "peripheralized." [211] Everyone on this space is forced to mutate as the change is rapid and developmental here. As Soja states, one submits to the authority for the sake of his survival yet he cannot find the place which he belongs to.[212] This can be thought as the policy of the authority through which they shape society and maintain the societal order. Society is controlled and brainwashed with the help of Babble Machines. The mind of the society is heavily conditioned and circumscribed by habit with the help of the Babble Machines. The authority spreads the twisted news to the society through these machines which get them to accept certain circumstances and accustomed to behave in the way they want.

The dystopic space decentres people since its borders are permeable. The world has turned into a huge metropolitan in which going from one place to another is easy with the invention of aeroplanes. African black policemen are brought to England to ensure security. This shows that anyone from different origins can unite under the capital of the world regardless their nationalities, colors or status. In a world in which borders become permeable, one cannot feel belonging to a specific place anymore. Thus, the identities of the characters in Wells' dystopic space become fluid as they are forced to reconstruct their identities to adjust to this mutational hyperspace. Graham, for instance, does not even inquire his status as a world leader when he wakes up. Instead, he becomes adjusted to this new situation and reconstructs his identity as a hero to meet the expectations of his society. He transforms into a heroic ideal in this escape chronotope.

There are Pleasure Cities to deflate the anger and the possible reaction of the people caused by the authority's repression. Pleasure Cities function as providing people an escape route. Providing people with such a service is a sort of reconciliation between the authority and the society. The Pleasure Cities are the mere places where people go and experience the earthly pleasures including sex which was a taboo subject in the Victorian era. Graham is surprised to see the explicit scenes in The Festival of the Awakening where women, who are actually mothers, dance exposing their body. The reason why people do not care anymore is because of the education system which has changed a great deal. It is also one of the tools that is used by the authority to shape the moral values of society which is one of the characteristics of dystopian world order. When Graham has a chance to talk to the Surveyor-

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[211] "Ed Soja On The Bonaventure Hotel." Web. <https://eastofborneo.org/archives/ed-soja-on-the-bonaventure-hotel/>
[212] Ibid.

General about the education system, he learns that they teach very little to the children as teaching them more "only leads to trouble and discontent" (134). This way, they try to prevent the socialistic dreams. Teaching will make society inquire and this will cause a tumult. As well as machines, society is also mechanised in this transcending space. There are skilled hypnotists who help people forget the pains and hardships they suffer from. It is also used in the education system. Hypnotism has become very popular. The children of the labouring classes are hypnotized when they reach a particular age to be kept away from the dangerous mindset they have when they become older. The decay in the social values and the degeneration in the moral beliefs of the society are caused by lack of education. In this transcended space, social structures are reconstructed to establish the authority.

The initial impression Graham has is the ideal society with a perfect order and its content citizens. However, Graham soon learns that people are not happy in this dystopic space. This triggers him to take action and fight for his people. Whenever he goes somewhere, he comes across with a group of people in blue, trying to say something to him with a vulgar accent specific to the poor. It is difficult for Graham to understand what they speak. What is more, Graham is not reachable as his guards surround him immediately when people want to talk to him. He becomes an untouchable person. He wants to respond to the calls of his community. However, his gestures and little bows to the crowds are considered as incorrect behaviour by Lincoln, Ostrog's henchman (152).

With his growing admiration for the new technology, he has become so much into the flying machines and all the new inventions that he starts to ignore the society. When he comes across with the daughter of the Pig Manager, a girl whom he encounters in a party, he realizes that he has totally left the control of his society to Ostrog. She is the one who makes Graham realize people are no more happy. With the change in time, the space which provided freedom once, takes it back from its inhabitants now. Thus, the concept of freedom also changes on this space. One can only feel free in Pleasure Cities whose entrance is not actually free. If they are rich and they have a bad life, they can go to The Euthanasy Company. Easy death is one of those few pleasures in future London. The difference between the nineteenth century world and this dystopic world, as the Sleeper observes, is as follows: "In the old days man was armed against Pain, now he is eager for Pleasure. There lies the difference. Civilisation has driven pain and danger so far off—for well-to-do people. And only well-to-do people matter now (187-188). Money determines the status of a person in society. Another point that is to be mentioned is the legalisation of euthanasia which gives man the freedom to die, though it is restricted to those who can afford it. The body, thus, also transcends as it can

be annihilated when man wants to live no more. Although it is against the bodily function, death becomes a discretional power with the legislation of euthanasia. Again, it is one of the indications that man has subjugated nature and the natural cycle in the dystopic world.

Motherhood also changes here; it transcends and becomes more liberal in a sense. Social values are broken in a sense since the mother image in dystopic space shows that the role of Victorian women which has changed a great deal in this new age. As it is explained by Graham, a woman is "supposed not only to bear children, but to cherish them, to devote herself to them, to educate them" for "all the essentials of moral and mental education" of a child belongs to its mother (187). However, most women in this new age are independent. The image of Victorian woman shatters when Graham sees women are not responsible for taking care of their babies. Crèches do it instead of them. Women can work in any jobs they want. They are mothers yet their children are taken care of in the crèches. Their children are breastfed by the 'wet nurses' which are mechanical nurses. There are so many babies in the crèches whose mothers and fathers work in the Pleasure Cities. It is a system under the responsibility of The International Crèche Syndicate taking care of millions of babies who are actually "left alone, without embrace or endearment" (183). Thus, social values of Victorians are transcended and family institution loses its meaning in this dystopic space.

Graham visits the Underside which can be considered as symbolic since lower class men, women and children work here. People of this age work under hard conditions although machinery has developed well. With the machinery, body also changes in Wells' dystopian world. The effects of capitalism still continue as it did in Victorian society. In the nineteenth century, people used to have a deformation due to an industrial disease called phossy jaw.[213] In the book also, the industrial deformation, still goes on although machinery takes the place of human force. Graham sees that most of the workers in the Underside "had lips and nostrils a livid white" due to a disease caused by industrial deformation (194). This can be interpreted as that even body shape can change which shows that bodily categorisations become fluid. The deformation, in other words; the change, is inescapable.

One third of the public wear blue canvas and work for the Labour Department which they are indebted to. Since the government provides food and care for the lower class, they have to work for the government for the rest of their life, being paid only a little which they use for the pleasure cities mostly. Graham hears the Song of the Revolt during his visit as the blue canvas is against Ostrog. When he learns that Ostrog brings black police from Africa to

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[213] See, Appendix 7.

repress the possible revolt of the blue canvas, they enter into a conflict. Graham uses the monoplane and attacks Ostrog's forces. The novel ends with that Graham's plane makes a nosedive and is about to crush to the ground. Graham takes the risk to die saying, "he who takes the greatest danger, he who bears the heaviest burthen, that man is King" (222). The idea of death also changes in this dystopic world. When Graham flies the machine, he feels free. Flying functions as liberalizing Graham. His desire to fly can be interpreted as his desire for mobility. And just like the people of this age, death seems to him like an act which gives him pleasure. Graham seems to die for the sake of carrying the heaviest burden of his ideals. Once a fanatical radical, Graham realizes his dreams by taking the risk of dying for the sake of saving his people. This world functions as an escape chronotope for Graham. The sleep makes Graham escape to an alternative space which does not seem real, yet it is one of the characteristics of Wells' dystopic romance which makes it a fiction. With its fictional space of escape, it makes the reader believe that somehow escape is possible somewhere.

CONCLUSION

Although dystopias are the precursors for the possible catastrophes, the fact that they consist of a utopian impulse which promises hope to their audience is undeniable. In this sense, dystopic spaces can be considered constructive and progressive spaces which shatter the social structures and belief systems. Thus, dystopic spaces function as dawning realization upon the characters towards the social, personal or spatial imprisonments. Dystopic spaces provide beings with a freer space in which they can be mobile. Everything on this transcended space becomes fluid and more adaptable, and hence, transforms. Based on that, this study presents the analysis of H. G. Wells' two dystopic romances, *The Time Machine* and *The Sleeper Awakes,* which were written during the Decadence period (fin-de-siècle).

Although dystopia flourished in the second half of the twentieth century and was prominently identified with postmodernism, the initial examples of the genre emerged in the Decadence period in England. The need to cope up with moral degeneracy in social and political terms during the Decadence paved the way for the emergence of dystopian novels. Despite the fact that the Decadence emerged as a movement and dystopia came out as a genre, dystopian novels and the works written during the Decadence period have one thing in common: both function as an escape from the socio-political issues of their ages. Here, dystopia is defined as a transformative space which transcends everything on it including the bodies, identities and space (the environment). Both *The Time Machine* and *The Sleeper Awakes* use the concept of time travelling- either through the time machine or a trance state- as a tool to become mobile.

In *The Time Machine*, the traveller's journey into the year 802, 701 AD., which he expected to be much developed than the Victorian England, results in a great disappointment. Time reverses the things and humanity becomes more primitive. Humanity is separated into two species- The Eloi and The Morlocks. The Eloi represent the rich as they live in the Upper world and the Morlocks represent the labour class as they live in the Underground, serving the Eloi. However, the dystopic space reverses the class system. The Morlocks feed on the Eloi and the Eloi escape from the Morlocks during the night as this species of humanity has become sensitive to the day light.

Another factor that shows everything becomes fluid in dystopic space is the time traveller's move between the Underground and the Upper world. As an elite, the time traveller can be associated with the Over world people. However, his moving inside both

worlds makes him mobile. When he turns back from his time travel, the first thing he wants is a piece of meat which can be interpreted as the time traveller, as a scientist, associates himself with the Morlocks who are the masters of machinery. The time traveller represents humanity who has tried to subjugate nature for centuries.

The traveller escapes from the Victorian categories by travelling in time and witnesses these categories can be changeable and broken in dystopic space. Similarly, in *The Sleeper Awakes*, Graham, as a typical nineteenth century Victorian man, falls into a trance which takes him to two hundred and three years forward. He wakes up to find himself the Master of the world. Just like the time traveller, his first impression regarding this new century is very optimistic. However, things in this alien world turn out to be a nightmare. People are categorized by colours that define their status in the society. They are not only discriminated due to their colours but also due to their status in the society. The blue canvas represents the labour class who work under difficult conditions in the Underside. Wells' two dystopian novels, *The Time Machine* and *The Sleeper Awakes* reveal that social stratification is still valid in the new world order. However, both the time traveller and the Sleeper witness that the categories which they believe cannot change are broken here.

In Wells' *The Sleeper Awakes*, the dystopian world forces people to be mobile with its developed technology. The running platforms keep people mobile and the Council, who is responsible for the country's electric supply, controls the movement of the masses. There are cables through which people move from one place to another. The flying machines (aeroplanes) keep them mobile. With the new technology, everything becomes mobile. However, in this new world order, mobility is used as a tool by the authority to control the movement of the society. Graham, on the other hand, becomes the authority as he is the owner of the world. In a way, he transcends the authority by becoming the authority itself. His Victorian side keeps him from reconciling with the man he has become now. He has to change the nineteenth century mindset he has after seeing all the inventions that enable man's mobility. He soon adjusts himself to the new order as he feels an urge to become mobile. Graham's desire to fly reveals his longing for being mobile as a nineteenth century man.

Escaping from himself, the nineteenth century melancholic man, Graham realizes his dreams in dystopic space, which has transformed not only Graham himself but also the place itself with all its inhabitants. Graham becomes a leader and probably dies as a leader since Wells does not tell the reader what happens after Graham begins to nosedive, heading right for the ground below. His passion for planes, indeed, symbolizes the desire of that nineteenth

century man for a change who wanted to kill himself as he could not take his dull and monotonous life anymore. Similarly, the time traveller's invention, the time machine, provides him with an alternative space beyond the limits of his time. Travelling in time, either with the time machine or through the trance state, shows that borders are now permeable. The whole world is, therefore, a huge cosmopolitan metro on which borders lose their functions. Change is inevitable.

Dystopic spaces in *The Time Machine* and *The Sleeper Awakes* make both the time traveller and the Sleeper see the Victorian categories which known as rigid and unchangeable can actually be broken. In *The Sleeper Awakes*, family institution loses its importance. Women, who are also mothers, leave their babies to the crèches and work in places which were not approved during the Victorian era. The Pleasure Cities that serve for anyone who has money since these places function as to deflate the anger of the society that is imposed repression. In *The Time Machine*, the traveller enters into the Underworld which represents the place where the labourers work and are supposed to enter. It can be concluded that in both novels, the dystopic spaces enable characters' mobility by transcending spatial and temporal limits between the places whose borders are permeable.

Although the first examples of dystopian literature in England are seen in the late nineteenth century, dystopian literature is generally associated with the twentieth century for the evolution of dystopian genre is based on the development of post-war dystopias in the 1940s. The rise of this genre is rooted in a need to deal with the post-war pessimism. The two world wars in the first half of the twentieth century cause a deep pessimism and weariness in Europe and dystopian fiction flourishes to provide an escape route. After the World War II, however, there are produced more works on science fiction. Similarly, the emergence of dystopian literature and the dystopic elements in the novels written during the Decadence period in England stems from a need to deal with a deep concern caused by the moral and social degeneracy, which is the continuation of Romantic pessimism. The deep pessimism in the Decadence in England is rooted in the *mal du siècle* (the sickness of the century), a wide-spread anxiety among younger Romantic generation due to the Napoleonic Wars, especially the defeat at the Battle of Waterloo.[214] Thus, both periods take their sources from a deep pessimism which draws a parallel between the nineteenth and the twentieth centuries when dystopian literature emerges and flourishes.

[214] Koenraad, W. Swart. *The Sense of Decadence in Nineteenth-Century France*. (The Hague, The Netherlands: Martinus Nijhoff, 1964.), 48.

In conclusion, dystopian literature can be categorised as an escape literature. Dystopic spaces in these dystopian novels, therefore, function as constructive domains which help the characters break from the strict categories and grow both personally and socially. They transgress the strict norms and conventions of society and change the system. Thus, these characterizations dawn realization upon the reader, showing them a way out; an escape route in which they learn they can make a change as a part of the system in their society.

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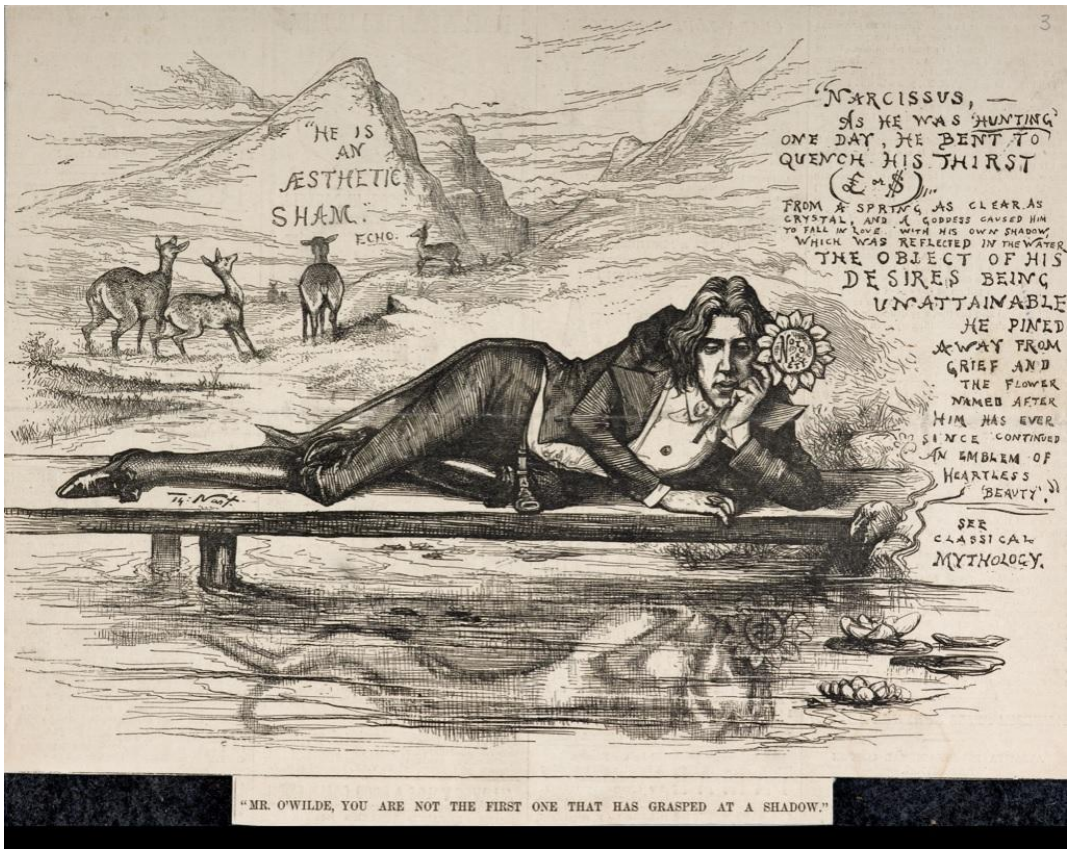
APPENDIX

Appendix 1 Hudibras's First Adventure



Appendix 2 Caricature of Oscar Wilde as Narcissus

Appendix 3 Oscar Wilde and Whistler

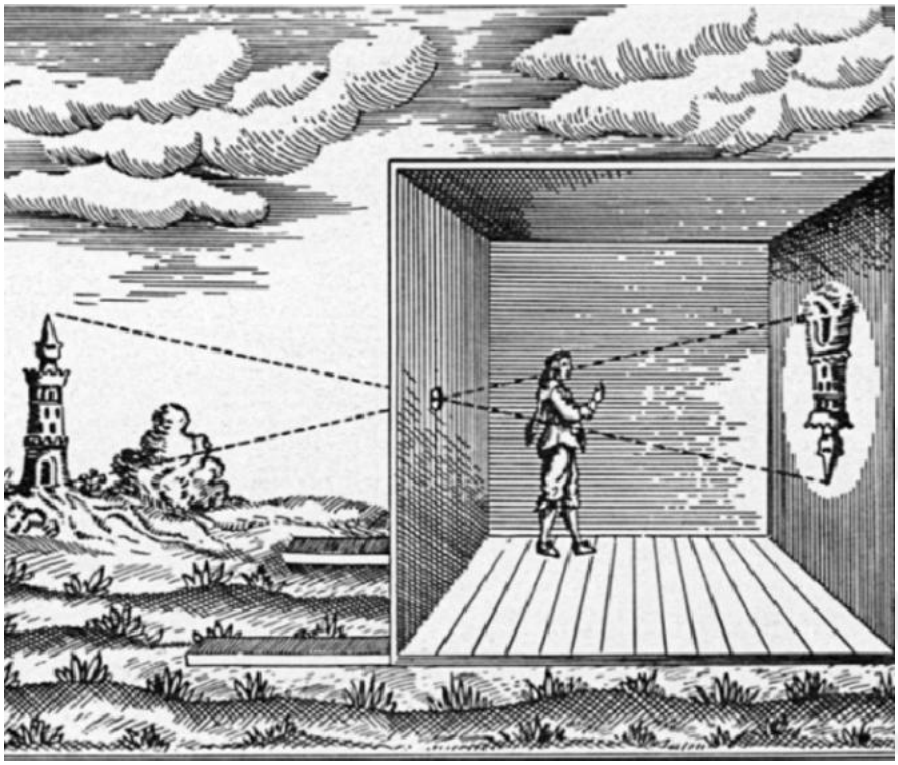
AN ÆSTHETIC MIDDAY MEAL.

At the Luncheon hour, Jellaby Postlethwaite enters a Pastrycook's and calls for a glass of Water, into which he puts a freshly-cut Lily, and loses himself in contemplation thereof.

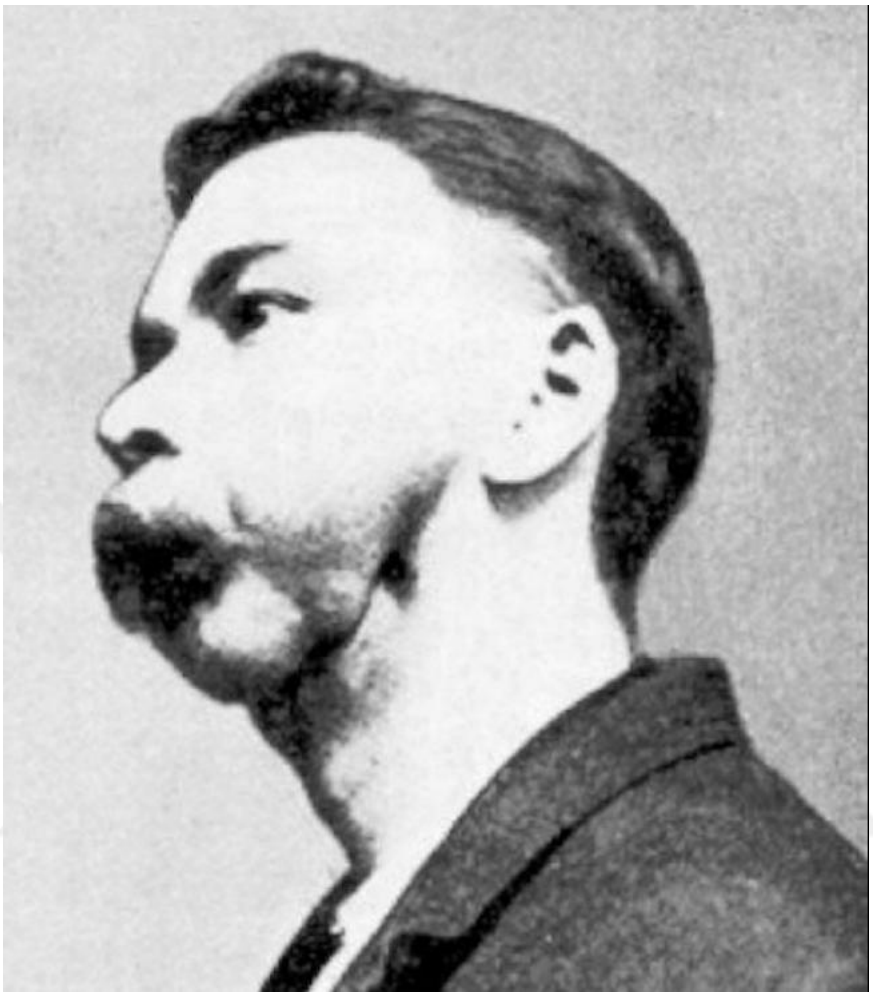
Waiter. "SHALL I BRING YOU ANYTHING ELSE, SIR?"

Jellaby Postlethwaite. "THANKS, NO! I HAVE ALL I REQUIRE, AND SHALL SOON HAVE DONE!"

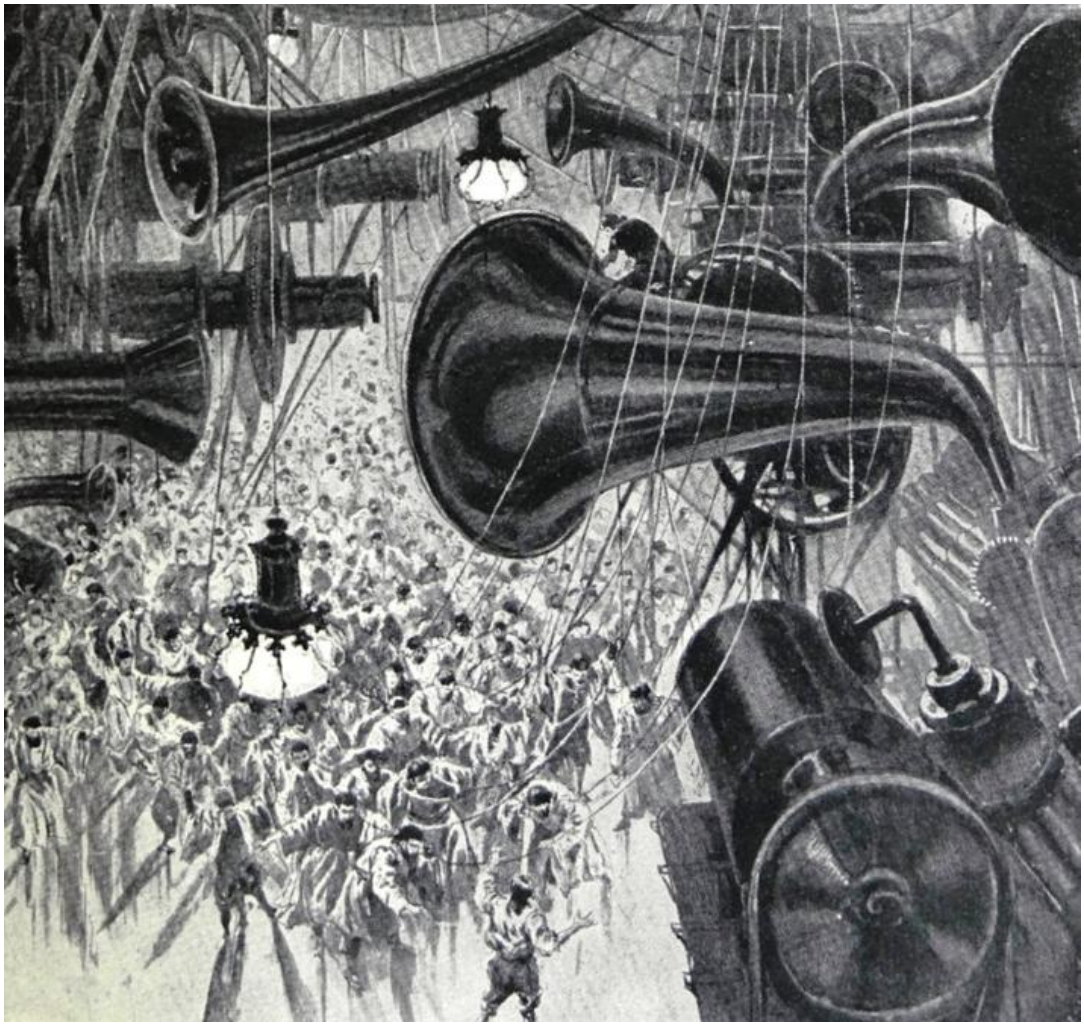
Appendix 4 An Aesthetic Midday Meal



Appendix 5 Camera Obscura



Appendix 6
Match factory worker at the end of 19th century suffering from phossy jaw with pathological fracture of the mandible and fistula formation.



Appendix 7

“The General Intelligence Machine." Art by H. Lanos for "When the Sleeper Wakes" by H. G. Wells (1899)

ABSTRACT

Dystopias emerged as a warning against the degenerate and corrupted system of the society. Although utopias, which are based on Plato's ideal state, and dystopias are regarded as opposites, it can be seen that both have a great deal of features in common. Similar to dystopias, the most important function of utopias is to maintain the order in the society. In this regard, dystopias and utopias serve the same purpose.

This thesis examines H. G. Wells' two novels, written during The Decadence Period in England- *The Time Machine* and *When The Sleeper Awakes*, and is about the transformation of the two characters during their travel into future while they are actually stuck within the Victorian categories of the Decadence Period and left immobile. Thusly, this thesis aims to prove that dystopias, contrary to the belief that they are anti-utopias, are, indeed, alternative spaces and escape chronotopes in which characters, that are stuck in the societal categories and left immobile, gain mobility.

In this thesis, Bakhtin's concept of chronotope is examined and how dystopic spaces turn into escape chronotopes is demonstrated based on Bakhtin's adventure, road and encounter chronotopes. Apart from Bakhtin's definition of space, other definitions of space, defined by theoreticians such as Bachelard and Foucault after the traditional concept of space lost its meaning with the spatial turn in the twentieth century, are benefitted.

ÖZET

Distopyalar toplumun içinde yaşadığı çürümekte olan düzene karşı bir uyarı niteliğinde ortaya çıkmıştır. Temelini Platon'un devlet modelinden alan ütopyalar, distopyaların tam zıttı olarak düşünülse de ikisinin de ortak birçok özelliği olduğu görülmektedir. Tarihi daha eskiye dayanan ütopyaların da en önemli işlevi toplumda bir düzen sağlamaktadır. Bu açıdan bakıldığında distopya ve ütopyaların aynı amaca hizmet ettiği görülmektedir.

Bu tezde İngiltere'de Dekadans Dönemi'nde yazılmış H. G. Wells'in iki romanı, *Zaman Makinası* ve *Efendi Uyanıyor*, incelenmekte olup Dekadans döneminin Viktoryen kalıplarına sıkışmış ve adeta hareketsiz kalmış iki karakterin distopik uzama yaptıkları zaman aşırı seyahatleri sırasındaki dönüşümleri konu alınacaktır. Dolayısıyla, bu tezde kanıtlanmak istenen şey, distopyaların bilinenin aksine bir korku ütopyası olmaktan ziyade toplum kalıplarına sıkışmış, hareketsiz bırakılmış karakterlerin hareket özgürlüğü kazanabildiği alternative bir uzam, bir kaçış kronotopu olduğudur.

Tezde Bakhtin'in kronotop kavramı incelenmiş olup, macera, yol ve rastlantı kronotopları esas alınarak distopik uzamların nasıl kaçış kronotoplarına dönüştüğü gösterilmektedir. Bakhtin'in yanı sıra, yirminci yüzyılda uzamsal dönüşle beraber geleneksel anlamını yitiren uzam kavramının Bachelard ve Foucault gibi kuramcılar tarafından yapılan tanımlarından yararlanılmıştır.

ÖZGEÇMİŞ

Sinem Demircan, Celal Bayar Üniversitesi, Fen-Edebiyat Fakültesi İngiliz Dili Edebiyatı Bölümü'nden 2010 senesinde mezun olmuştur. 2015 senesinde Ege Üniversitesi, Fen-Edebiyat Fakültesi İngiliz Dili Edebiyatı Bölümü'nde yüksek lisans eğitimine başlamıştır. Manisa Celal Bayar Universitesi Yabancı Diller Yüksekokulu'nda öğretim görevlisi olarak görev yapmakta ve İzmir'de yaşamaktadır.