

LITERARY SPACES AS THE REPRESENTATION OF DOMINANT  
IDEOLOGIES IN THE CONTEXT OF DYSTOPIAS WRITTEN BETWEEN  
1920 AND 1950

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IDEOLOGIES IN THE CONTEXT OF DYSTOPIAS WRITTEN  
BETWEEN 1920 AND 1950**

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# ABSTRACT

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This thesis is an attempt to understand the relations between architecture and ideology in literary spaces in the context of Dystopias. It will pursue a definition of the relation between architecture and ideology to understand how the paradigmatic changes affect literary form of architecture to pose revolutionary thought(s). Literature often presents a dystopia or utopia to criticise its own written time, and literary text itself, is both a collection and a pressed version of that time. That is why to examine the ideologies and ideological changes in the period from 1920 to 1950, literary text and constructed spaces in dystopias are used as apparatus to form both the dominant ideology with its negative points and the revolutionary one as a space of resistance. Main discussion will be based on literary spaces in three dystopias; *We* written by Russian novelist Yevgeny Zamyatin, *Brave New World* written by Aldous Huxley and *Nineteen Eighty Four* written by George Orwell. These cases will be used to open the claim that dominant ideology determines the spatial distances of revolutionary thoughts and architecture, and appear as both cause and result of a materialisation of thoughts, thereby forming a dialectic representation of that ideology. Four main items will form the thesis; architecture, ideology, literary spaces (textual spaces) and trilogy of utopia/dystopia/heterotopias.

**Keywords:** Architecture, Literary Spaces, Ideology, Dystopia, Utopia, Zamyatin, Huxley, Orwell, 1920-1950

# ÖZ

## 1920 VE 1950 ARASINDA YAZILMIŞ TERS ÜTOPYALAR BAĞLAMINDA BASKIN İDEOLOJİNİN TEMSİLİ OLARAK YAZINSAL MEKANLAR

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Bu tez, distopyalardaki yazınsal mekanlar üzerinden mimarlık ile ideoloji arasındaki ilişkiyi anlama girişimidir. Devrimci düşünceleri ortaya çıkarmış olan mimarlığın yazınsal formunun paradigmatik değişimlerden nasıl etkilendiğini anlamak için mimarlık ve ideoloji arasındaki ilişkinin tanımının arayışıdır. Edebiyat, yazıldığı zamanın eleştirisini yapmak için distopya ve ütopyaları kullanır ve edebi metin yazıldığı zamanın hem bir birikimi hem de basılı sürümüdür. Bu nedenle, 1920'den 1950'ye kadar olan dönemdeki ideolojileri ve ideolojik değişimleri incelemek için; distopyalardaki edebi metin ve kurgusal mekanlar, hem negatif noktaları ile birlikte baskın ideolojiyi hem de direnişin mekanı olan devrimci ideolojiyi biçimlendiren araçlar olarak kullanıldı. Ana tartışma üç distopyadaki yazınsal mekanlara temellendirilecektir. Seçilen distopik metinler; Rus romancı Yevgeny Zamyatin tarafından yazılan “Biz”, Aldous Huxley tarafından yazılan “Cesur Yeni Dünya” ve George Orwell tarafından yazılan “Bindokuzyüzseksendört”tür. Baskın ideolojinin devrimci düşüncenin mekansal uzaklığını belirlediği ve düşüncenin maddileşmesinde neden ve sonuç olarak görülen mimarlığın baskın ideolojinin diyalektik temsili olduğu iddası bu üç metin üzerinden tartışılacaktır. Tezi biçimlendirecek dört ana öge; mimarlık, ideoloji, yazınsal mekan (metinsel mekan) ve ütopya/distopya/heterotopya üçlemesidir.

**Anahtar Kelimeler:** Mimarlık, Yazınsal mekan, İdeoloji, Distopya, Ütopya, Zamyatin, Huxley, Orwell, 1920-1950

*To My Mother and  
To the Memory of My Father*

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## **LIST OF ABBREVIATIONS**

WWI	: World War I
WWII	: World War II
BNW	: Brave New World, Novel of Aldous Huxley.
1984	: Nineteen Eighty Four, Novel of George Orwell.

# CHAPTER 1

## INTRODUCTION

This study is an attempt to understand the relations between architecture and ideology in literary spaces in the context of Dystopias. Characteristics of space both in and out of consensus will be analysed in terms of what constituted a space under the dominant apparatus. Literary spaces in three dystopias written between 1920 and 1950 will be used to open the claim that dominant ideology determines spatial distances of revolutionary thoughts and architecture that appears as a cause and result of a materialisation of thoughts presenting a dialectic representation of dominant ideology.

Architecture has a constructive role in literature both to explain and to constitute what kind of life was suggested and realised in dystopias. It was used as the active agent which manipulating social structure. Dystopias, which will be used as cases to open the claim, have been chosen from the early twentieth century, when the genre placed itself as a critique of its own time. The concept of dystopia reached its culmination in early twentieth century. This era was the time in which space became used as the realisation of “written constructed thought system(s)”.

As being a critique, dystopia used literary spaces to express and reconstruct what kind of problems hidden behind the written constructed thought systems of its time. The featured selection of dystopias are those which were written in between two World Wars and closely following the Second World War; the first dystopia is *We* written by Russian novelist Yevgeny Zamyatin in 1921, the second one is *Brave New World* written by Aldous Huxley in 1932 and the third one is *Nineteen Eighty Four* written by George Orwell in 1949.

Mainly four different items will be interrogated in chronological order, each with their overlapping intersections of architecture, ideology, literature and trilogy of Utopia, Dystopia and Heterotopias. The conceptual description of chosen items will be located in the early twentieth century where all reached their own controversial positions requiring broadening descriptions of concepts moving back and forward in time. Although the thesis is located in the early twentieth century, there is no specific geography all are based on; the geographies are the written, constructed and imagined geographies in literary text themselves. However, it is possible to claim that the authors' own places where they lived are geographies of the thesis.

### **1.1 Time Span of inquiry where the thesis claim is located: Twentieth Century**

In the early twentieth century, architecture was used as a means both to represent the dominant ideologies and to create new life forms, modelling itself on conflicts and contradictions in history. Twentieth century is a high vantage point to stand on to look two centuries back and forth. The first half of the twentieth century could be seen as the era, which carries speedy and widespread realisation of the modernity project in daily life; the ideas of the Enlightenment, the technological opportunities of the industrial revolution and

scientific improvements transformed thoughts into *action*. All were taken into account in order to create and form both the social and geographical structure. The 20th century, especially the earlier period when the two world wars occurred, was the stage of ideological thought battles to construct the new world system(s). Thought battles that construct new world system bring destruction (and reconstruction) of their contemporary value systems. As Marshall Berman pointed out

“To be modern is finding ourselves in an environment that promises adventure, power, excitement, improvement, and possibilities to transform both the self and the world but on the other hand, threaten to destroy everything that we have, everything that we know.”<sup>1</sup>

Every well-known thing was reconstructed in the twentieth century with the process of Enlightenment.

Bifurcated thoughts of the 18th and 19th centuries were formed and applied to daily life in early twentieth century. In the 18th and 19th centuries, constituting a new world was in the form of “written material” which criticized the days’ own conditions and suggested new structural systems. Every concept and belief was transformed to a new one, classified and constructed in a new form and carried into the 20th century to be realised. It is possible to claim that this huge accumulation of ideas tried to open up paths via wars to become mainstream thought, to be located from the realm of ideas to the realm of the physical. The powerful cumulated thoughts began to shape the new world system(s). War could be seen as a radical mechanism (apparatus) for gaining consent on a thought model.

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<sup>1</sup> Marshall Berman, *All That is Solid Melts into Air, The Experience of the Modernity*, Simon and Schuster, New York, 1982, p: 15.



## 1.2 Main field of claim: Architecture

In this unstable platform, created by the battles of thoughts for finding the balance of power, architecture had a discrete role to form and to be an apparatus in creating and constructing the new world system(s). It was the key discipline, which had a deep and direct impact on daily life structure; “Architecture is the will of the age conceived in spatial terms.”<sup>2</sup> To materialise concepts of thought on consensus, it is needed an apparatus that has the ability to penetrate into life as a transformer; that apparatus was architecture. Architecture as the “maker” that was well known and had a strong power over the physical world is used for the realisation of “written material”. Destroyed value systems reveal new value for grounding social structure; this was namely the machine, (technology) where architecture located itself within both the emerging intellectual and value system. Architecture began to look for its sources in mechanical production; “The house is a machine for living in.”<sup>3</sup>

Machine-like architecture produced not only space but also social structure for the dominant thought systems that were gain power in the huge accumulation of thoughts.

“...Our minds have consciously or unconsciously apprehended these events and new needs have arisen consciously or unconsciously. The

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<sup>2</sup> Ludwig Mies Van Der Rohe, Working Theses, 1923, see at: Ulrich Conrads, Programs and Manifestoes on 20th-Century Architecture, translated by Michael Bullock, MIT Press, Cambridge, 1970, p: 74.

<sup>3</sup> Le Corbusier, Aero planes, Towards a New Architecture: Guiding Principles, 1920, see at: Programs and Manifestoes on 20th-Century Architecture, p: 59-62.

machinery of society, profoundly out of gear, oscillates between an amelioration of historical importance and catastrophe. It is a question of building, which is at the root of the social unrest of today: architecture or revolution.”<sup>4</sup>

At this point, it is possible to ask whether architecture could be a dialectic representation of system, to be installed. If twentieth century as an era oscillating between destruction and construction, in this speedy destruction and construction process while looking for the new demands of new life, it is possible to claim that architecture behaved on the side of power and formed itself on consensus, especially in early half of the century. The question of whether architecture acted as a dialectic representation of dominant ideology- dialectic representation of domination- will be analyzed in this thesis in the context of dystopias. As an active force, architecture of early twentieth century pursues answers of mentally (intellectually) constructed systems of thought in material world. It is an “action” on the site and at the side of the constructed systems of thought, which somehow were granted or were on the way to being granted public consent.

### **1.3 Questioned field for claim: Ideology**

If architecture pursues answers to mentally (intellectually) constructed systems of thought in the material world, then what are these constructed systems? The definition of ideology came to the scene; constructed systems of consensus, which were applied to the social structure as a belief system. Worthy of note in

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<sup>4</sup> Le Corbusier, *Towards a New Architecture: Guiding Principles*, 1920, see at: *Programs and Manifestoes on 20th-Century Architecture*, p: 59-62.

this regard are Terry Eagleton's six different strategies in the process of legitimization of the ideology and Walter Benjamin's important article *Work of Art in the Age of Mechanical Reproduction*. Eagleton clarified the strategic ways of dominant power to legitimise itself thus;

“by promoting beliefs and values congenial to it; naturalizing and universalizing such beliefs so as to render them self-evident and apparently inevitable; denigrating ideas which might challenge it; excluding rival forms of thought, perhaps by some unspoken but systematic logic; and obscuring social reality in ways convenient to itself.”<sup>5</sup>

When discussing the claim that dominant ideology determines spatial distances of revolutionary thoughts via architecture, Eagleton's legitimisation strategies show the path of how dominant power finds ways to exclude rival forms of thought. Walter Benjamin stated that work of art emancipated from dependence on ritual and announced that the new “work of art” would be based on “politics” instead of “ritual”. Benjamin poses three main fields – architecture, epic poem and film – as the forms, which mobilise the masses. He opened his claims with historical analysis on the journey of apparatus, which mobilise masses and have a power over the public. It is possible to see that architecture and literature (form of epic poem after printing) always have the ability to form masses. In the age of mechanical reproduction, Benjamin added a new tool, which serves the masses: film. In this thesis, I prefer to focus on two main apparatus – architecture and literature, as the film industry was just really beginning its journey in the early twentieth century.

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<sup>5</sup> Terry Eagleton, *Ideology: an Introduction*, Verso, London, 1991, p: 5.

#### **1.4 Base of the claim: Literary spaces/ textual space**

On one hand architecture was constructing the world, whilst on the other hand people found another apparatus to criticise the process people were faced with in the form of literature, another well-known apparatus in “constructing” the world. While architecture acted for the materialisation of the “written materials” in early twentieth century, new written materials were created for criticising the application on stage. Utopia, written material as a literary genre turned into another form is that dystopia, again a written material, which criticised not only written utopias but also created/materialised one. Dystopias were more than pointers, which signified the negative points of utopias; they located the nucleus of hope in themselves as the nexus of real life structures. Here literary spaces were not only a “written material”; they were the statements of “negative action” of the dominant paradigm.

Despite being acknowledged that every discipline has its own critique within itself, I prefer to pose a critique of architecture into literature via the literary spaces. It would have the possibility to conceive how architecture used by non-professionals to shape and to criticise new world forms. The early twentieth century has a position, being a rank between written dreamed spaces to create a new better world (Utopia) and the construction of dreamed spaces with its own beliefs (Ideology). Literary text as constructed spaces in dystopias is a collection and pressed version of written time. Thus it will be an apparatus to examine ideologies and ideological changes in the period from 1920 to 1950.

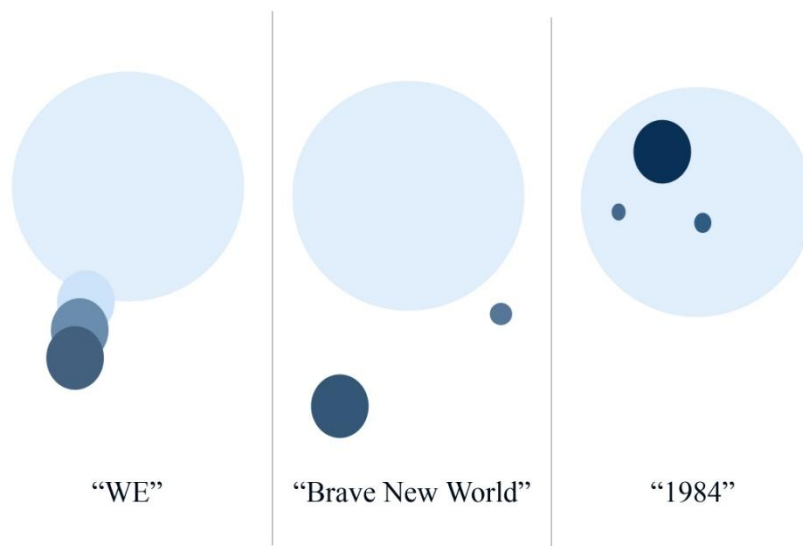
### **1.5 Main concepts of the claim: Dystopia/Utopia/Heterotopias**

The Utopian thoughts of the 18th and 19th centuries, having been realised in early twentieth century; it was then perceived that absolute and stable forms, sheltered by Utopias could cause irreversible changes in real life structures. In addition, it is possible to claim that any one of these utopian structures; even it had a revolutionary background, rejected new revolutionary thoughts in order to sustain its existence. These utopian structures used power and suppressive techniques over the public. Under these conditions, the intelligentsia preferred a new genre in literature, Dystopia as a means to criticise and show the extremity of utopian visions. Dystopia could be seen as recalling revolutionary thoughts through the system again. When Dystopia recalls “the other” thoughts, it is possible to measure how far “the other”/alternative/revolutionary was from the dominant system via literary spaces. Foucault’s concept of Heterotopias will come to the scene after the concept of Dystopia; Heterotopias is the form in which the paradigm and its alternatives are encountered in the same space; it is a kind of multiplication of thoughts in the same pot with their own characteristics. This understanding came after recalling of “the other” by “the system”.

In the chosen textual spaces (literary spaces), the spatial differences and distances poses the location of the alternative/ revolutionary system that could be defined/identified by the system on consensus. The dominant ideology stated how far the revolutionary system, which was alternative to the current, would be. This determination carries phases of the system both when it became paradigm and how it deals with its alternative forms.

Each one of the dystopias has two distinguished textual spaces in it; the first one is the space of dominant ideology with its space characteristics. This space

carries and constitutes negative point of dominant ideology but it is also an apparatus for the continuation of ideology, which already forms the ideology itself. In addition, the second space, which posed as a hope, as a niche or radical negation of the system, is a revolutionary system against the current paradigm. The relation and transparency of these separated spaces are indicated and defined by the current dominant ideology.



**Figure 1: Graphic statement of what is researched in the thesis**  
**Spatial distances and differences of revolutionary thoughts that were constituted by the dominant ideology**

On the graphic statement above, the vertical lines refer to the reason that cause breaking points in thought systems such as the Great Depression of 1929, or World War II. The big, light blue circle is a representation of dominant ideology as mainstream thought. Every small dot, gradient from light blue to dark blue, shows the alternative/revolutionary thought system, distinguishing from the dominant ideology.

Left side of the first vertical line is expressing the situation in the dystopian literary text, *We*. The book was written at the time after First World War I, coinciding with the October Revolution, so revolutionary thoughts was not far from the current paradigm. They were at the edge, at the periphery and close to the existing dominant thoughts.

“Maybe you don’t even know the basics- like the Table of Hours, Personal Hours, Maternal Norm, Green Wall, Benefactor. It feels funny to me, and at the same time, it’s very hard to talk about all this. It’s just as if a writer of the twentieth century, for instance, had to explain in his novel what he meant by “jacket” or “apartment” or “wife”. Still if his novel was translated for savages, there is no way he could write “jacket” without putting in a note. .... I think you’ll probably look at me the same way when I tell you that not one of us ever since the 200-Years War, has never been on the other side of the Green Wall.”<sup>6</sup>

“Knowledge! What does that mean? Your knowledge is nothing but cowardice. No, really, that’s all it is. You just want to put a little wall around infinity. You are afraid to look on the other side of that wall. It is the truth. You look and you screw up your eyes. You do! ....Walls, I began Walls are the basis of everything human.”<sup>7</sup>

The middle part of the vertical lines show how revolutionary thoughts became alien islands the further located they were from the dominant system. In *Brave New World*: written during the time after Great Depression, the world was

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<sup>6</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 3, p: 11.

<sup>7</sup> *Ibid.* p: 40.

divided into nation states. Revolutionary thoughts were like unknown others, as savages or badlands far from the current paradigm.

"Then why aren't you on an island yourself?"

"Because, finally, I preferred this," the Controller answered. "I was given the choice: to be sent to an island, where I could have got on with my pure science, or to be taken on to the Controllers' Council with the prospect of succeeding in due course to an actual Controllership. I chose this and let the science go." After a little silence, "Sometimes," he added, "I rather regret the science. Happiness is a hard master—particularly other people's happiness. A much harder master, if one isn't conditioned to accept it unquestioningly, than truth." He sighed, fell silent again, then continued in a brisker tone, "Well, duty's duty. One can't consult one's own preference. I'm interested in truth, I like science. But truth's a menace, science is a public danger. As dangerous as it's been beneficent."<sup>8</sup>

Lastly, the right side of the second vertical line is an expression of the situation in the text *1984*. 1984: was a product of the immediate post World War II period; hope would welcome the current system again. Individual and self-mind were recalled inside the current paradigm.

“If there was hope, it lay in the proles! Without having read the end of THE BOOK, he knew that that must be Goldstein’s final message. The future belongs to the proles. And could he be sure that when their time came the world they constructed would not be just as alien to him, Winston Smith, as the world of the Party. Yes, because at the least it

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<sup>8</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 19, Section Sixteen, p: 154-155.



would be a world of sanity. Where there is equality, there can be sanity. Sooner or later it would happen, strength would change into consciousness.”<sup>9</sup>

All the dialectic relations between architecture and ideology will be opened to discussion in the next chapters. The second chapter covers the theoretical frame of the thesis; the definition of ideology and trilogy of utopia/dystopia/heterotopias will be defined in the second chapter. Cases will be analysed with the enlightenment concept, that’s why selected concepts and contradictions based on Enlightenment thought will also be exposed in chapter two.

The chapter three contains the descriptions of three cases; brief summaries, character and space structure analysis will take place. In the fourth chapter the point will be made on how the architectural elements became used as ideological representations. Finally, the conclusion will reveal the future study expectations.

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<sup>9</sup> George Orwell, *Nineteen Eighty Four*, Penguin Books, London, 1964, Section 2, part 9, p: 175.

## CHAPTER 2

### THEORETICAL BACKGROUND OF THE THESIS

#### 2.1 How Life Is Constituted

While introducing a book entitled “Outside Ethics”, Raymond Geuss explains his attempt to pursue a kind of “way of thinking” that could enable one to make an inquiry as to what is important in human life. He reveals three important broad categories of “things” in Western societies;

- a. individual subjective human preferences, these are generally construed as prima facie hard, brassy, externally opaque and atomistic and as being expressed by word and deed,
- b. useful knowledge, especially warranted, empirically supported belief that tells us how the world is, how it can be predicted to change, and how we might use it,
- c. restrictive set of demands on action that could affect other people and that are usually construed as some set of universal laws or rules or principles; in particular a set of universal laws on which “we” would all agree.”<sup>10</sup>

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<sup>10</sup> Raymond Geuss, *Outside Ethics*, Princeton University Press, Princeton and Oxford, 2005, p: 3.

Geuss thought that the outside of this tripartite schema could possibly be seen as in darkness, even though the schema has incapability to reflect all important portions of human life. His claim is that there could be some fields which could not be understood or not be analyzed in/with this tripartite schema, like the fields of poetry, music, society, power, politics, and history. His suggestion is that;

“What we can ‘know’- that about which we have ‘beliefs’- is something we must pull out of the darkness into a clearing that has been made. Determining the relative relation of the light and darkness which we attribute to other human agents requires a nice power of discrimination and judgment.”<sup>11</sup>

Geuss chose some concepts – like freedom, suffering, happiness, art, criticism- which had neither nor positions as being on the “outside ethics” to be welcomed to the luminary side. His attempt could be read as a discovery travel to inviolate places- how human life is constituted in modern times.

Geuss’s tripartite schema- which could have been summed up as choices/sciences/laws- explains the life structure of the era after Enlightenment. With enlightenment all concepts of life determined and classified again, and some of the concepts and moods of human were out of classification; that brings human to choose one paradigm and order all behaviours within that paradigm, otherwise human could find own self in a contradictory position. And this tripartite schema could be correlated in itself to change one and another in different forms. Therefore schema could be multiplied in accordance with one change in it; for example if genetic could be chosen instead of mathematic in scientific knowledge in the schema, a new life

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<sup>11</sup> Raymond Geuss, *Outside Ethics*, Princeton University Press, Princeton and Oxford, 2005, p: 7.

constitution would arise, or under the laws item to ask which laws carry the construction a different point.

From this stand point two main questions arise; one being whether the main impulse is as structuring force of paradigm(s) and the second, how that structuring force takes form to be conceivable by human beings. These questions drag the argument to base and superstructure dichotomy. To make a quotation from Louis Althusser easily sums up this dichotomy;

“Marx conceived the structure of every society as constituted by ‘levels’ or ‘instances’ articulated by a specific determination: the infrastructure, or economic base (the ‘unity’ of the productive forces and the relations of production) and the superstructure, which itself contains two ‘levels’ or ‘instances’: the politico-legal (law and the State) and ideology (different ideologies, religious, ethical, legal, political, etc.)”<sup>12</sup>

Althusser thought that this topographical metaphor (base-superstructure) had some advantages to explain the “respective indices of effectivity”<sup>13</sup> even it carries a descriptive character. In addition to this base-superstructure definition, he differed his thoughts from Marxist tradition on the index of effectivity; he suggested thinking that superstructure characterises by the point

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<sup>12</sup> Louis Althusser, “Ideology and Ideological State Apparatuses”, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 129.

<sup>13</sup> As Althusser explained; it means “Upper floors could not ‘stay up’ (in the air) alone, if they did not rest precisely on their base.” And he poses “their index of effectivity (or determination), as determined by the determination in the last instance of base, is thought by the Marxist tradition in two ways: (1) there is a ‘relative autonomy’ of the superstructure with respect to base; (2) there is a ‘reciprocal action’ of the superstructure on the base.”, in his groundbreaking article that “Ideology and Ideological State Apparatuses”. *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 129-130.

of view of reproduction, which means that superstructure is not totally in autonomy. As Terry Eagleton quoted from Marx;

“The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but on the contrary, their social being that determines consciousness.”<sup>14</sup>

At this point, two paths could be searched to reach the time span of the cases in this thesis; the first path is enlightenment, and the second one related with base; capitalist modernisation.

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## **2.2 Enlightenment**

“The essence of enlightenment is the alternative whose ineradicability is that of domination. Men have always had to choose between their subjection to nature or the subjection of nature to the Self.”<sup>15</sup>

Raymond Geuss conceptualizes “Enlightenment” as value-laden and context base frame. According to him,

“Enlightenment is not a ‘value-free’ concept because it is connected with some idea of devoting persistent, focused attention to that which is

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<sup>14</sup> Quoted from Marx in the preface to ‘A Contribution to the Critique of Political Economy’ (1859), by Terry Eagleton, *Marxism and Literary Criticism*, University of California Press, Berkeley and Los Angeles, 1976, p:4.

<sup>15</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 32.

genuinely important in human life, rather than to marginal or subsidiary phenomena, to drawing the ‘correct’ conclusions from attending to these important features– whatever they are –and to embodying these conclusions concretely in one’s general ways of living. It involves a certain amount of sheer knowledge, an ability to concentrate and reflect, inventiveness in restructuring one’s psychic, personal, and social habits; but to be enlightened is not to ‘have’ any bit of doctrine, but to have been (re)structured in a certain way. This is value-laden concept because it depends on some notion of what is important.”<sup>16</sup>

His second item which he recognised as a constant is “context,” which creates a meaningful concept upon which to base “Enlightenment”. Enlightenment of someone, of a group or of a society have a profound correspondence where they stand on, it is that which reveals the concept of context in the Enlightenment. If ‘Enlightenment’ is a restructuring process; it is possible to ask which media/apparatus have been used (or already are being used) in human life while restructuring it.

Restructuring means not constituting with ultimately new elements; it means working with known concepts, adding the newly learned with a new way of looking/classifying process. In the process of restructuring some well known concepts that had been kept and to subsequently transform them into something new, some were discharged and some unexpectedly became dominant after they were dismissed. It is possible to mention that restructuring process is extremely dynamic and active, just because of the dialectic relations with “base.” When base changed, all the process restructured again with all superstructures; and vice versa. Therefore, to see this situation as an unending

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<sup>16</sup> Raymond Geuss, *Outside Ethics*, Princeton University Press, Princeton and Oxford, 2005, p: 9-10.

cycle could not be wrong. Every little transformation at one level, directly related on the others; this cyclic correspondence gives shape to total structure. Restructuring brings a redefining of the constitutive concepts and accordingly, profound changes in the conceptual base. What are the constitutive concepts? What are the dismissed concepts or fields? What are the tools of Enlightenment? To sufficiently explore these concepts is not within the scope of this survey, but for reaching the claim of thesis; while searching for the direct or indirect relations of literary space in dominant ideologies, some of the concepts in which base-superstructure were reflected and metamorphosed must be clarified.

- Constitutive concepts: Unity, Equality, Liberty
- Dismissed Concepts: Myth/ Mythology, Fear, Religion (out of scope of the thesis)
- Tools of Enlightenment: Power, Domination, Abstraction

Before discussing concepts, it is very important to remember that not all these concepts have clear limits – every concept could be flourished from another in a different form; one could be derived from the other. Even though Enlightenment thinkers wanted to qualify them in clear boundaries, concepts are always in action to be intersected forms. It is arguable to what degree the Enlightenment was successful in realising its constitutive concepts, did it manage to fully dismiss that which posed as “dismissed” concepts, and is it possible to claim that tools became purpose?

It is evident that the Enlightenment, being a rupture for the twentieth century and beyond, came after a rupture. Indications of this are to be found in the radical transformation in the modes of production. Enlightenment came with its paradoxes and contradictions; because it is a re-structuring process; re-

structuring causes some blanks and unclear parts until it will reach its sublime. As David Harvey pointed out with the quotation from Baudelaire, modernity is an oscillation between the ephemeral (and fleeting) and the eternal (and immutable).<sup>17</sup> The conjoining of ephemeral and the eternal is the place where the main contradiction settled; universal versus particular. This main contradiction brings related sub-contradictions; like individuality versus collectivity, like ephemeral versus eternal, like the Althusserian concept of Subject (written with capital “S”) versus subject.<sup>18</sup>

The re-structuring process means that to give up the “given” – current structure that is Nature which had to be dominated by science on the side of mankind, and to make/create its own “constructed” nature, that is Culture where art and architecture took place. This is the cause of the second profound contradiction of Enlightenment, of “modernity project”<sup>19</sup>: nature versus culture. Machine as a fetish object, subject-object dichotomy and the contradiction of country versus city could be founded to the contradiction of nature versus culture. During the time span of particular concern to this thesis a cleaning process of the “old” structure could be noticed, under the term “Tabula Rasa” – a blank white sheet, which is capable of writing totally “new” things without thinking of any continuity with time and space.

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<sup>17</sup> David Harvey, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 10-11.

<sup>18</sup> For the item of “Subject”, which is written with capital letter ‘S’: Althusser gave this example on defining how ideology made an ideal-universal “Subject” to constitute other subjects as in the form of mirror images of “Subject”, Louis Althusser, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p:165-169.

<sup>19</sup> Jürgen Habermas pointed out that “the project of modernity formulated in the 18th century by the philosophers of the Enlightenment consisted in their efforts to develop objective science, universal morality and law, and autonomous art according to their inner logic.” in his seminal article “Modernity- An Incomplete Project”, p: 9.



Re-structuring means that changing current orders and constructing new ones. To structure a new order is not as an easy a process as switching from zero to one. There is a period in a process where the current order could not be conceivable or readable in daily life and moreover indications of a new order are not clearly shown. This is mostly called “Chaos” and is the place in which order is disappeared. If the enlightenment produced many new orders, to choose one of them materialised (practiced) on social life would naturally demonstrate “chaotic” periods where alternative orders were disposed of for the sake of the one chosen order. N. Katharine Hayles suggested defining “Chaos” as maximum information and as a source of “everything new” instead of absence or deficiency.<sup>20</sup> Actually, this thought refers to a paradigmatic shift in the understanding of “chaos”; to conceptualise “chaos” not in the form of “not-order” or “anti-order” brings the discussion of the place where the concept of “scale” and “experience” settles. In the conditions of conceiving chaos as absence, chaos was not seen as an opportunity which could reveal a “new” construction; so that system always tries to stabilise itself. This could be seen as the reason for the third contradiction; order versus chaos. Enlightenment (and modernity project) had to grapple with chaos as instability.

It is possible to claim that the Enlightenment both made and founded on these three profound contradictions- universal versus particular, nature versus culture, and order versus chaos; enlightenment thinkers made them conceivable and visible, and created arguable theories which somehow got chance to be put into “practice”. They made the first step to conceive and to perceive these three contradictions; during and after the Enlightenment, whole theories and analyses somehow would have to be take a position accordingly to these contradictions;

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<sup>20</sup> N. Katherine Hayles, *Chaos as Orderly Disorder: Shifting Ground in Contemporary Literature and Science*, *New Literary History*, Vol. 20. No.2, Winter 1989, pp.305-322.

a place where the theory settled was determined by the distance between the polarity of the extremes.

Progressive Enlightenment thought, which came with the promise of purification of mankind from its fears and of providing a rupture from history and tradition, went through an anguishing period in the leap from theory to practice. All the twentieth century, especially the first half of it, is the narration of experiments and experience of the theories which were constituted in the age of Enlightenment. That was the time from “written” to “action”; illuminated theories were practiced in failure at early twentieth century when the two world wars were experienced. This is why Harvey points out that, the book by Adorno and Horkheimer, *The Dialectic of Enlightenment*, which argued the logic of domination and oppression was shaped under the shadow of Stalinist Russia and Hitler’s Germany.<sup>21</sup> Although the book embodies mostly the “negative” sides of the Enlightenment, I prefer to use the definitions of concepts of the Enlightenment from it; because it had a potential to be critic from the inside, from the age of practiced Enlightenment theories – as being a situated way of looking from lived experience. Under these circumstances both authors of the book agreed that the way out lay in the revolt of nature, however Harvey positively preferred to conceive that revolt as the revolt of human nature.<sup>22</sup> It is also conceivable as personal resistance.

Herein lies the preference in choosing this book, it could not be read as a situation being against Enlightenment, but mostly it is an inquiry into what was

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<sup>21</sup> David Harvey, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 13.

<sup>22</sup> “The revolt of nature, which they posited as the only way out of the impasse, had then to be conceived of as a revolt of human nature against the oppressive power of purely instrumental reason over culture and personality.”, David Harvey, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p:13.

went wrong on the process passing from theory to practice, and how the art-literary or architectural forms- take positions “to” , “against” or “in-between” the practice. I would like to open the materialized conception of the Enlightenment with the book *Dialectics of Enlightenment*, before discussing how literary spaces used architecture as a dialectic form of materialised ideology. To begin with, constitutive concepts will show the determinative arguments of many ideologies.

### **2.2.1 Constitutive concepts: Unity, Equality, Liberty**

#### **Unity**

In the book of “*Dialectics of Enlightenment*”, Adorno and Horkheimer pointed that “Enlightenment recognises as being and occurrence only what can be apprehended in unity.”<sup>23</sup> The main constitutive issue is the concept of “unity”; whole system structures pose themselves in “unity”. In the concept of unity, it is possible to mention a set of countable elements for maintaining equality; it is the place where numbers turn into the canon of enlightenment. Both in justice and commodity exchange; scientific unity is in constitutive position. In early twentieth century; the concept of “unity” plays a profound role in establishment of nation states, in social structures and in construction of life styles.

In the cases of this thesis; writers prefer to create a social structure as in the form of “unity”, but it is also possible to notice that the concept of unity itself is questionable; it is in an inquiry by the protagonist of the cases. When cases are analysed it is unavoidable to see that writers use a different element to construct the unity in social structure – mathematical unity as being numbers,

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<sup>23</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 7.

genetic unity as being clone, and ideological unity as being party members. The concept of unity directly related to the concept of equality; because the unity determines the levels of class based social structures. The deepness of the pyramidal figure of class is based on the relations in unity, equality and freedom.

### **Equality**

As Adorno pointed out,

“Bourgeois society is ruled by equivalence. It makes the dissimilar comparable by reducing to abstract quantities. To the Enlightenment, that which does not reduce to numbers, and ultimately to the one becomes illusion, modern positivism writes it off as literature.”<sup>24</sup>

To represent human-being via numbers even brings equality on social arena, it never functioned in real life. Because when everything equals the other, there is nothing in reality.

The first case of the thesis is totally corresponded to the understanding of the Enlightenment in the meaning of reducing to numbers; the mathematical World of “We” exposes a world that represents a mathematical multiplicity. Everything could be signified by numbers, even humankind. As Adorno reveals that to be replaceable with machine, thinking objectifies itself to become an automatic and self-activating process.

“In the anticipatory identification of the wholly conceived and mathematized world with truth, enlightenment intends to secure itself

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<sup>24</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 7.

against the return of the mythic. It confounds thought and mathematics.”<sup>25</sup>

In spite of being wary of myth through the Enlightenment, mathematical procedures became the ritual of thinking.

“What was different is equalized. That is the verdict which critically determines the limits of possible experience. The identity of everything with everything else is paid for in that nothing may at the same time be identical with itself. Enlightenment dissolves the injustice off the old inequality – unmediated lordship and mastery – but at the same time perpetuates it in universal mediation, in the relation of any one existent to any other.”<sup>26</sup>

The identity of everything with everything else recalls the first sentence of *Brave New World* (from now on referred to as BNW);

“A SQUAT grey building of only thirty-four stories, Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.”<sup>27</sup>

Identical similarities bring equality in the fiction of BNW; but this equality does not come from a moral freedom, it came with genetic reorganisation of social classes, it is not a chosen equality, either it is conditioned by the World State ideology; hegemonic power determines the position of human in society.

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<sup>25</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 25.

<sup>26</sup> *Ibid.* p: 12.

<sup>27</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, Section Five, p: 1.

So that this is not equality, it is possible to say that it is an illusion- given equality. In a “given-equality”; there is a dislocation of what is the subject of equality; here equality itself became the subject in place of the human.

“Before, the fetishes were subject to the law of equivalence. Now equivalence itself has become fetish. The blindfold over Justitia’s eyes does not only mean that there should be no assault upon justice, but that justice does not originate in freedom.”<sup>28</sup>

Thus equality turns into fetish whilst diverging far from freedom.

### **Liberty (Emancipation, freedom)**

Raymond Geuss discusses the concept of “freedom” under four items;

“a. negative freedom of an individual: if my hands are untied, I am to that extent freer than I was; b. positive freedom of an individual: a Roman slave who has emancipated became free in a positive sense; c. negative freedom of a group: a certain nomadic group might not be free to move in a certain direction of frontier arrangements; d. positive freedom of a group : if a colony successfully revolts against the metropolitan area and establishes itself as a separate political entity, it may sometimes be said to have attained a kind of (positive) freedom it lacked before the revolt.”<sup>29</sup>

In Enlightenment thought, humankind was emancipated from what kept them in suppression; like mythology, fear and religion. But here the interesting point

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<sup>28</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 17.

<sup>29</sup> Raymond Geuss, *Outside Ethics*, Princeton University Press, Princeton and Oxford, 2005, p: 67.

is that even humankind wanted to be free from all these suppressive items, dominant ideologies construct new agencies to reorganise human barriers. Twentieth century's ideologies choose different mechanisms which serve on the side of restriction of freedom even they seem freer than the mechanisms which belong to the previous ages before Enlightenment. If three cases of this thesis taken in account; it will be seen that dominant ideologies in the fiction of novels suggested different type of concepts/things which will be superseded with freedom.

In the first case, the dystopian novel *We*; freedom was denounced as a primitive state interchanged with a “mathematically infallible happiness” that was the doctrine of One-State. To prefer being out of the doctrine of One-State is not acceptable, humankind will be forced to be inside; firstly with words then with arms. In the first record of *We*, the protagonist typed a paragraph which was printed in the “State Gazette” of One State;

“In 120 days from now the building of the INTEGRAL will be finished. Near at hand is the great, historic hour when the first INTEGRAL will lift off into space. A thousand years ago your heroic forebears subjugated the whole of planet Earth to the power of One State. It is for you to accomplish an even more glorious feat: by means of the glass, the electric, the fire-breathing INTEGRAL to integrate the indefinite equation of universe. It is for you to place the beneficial yoke of reason round the necks of the unknown beings who inhabit other planets\_ still living, it may be, in the primitive state known as freedom. If they will not understand that we are bringing them a mathematically infallible

happiness, we shall be obliged to force them to be happy. But before taking arms, we shall try what words can do.”<sup>30</sup>

In the second case, BNW, freedom is withdrawal from system via conditioning process; genetically conditioned class members were feeling themselves free via taking “soma” – the drug for happiness.

In Orwell’s fictional novel, *Nineteen Eighty Four*, the definition of freedom directly related to word the “slavery”. In the very first pages of *Nineteen Eight Four*, the place where Winston Smith was worked depicted as;

“The Ministry of Truth- Minitrue in Newspeak- was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. From where Winston it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party: WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH.”<sup>31</sup>

### **2.2.2 Dismissed Concepts; Myth/ Mythology, Fear, Religion (out of scope of the thesis)**

#### **Myth/Mythology**

“Myth turns into enlightenment, and nature into mere objectivity. Men pay for the increase of their power with alienation from that over which

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<sup>30</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 1, p: 3.

<sup>31</sup> George Orwell, *Nineteen Eighty Four*, Penguin Books, London, 1964, p: 7.



they exercise their power. Enlightenment behaves toward things as a dictator toward men. He knows them in so far as he can manipulate them. The man of science knows things in so far as he can make them. In this way their potentiality is turned to his own ends. In the metamorphosis the nature of the things, as a substratum of domination, is revealed as always the same. This identity constitutes the unity of nature.”<sup>32</sup>

When Horkheimer and Adorno made this comment in 1944, there were little signals of how fetish object had attained power over the men.

The concept of mythology (myth) might be settled to the “subject versus object” contradiction. As Kevin Hetherington pointed out

“While Marx makes much of the creative powers of the subject within a material environment of production, and makes a clear distinction between alienation and objectification in the analysis, he simplifies the ontology of the power effects of objects as fetishes upon alienated subjects in the process, naturalizing and essentializing subject-object relations in the process.”<sup>33</sup>

The human as part of production line firstly alienated itself and then transformed into a part of mechanical product; it went away from creative force over the object, it was seized by production process. Human beings lost both his ability to write mythology and attain control over the world.

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<sup>32</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 9.

<sup>33</sup> Kevin Hetherington, *Capitalism’s Eye*, Routledge, New York and London, 2008, p: 71.

“Mythology itself set off the unending process of enlightenment in which ever and again, with the inevitability of necessity, every specific theoretic view succumbs to the destructive criticism that it is only a belief – until even the very notions of spirit, of truth, and, indeed, enlightenment itself have become animistic magic. ...Just as the myths already realize enlightenment, so enlightenment with every step becomes more deeply engulfed in mythology. It receives all its matter from the myths, in order to destroy them; even as a judge it comes under mythic curse. It wishes to extricate itself from the process of fate and retribution, while exercising retribution on the process.”<sup>34</sup>

Enlightenment seeks to dismiss the mythology to create more scientific and rational world where there is nothing out of reason, but enlightenment itself turns into something mythological; it creates “machine” as the new myth. It creates “object” as the fetish. Via Fordism and Taylorism, mechanisation and management of social life, dominant ideology takes the power from subject and transfers it to the object; so that mass culture becomes fetishistic. Harvey explains the meaning of this situation;

"Ford believes that the new kind of society could be built simply through the proper application of corporate power. The purpose of the five-dollar, eight-hour day was only in part to secure worker compliance with the discipline required to work the highly productive assembly-line system. It was coincidentally meant to provide workers with sufficient income and leisure time to consume the mass-produced

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<sup>34</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 11-12.

products the corporations were about to turn out in ever vaster quantities."<sup>35</sup>

In mythology the “fetish” does not have to be “real”, it is enough to be logically verifiable to turn into a “belief”. When something (a thought or an object) is included in a field of belief system, it gains a value to shift an ideological representation. Architecture as the mediated narration of myth became a representation of new myth, “machine” in early twentieth century.

### **Fear**

“The dualization of nature as appearance and sequence, effort and power, which first makes possible both myth and science, originates in human fear, the expression of which becomes explanation.”<sup>36</sup> Adorno defines the “concept” in dialectic thinking as not only which covers everything in it but also out of it and he pointed that if the dialectic develops in the duplication of terror, it would be impotent.<sup>37</sup>

“Man imagines himself free from fear when there is no longer anything unknown. That determines the course of demythologization, of enlightenment, which compounds the animate with the inanimate just as myth compounds with the inanimate with the animate. Enlightenment is mythic fear turned radical. The pure immanence of positivism, its ultimate product, is no more than a so to speak universal taboo. Nothing

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<sup>35</sup> David Harvey, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 126.

<sup>36</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 15.

<sup>37</sup> *Ibid.* p: 15-16.

at all may remain outside, because the mere idea of outsideness is the very source of fear.”<sup>38</sup>

Although Adorno finds the source of fear in the outsideness, Geuss sequences many fields which are outside of ethics like poetry, art, happiness and freedom. It shows that enlightenment thought wished to get rid of fear via enclosing everything but it is not a successful process under the dialectic thinking.

### **2.2.3 Tools of Enlightenment; Power, Domination, Abstraction**

#### **Power**

“The awakening of the self is paid for by the acknowledgement of power as the principle of all relations.”<sup>39</sup>

#### **Domination**

“The universality of ideas as developed by discursive logic, domination in the conceptual sphere, is raised up on the basis of actual domination.”<sup>40</sup>

“The dissolution of the magical heritage, of the old diffuse ideas, by conceptual unity, expresses the hierarchical constitution of life determined by those who are free.”<sup>41</sup>

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<sup>38</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 16.

<sup>39</sup> *Ibid.* p: 9.

<sup>40</sup> *Ibid.* p: 14.

Domination as the execution of the particular; (Adorno and Horkheimer argued that categories of thought is the evidence of the unity of society and domination where the logical order of that category is grounded in division of labour.)

“Domination lends increased consistency and force to the social whole in which it establishes itself. The division of labor to which domination tends serves the dominated whole for the end of self-preservation. But then the whole as whole, the manifestation of immanent reason, necessarily leads to the execution of the particular. To the individual, domination appears to be the universal: reason in actuality.”<sup>42</sup>

With the division of labour, the particular/individual is repressed by collective in social reality; Adorno and Horkheimer called this situation as the unity of the collectivity and domination, and they discriminate this unity from the social universality and solidarity in thought forms. Grounding to this discrimination, they posed that there is no specific representation in science; “representation is exchanged for the fungible- universal interchangeability.”<sup>43</sup>

“Just as the capacity of representation is the measure of domination, and domination is the most powerful thing that can be represented in most performances, so the capacity of representation is the vehicle of progress and regression at one and the same time.”<sup>44</sup>

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<sup>41</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 14.

<sup>42</sup> *Ibid.* p: 21-22.

<sup>43</sup> *Ibid.* p: 10.

<sup>44</sup> *Ibid.* p: 34-35.

## **Abstraction**

“Abstraction, the tool of enlightenment, treats its objects as did fate, the notion of which it rejects: it liquidates them. Under the leveling domination of abstraction (which makes everything in nature repeatable), and of industry (for which abstraction ordains repetition), the freedom themselves finally come to form that ‘herd’ which Hegel has declared to be the result of Enlightenment.”<sup>45</sup>

“The distance between subject and object, a presupposition of abstraction is grounded in the distance from the thing itself which the master achieved through the mastered.”<sup>46</sup>

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## **2.3 Capitalist Modernisation**

Under this item, how economical base was effective on structuring social life will be searched. Here the term “economical base” refers to how material cycles function in social life construction; with which representational tools used for structuring social life in the twentieth century. David Harvey suggested that an objective conception of time and space could be created through material practices and processes which would serve to reproduce social life. He added that “each distinctive mode of production or social formation will, in short, embody a distinctive bundle of time and space practices and

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<sup>45</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 13.

<sup>46</sup> *Ibid.* p: 13.

concepts.”<sup>47</sup> As he pointed out a dialectical relationship could be seen in-between mode of production and the conception of time and space.

Both modes of production and conceptions of time and space which were formed by mode of production, determined social practices – even some of practices tend to be out of that determined field of production and reproduction. These “abnormal” practices or processes find voice in personal resistances, group resistance or a period read as radical transformation; actually all these practices could be seen as radical answers to new kinds of mode of production.

As Harvey pointed out after 1848 with the rise of new mode of production and with the concept of “class consciousness”, one unique and right representation style of social structure began to collapse, “the categorical fixity of Enlightenment thought was increasingly challenged, and ultimately replaced by an emphasis upon divergent systems of representation.”<sup>48</sup> Harvey depicted the period from 1910 to 1915, just before the World War I, as an experimental period of qualitative transformations. Here to remember F. W. Taylor’s book, “The Principles of Scientific Management” published in 1911, and Henry Ford’s assembly-line production which is dated 1913 is as important as remembering Einstein’s relativity theory, Saussure structuralist theory of language, atonal music and radical representation styles in literature and painting.

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<sup>47</sup> David Harvey, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 204.

<sup>48</sup> *Ibid.* p: 28.

That is the period when many different brands of thought were able to be represented in different and genuine styles. The basic concept of “unity” of Enlightenment began to be searched by the cultural producers while creating different representations for new mode of productions. It was not an astonishing situation to live a tragic war in whole world; that is the battle of which thought system would be at the world stage with which representation styles. World War I was a transition period to find the new balance of new powers. Essentially it is witnessed that two radical ideological thoughts were in war; on one side there was mode of bourgeois production and on the other side there was socialist mode of production.

Revolutionary reproduction of mode of production brings new representations over the surplus value of capital which turned into basic representational tool as containing both labour and material. From Enlightenment to the end of World War I, capital was tried to be formed by the superstructures. The processes of production were consumed by its representation, that was capital; everything became exchangeable even labour itself. In capitalist modernisation, exchangeability comes with two main assets; first one is division of labour and the second one is the alienation to the product, mostly after the World War I. So that people lost their true condition of lives and the true relationships with other people.<sup>49</sup> Production which rose after World War I needed its opposite that was consumption to keep surplus value always increased.

David Harvey claims that this unsafe condition of capitalist modernisation caused by capitalism’s inner rule as being an eternally revolutionary and destructive force. Capitalist modernisation has two constitutive principles to keep alive the system unsafe; first one is the “value in motion” and the second

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<sup>49</sup> David Harvey quoted from Marx, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 100.



one is “the state” itself. In the first principle, who has the control over the true form of representation of capital had an influential power. Here to be powerful and visible, representation of capital needed to be in “material form”. As a second principle, “state” in the form of which keeps stability under unstable times, ruling and ascendant item after World War I. To be witnessed to the establishment of many “Nation States” during 1920’s is the main signifier of the transformation of capitalist modernization parallel to mode of production.<sup>50</sup>

The tension between the “value in motion” and “the state” as stabiliser is one of the main paradoxes in capitalist modernisation, which outlasted the political diversity between the wars. This paradox also made visible transformations in three contradictions (nature versus culture, subject versus object and order versus chaos).

Capitalist modernisation creates its new nature as in the form of “culture” after taking under control all natural forces. Social structures were constructed via the new form of hegemony that was culture. New nature (“second nature”) creates its own tools, like architecture or literature, to constitute its power over social life and new nature constitutes its own myth as in the form of “machine” in between world wars. So that object, rather than subject, becomes the ruling item where the subject lost its power following alienation in the production line and sold (or rather, exchanged) its own time with capital. After World War I(WWI), with the help of the system - “the State”, order seems to be brought to the whole world, yet economical crises, which are caused by over-production to make “order”, do not let to be “stable” and world is dragged into “chaos”; this came in the form of the Second World War (WWII).

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<sup>50</sup> David Harvey quoted from Marx, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 106-109.

With the interpretation of Marx's thoughts, David Harvey claims that two main forces could be agreed as handicaps to the revolution (or revolutionary side of capitalist modernisation); the first, myths which arose after the 1930s, and the second, the aesthetisation of politics which was used as the method of Fascisms after the mid 1930s.<sup>51</sup> Walter Benjamin also pointed the same idea where alienation of human to all life cycles carried a dangerous self-destruction as that;

“Mankind which in Homer's time was an object of contemplation for the Olympian gods now is one for itself. Its self- alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order. This is the situation of politics which Fascism is rendering aesthetic. Communism responds by politicizing art.”<sup>52</sup>

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<sup>51</sup> David Harvey quoted from Marx, *The Condition of Postmodernity*, Basil Blackwell Publishing Ltd., Cambridge, 1989, p: 110-111.

<sup>52</sup> Walter Benjamin, *Work of Art in the Age of Mechanical Reproduction*, *Illuminations*, translated by Harry Zohn, edited and with an introduction by Hannah Arendt, preface by Leon Wieseltier, Schocken Books, New York, 2007, p: 242.

## 2.4 Ideology

Under the title of “Literature and Ideology”, Eagleton grasped the precise meaning for Marxism in ideology by stating that;

“Ideology is not in the first place a set of doctrines; it signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole.”<sup>53</sup>

This definition reveals an important role of ideology that is an apparatus which imposed a “false consciousness” to social being (human being) for not conceiving what the reality is. Ideology itself is functioned both to enclose the totality and to open a fictive network for social life. As Fredric Jameson signifies that;

“The social totality is always unrepresentable, even for the most numerically limited groups of people; but it can sometimes be mapped and allow a small-scale model to be constructed on which the fundamental tendencies and the lines of flight can more clearly be read. At other times this representational process is impossible, and people face history and the social totality as a bewildering chaos, whose forces are indiscernible.”<sup>54</sup>

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<sup>53</sup> Terry Eagleton, *Marxism and Literary Criticism*, University of California Press, Berkeley and Los Angeles, 1976, p: 17.

<sup>54</sup> Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p: 14.

It is possible to claim that the two world wars were signs of that bewildering chaos in which forces were hidden. Ideology has a specific duty not to make social reality readable by its members; it normalises whole lived processes. In Althusserian definition; “Ideology is a representation of the imaginary relationship of individuals to their real conditions of existence.”<sup>55</sup> Ideology works for creating a constructional (fictional) consciousness for human-beings to structure the world system, it tidies up life cycles by hiding social reality; it forms whole structures via fractal representations.

Here, to remember Raymond Williams’ definition on determination is important because of his comment on “overdetermination” can be abstracted to a structure (symptom), which then, in complex ways, develops (forms, holds, breaks down) by the laws of its internal structural relations.”<sup>56</sup> He defines negative determination as a set of limits where individual wills do not take part in it, that negative determination does not work in practice, that it necessitates an individual act of will in social process and this is called positive determination which opens alternative forces. Williams’ position on defining “overdetermination” as structure means avoiding autonomous categories and suggestion of relatively autonomous interfaces. In the definition of ideology; the concept of “overdetermination” carries the discussion of Althusserian concept of ideology where base and superstructure are directly related with each other, and where there is a dialectical relation between them. Raymond

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<sup>55</sup> Louis Althusser, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 152.

<sup>56</sup> Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford and New York, 1977, p: 88.

Williams links the term “overdetermination” to the Benjamin’s “dialectical image” as a crystallization of multiple forces at a situation.<sup>57</sup>

### **Relations of Art and Ideology**

While Louis Althusser replying Andre Daspre with a letter on art in 1966, he argued that how difficult to unveil relations between art and ideology. His claim is founded in the relations of art and knowledge, then the focusing to relations between art and ideology. According to him,

“Art (I mean authentic art, not works of an average or mediocre level) does not give us a knowledge in the strict sense, it therefore does not replace knowledge (in the modern sense: scientific knowledge), but what it gives us does nevertheless maintain a certain specific relationship with knowledge. This relationship is not one of identity but one of difference. Let me explain. I believe that the peculiarity of art is to ‘make us see’ (nous donner a voir), ‘make us perceive’, make us feel something which alludes to reality. ...What art makes us see, and therefore gives to us in the form of ‘seeing’, ‘perceiving’ and ‘feeling’ (which is not the form of knowing), is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes.”<sup>58</sup>

While giving the examples of Balzac and Solzhenitsyn, Althusser directly claimed that those authors gave a way to perceive the ideology from the inside by an ‘internal distance’ and felt the reality of ideology of which they had been

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<sup>57</sup> Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford and New York, 1977, p: 86- 88.

<sup>58</sup> Louis Althusser, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 204.

written. In a process of posing relations between art and ideology, it is important how Althusser defined ideology as;

“When we speak of ideology we should know that ideology slides into all human activity, that it is identical with the ‘lived’ experience of human existence itself: that is why the form in which we are ‘made to see’ ideology in great novels has as its content the ‘lived’ experience of individuals. This ‘lived’ experience is not a given, given by a pure ‘reality’, but the spontaneous ‘lived experience’ of ideology in its peculiar relationship to the real.”<sup>59</sup>

After this definition of ideology, Althusser bravely posed the problem as domain difference. His claim is that the difference between art and science could be found at the different domains of reality of both fields; art is related with ‘lived experience’ and ‘individual’, besides science is related with the abstraction of structures. So that, art became more than a reflection of an ideology, it carries a “both/and” structure which could be located in the ‘internal distance’ that gives critical view of the work. That internal distance brings looking from outside where it occurs inside between the dominant ideology and artist’s (author’s) own ideological position; that is the dialectical position of content of the work.

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## **2.5 Utopia/Dystopia/Heteretopia**

The first known use of the term dystopia appeared in a speech before the British parliament by Greg Webber and John Stuart Mill in 1868. In that

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<sup>59</sup> Louis Althusser, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 204-205.

speech, Mill said, “It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dystopian, or caco-topians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable”<sup>60</sup>. Dystopia was referring to a bad place, rather than simply the opposite of Utopia. The Greek prefix “dys” (“δυσ-”) signifies “ill”, “bad” or “abnormal”; Greek “topos” (“τόπος”) meaning “place”; and Greek “ou-” (“ου”) meaning “not”. Dystopias could be defined as a utopian society with at least one fatal flaw.

So dystopia could be defined with a definition of Utopia. In fact, how and why utopia emerged is a more crucial question; utopia could be seen as a way of thinking to set world more liveable, it is a kind of “system searching” method or process to construct the social life. Fredric Jameson posits two distinct lines in Utopia taking The Thomas More’s “Utopia” as a starting point; first line is “Utopian Program” and the second line is “Utopian Impulse”.

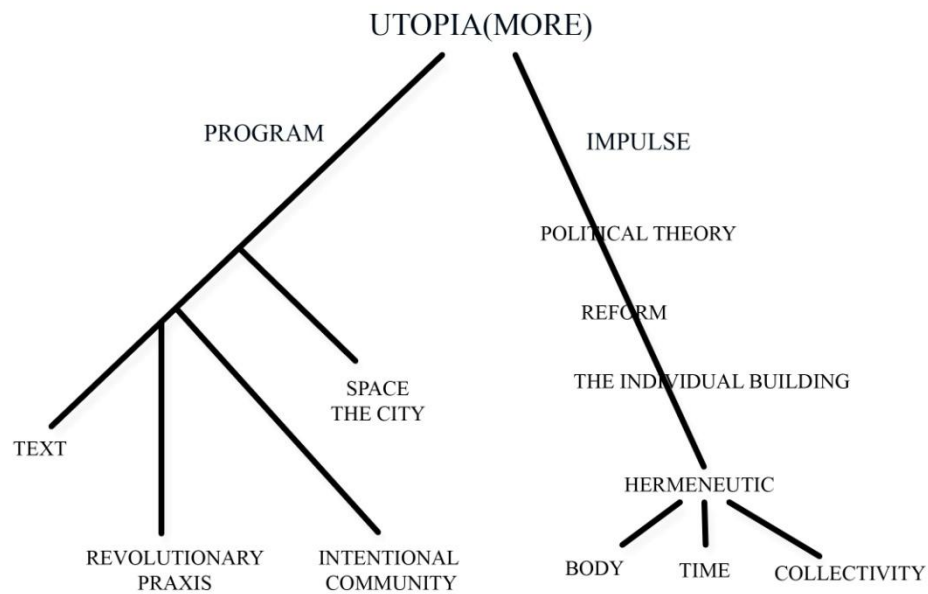
Jameson figured out

“the one intent on the realization of the Utopian program, the other an obscure yet omnipresent Utopian impulse finding its way to the surface in a variety of covert expressions and practices. The first of these lines will be systemic, and will include revolutionary political practice, when it aims at founding a whole new society, alongside written exercises in literary genre... The other line of descent is more obscure and more various, as befits a protean investment in a host of suspicious and equivocal matters.”<sup>61</sup>

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<sup>60</sup> Wikipedia.org, s.v. “Dystopia”, <http://en.wikipedia.org/wiki/Dystopia> (accessed: January 17, 2009).

<sup>61</sup> Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p. 3.



**Figure 2: Distinction between two lines of Utopia, by Fredric Jameson<sup>62</sup>**

According to the table, Jameson prefers to settle both text and space under the branch of a Utopian programme. It is possible to read both architecture and literature as forms which realise the utopian programmes, rendering both as the systemic apparatuses for actualisation. Here the interesting point is that “Utopia” firstly prefers to take literary form in the ninetieth century, and then turn to “an action” in architectural form in twentieth century.

In literary form, utopias gain different multiple forms; thoughts are under an attempt to take a form to be “the system” or to be representation of the social totality. It is possible to claim that literature is used drawing out the frames of the “system(s)” and becoming the tool of trials. With the twentieth century;

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<sup>62</sup> Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p: 4.



utopian programme(s) had a will to transform into physical form; architecture was the key transformer where thoughts turn into action and took material form. While architecture works for realisation of the programme and creating the “system” in the physical world, dystopian genre was born to make the process dialectical; so that dystopia as both being a Utopia and a critic of Utopia was at the scene in twentieth century, especially in the places where utopian programs on realisation, like Russia and England.

In this instance, literature is used for searching the systemic failures via the dystopias. This is why it is not easy to pose dystopian novels as either utopia or dystopia; they have characteristics of “both/and,” and simultaneously, “neither/nor”. These ambiguous works also contains “Utopian impulse” in their fictions; Utopian programmes were extremely criticised due to their failures in constructed dystopian genre and one Utopian impulse formed as an alternative thought in dystopian fiction. “Hope” is revived whilst the world staggers through two world wars and unstable economical situations. The early twentieth century is the time that the dystopian genre reaches its culmination as the more utopian programme realised in physical world via architecture and the more critical thoughts flourished in dystopias via literature.

Aldous Huxley begins his dystopian novel, *Brave New World* with a French quotation from a Russian, Nicolas Berdiaeff. It says that "Utopias appear to be much easier to realise than one formerly believed. We currently face a question that would otherwise fill us with anguish: How to avoid their becoming definitively real?"<sup>63</sup> It shows how much people apprehended the situation.

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<sup>63</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, page before first chapter.

After WWII, a new form was defined by Michel Foucault; that was *Heterotopias*. Foucault firstly describes the “Utopia” as unreal spaces in the form of representation of society in perfection. Then he depicted Heterotopias as the space of the absolute “other”. He pointed out

“there also exist, and this is probably true for all cultures and all civilizations, real and effective spaces which are outlined in the very institution of society, but which constitute a sort of counter-arguments, of effectively realized utopia, in which all the real arrangements, all the other real arrangements that can be found within society , are at one and at the same time represented, challenged and overturned: a sort of place that lies outside all places and yet is actually localizable. In contrast to utopias, these places which are absolutely other with respect to all arrangements that they reflect and of which they speak might be described as heterotopias.”<sup>64</sup>

Heterotopias mean that social structure had to accept “the other” which had always been forced out of the determined limits of the rulers.

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<sup>64</sup> Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*, in Neil Leach ed., *Rethinking Architecture: A Reader in Cultural Theory*, Routledge, London, 1997, p: 352.

## CHAPTER 3

### DESCRIBING CASES

This chapter presents descriptions of cases. It was preferred to describe cases under three main items; summary of dystopias, character settings of novels and spatial structures. Remembering of Eagleton's definition of criticism is crucial here;

“Marxist criticism is not merely a ‘sociology of literature’, concerned with how novels get published and whether they mention the working class. Its aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles, and meanings. ...the originality of Marxist criticism, then, not in its historical approach to literature, but its revolutionary understanding of history itself.”<sup>65</sup>

Both this chapter and the next one are a trial of understanding early twentieth century history within the pattern of literary spaces; with the help of architecture and literature. How the structural issues of society spatially and linguistically were represented is the main research lane.

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<sup>65</sup> Terry Eagleton, *Marxism and Literary Criticism*, University of California Press, Berkeley and Los Angeles, 1976, p: 3.

Eagleton quoted from Georgy Plekhatov that; “social mentality of an age is conditioned by the age’s social relations. This is nowhere quite as evident as in the history of art and literature.”<sup>66</sup> In the frame of Plekhatov’s thought, it is possible to say that art (architecture) and literature are the fields where social relations embodied in; they not only reflect but also dialectically represent and criticize social mentality which conditioned by social relations.

Three cases are chosen to construct the statement. First one is a Russian dystopian novel, *We*, written by Yevgeny Zamyatin in 1921 after WWI and October Revolution. Second and third cases belong to English writers, Aldous Huxley and George Orwell. Huxley’s dystopian novel, *Brave New World* was written in 1931, just after the Great Depression period. *Nineteen Eighty Four*, written in 1948 by Orwell, is exposed to the changing relations during and after WWII. Three images are chosen for accompanying three cases; the first two images are paintings from Paul Klee and the last one is the well-known paint of Picasso, *Guernica*.

“Crystal Gradation” which is painted by Paul Klee in 1921 represents the crystal transparency of fictional world of dystopian novel “*We*” with its blurry and gradient levels and borders. Fragmentation of crystal gradation creates parallelisation with invisible walls and borders in the fiction of *We*.

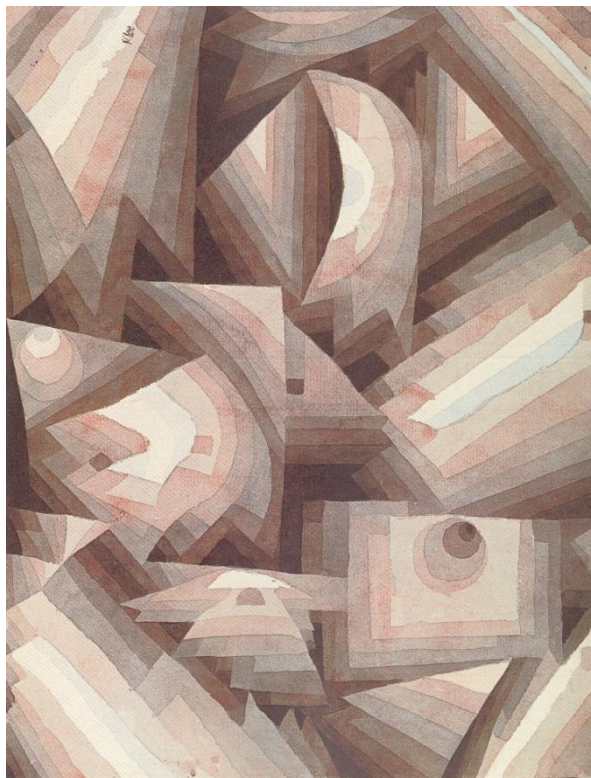
To expose the concept of “decentralisation”, the piece by Paul Klee, “*Ad Marginem*,” serves to accompany the novel of Aldous Huxley, *Brave New World*. In the painting, all the extraordinary things with their inner details exiled to the periphery, only one red dot with its emptiness is at the center as

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<sup>66</sup> Terry Eagleton, *Marxism and Literary Criticism*, University of California Press, Berkeley and Los Angeles, 1976, p: 6.

being the dominant figure. Although all events were shaped at the edges of frame, an empty centre occupies the whole. The year of the painting was 1930.

For Orwell's Nineteen Eighty Four, it is preferred to use "Guernica", painted by Picasso in 1937, as an opening image to represent the whole tragedy of WWII which causes both a profound destruction and beginning of a new paradigm.



**Figure 3: "Crystal Gradation", Paul Klee, 1921**

### **3.1 Case: "We", Written by Yevgeny Zamyatin, (1921)**

The dystopian novel, "We" is written by Yevgeny Zamyatin in 1921 and first published in England in 1924. Being published in England increased the reputation and influence of dystopian genre writers in the English speaking

world; it is clear that Orwell and Huxley were influenced from his writings, although Huxley refuted this argument on the letter written to Orwell. The book had to wait until 1988 to be published in Russia where it was born. “*We*” is a forbidden book for its language and its writer, Yevgeny Zamyatin also became a “*persona non grata*” who had to migrate to Paris in 1931. He exiled from his homeland because of his “heretical” understandings which conflicted with those of the Stalinist government of the day.

Zamyatin exposed his revolutionary thoughts about how literature has a “heretical” nature, in his stimulating essay, entitled “On Literature, Revolution, Entropy, and Other Matter,” which was published in 1923. In the essay, he adapted his thoughts where he firstly opened to the discussion in *We*, at the philosophical core of the dystopia – Record 30.

He argued contradictions; the country and the city (it is a sub-contradiction of nature versus culture), “Mephi” and “One State” (which could be considered as the alternative versus the dominant) and lately Energy and Entropy (It is possible to discuss under open and closed society where order and chaos objected to each other.) in the essay on the base of Heraclitus expression; “nothing is final, the only reality is change.”<sup>67</sup> It is possible to look for the merit of the “*We*” at the “placement” of the idea- perpetual changing is reality- to put at the core of dystopian novel to give response against the dominant power which came after a revolution to realise a utopia.

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<sup>67</sup> Clarence Brown explains the relations between Zamyatin’s essay and Heraclitus’s expression in the introduction part of *We*. Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, p: xxii.

### 3.1.1 Brief Summary

“We” begins with an invitation announced in “State Gazette”, for picking up treaties which compose the beauty and grandeur of “One State”-it means that which explain the ideology of “One State”. A spaceship named “Integral” would be sent to space with treaties that are materials to show the “mathematically infallible happiness” of “One State”. The narrator and the main character of the novel, D-503, is the builder of the “Integral”. He believes that he is not as capable of using words as using numbers, so he only prefers to take records of lived time of Numbers who are members of One-State who call themselves “We”. The novel consists of records which cover almost 120 days of D-503, from the announcement of call for treatise until the first test flight of “Integral”.

The main world of the novel is the “One-State”, which is cited as “a great state machine”<sup>68</sup> by the protagonist, D-503. That was a state where science and technology were harnessed for managing and controlling human behaviour. In One State, humans -the habitants of “We” do not have special names; they are labelled by numbers. For defining the sex of numbers, vowel or consonant letters in front of the number are used; vowels are used for woman, consonants for man. Numbers are labours of “One State”. Working is the only source of life in “One State”; they lost their purpose of living when they were out of work. It was educated in schools of One State the tragic end of “The Three on Leave”- a story of three numbers who have one month leave from work. The daily lives of numbers are planned according to the “table of hours” arranged

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<sup>68</sup> See at Record 6. Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, p: 25.

by the rules of “Taylorism”.<sup>69</sup> There was no different style of living in numbers; they all do the same things at the same time like machines.

The scientific base of “One State” is mathematics; everything is defined in the term of mathematics, language formed in mathematical rhetoric, the name of spaceship is “Integral”, “square root of mines one” is used to symbolise the irrational, “triangle” is used for showing the friendship of three people (D-503, O-90 and R-13), “X” for explaining D-503’s unidentifiable feelings, and “cube square” as the sacred place of “One-State”. The material form of the “One-State” is fictional, man-made and separate from the nature. The material “glass” could be able to define the clarity of everything in that society; glass cells for living, glass faces on women numbers, glass wall where situated in the interval of Green Wall and One-State for covering “One-State”.

The main law of the “One State” is that “to rule the world, man has got to rule the rulers of the world” which are defined as love and hunger.<sup>70</sup> For solving hunger problem, petroleum food is invented. And to solve the problem of “love”; One State organises “love” into a mathematical equation; every number is accessible by other numbers via pink tickets. The Benefactor is the great leader of the order. The bureau of guardians who keep the order under control is the second level of society. And the numbers who are at the base are functioned accordingly state rules. The numbers who are against the great state

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<sup>69</sup> Taylorism is also called scientific management. The idea was developed by Frederick Winslow Taylor in 1890s and the theory was highly effective in 1910s to 1920s. The theory related with the economic efficiency and labor productivity; it analyses and synthesis the workflows of labors. <http://www.businessdictionary.com/definition/Taylorism.html>, accessed August 7<sup>th</sup>, 2011.

<sup>70</sup> See at Record 5. Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, p: 21.



machine (One State) are punished in the Justice Gala which is made in Cube Square.

Story goes around D-503's conflicts with the system – One-State. The source of these conflicts is the second important character of the novel, I-330, who has revolutionary thoughts against One-State. When they first meet on the glass pavements of the street while D-503 is walking with his girlfriend O-90 at “Personal Hours”, he thinks that I-330 carries something in “X” format.

D-503 discovers his individual side with experiences while living with I-330. After D-503 and I-330 became friends, I-330 introduces “Mephi”, the underground revolutionary thought which settled on the other side of the glass wall. The aim of “Mephi” is to capture “Integral”, whose builder is the D-503, for spreading the doctrine of Mephi's instead of One State's ideology. In the “Day of Unanimity” when the Benefactor is elected annually, a riot is aroused by the members of Mephi; they show that they are opposed to Benefactor. D-503 finds himself in a conflict while estimating his position between “they” and “we”. The Benefactor and the bureau of Guardians take an important decision for the sake of One State; that the “Great Operation”, perfection process which makes clear the brain as an opaque part of body. D-503 could not escape from the Great Operation, despite trying; after the operation he betrayed I-330 and other members of “Mephi” and they are sent to the Gas Room. His hope is that “We” will win because reason has to win.

### **3.1.2 Major Character Setting**

The **Benefactor** is the head of the order, of “One-State”. He is physically alive and visible. The Benefactor is a kind of God-like figure who works for the

perpetuation of the order with his guardians. The Benefactor creates a new surgery operation for the sake of order, which is announced as the “resurrection”, which is to come back to life as perfect machines without imagination. This surgery operation is another radical type of method used by ideology for maintaining itself; cleaning minds from undesirable thoughts that are against the system.

**D-503** is the protagonist of the novel. He is the narrator and the writer whose diary is read as the “novel”. He does not have a name because of the rules of “One State”; he is labelled with D-503, a men titled with consonant letter. He is a mathematician and builder of “Integral” that is a spaceship which carries the written ideology of “mathematically infallible happiness”<sup>71</sup> of One State. He is peaceful with his life until he meets with I-330. He discovers his individuality with her, he noticed that he is not only a number of “We” but also he is a human with his passions. He makes a travel to other side of Green wall, where “Mephi”-revolutionary thought against the “One State”- is shaped. D-503 noticed that inside him he has got two different selves; one is D-503, number of, a unit of One-State, and the other is an undefined personality by him. He is not successful in escaping from the Great Operation, where numbers lose their imagination.

**I-330** has a rebellion character against the One-State. She was totally opposite the order of One-state; she was doing all the banned behaviours by the system, like drinking, and smoking. She is consciously liberated from the ideology of One State and its mechanized style of living. I-330 is the leader of revolutionary thought, the “Mephi”. Her purpose is to capture “Integral”. D-

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<sup>71</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 1, p: 3.

530 found some “X”, mathematically unknown thing, in I-330’s character, but he could not keep apart himself from her.

**O-90** is the girlfriend of D-503. She is physically ten centimetres shorter than the “maternal norm” of “One State”. She had to escape behind the Green Wall to give birth to her illegal baby from D-503. I-330 helps her to pass through the Green Wall where she has rights to have a baby in primitive life forms.

**R-13**, who has African lips as the signifier for known by everyone, is close friend of D-503. D-503 calls him as an old comrade. He is a poet who unwillingly writes poems for the government, the One-State; he depicted that process; “to put verdict into verse”. In One State, poetry serves for government and has to be useful. R-13 could be defined as out of order; he is not precise and not rhythmical and he prefers not to behave in Taylor system. His room is also not in the organization as the same with D-503 and other numbers; even he has got the same furniture in type and amount. According to D-503, changing the room settlement is dislocation of planes and after this dislocation room become non-Euclidean. R-13 is also a rebellion character who takes place in the riot against One State on the side of I-330.

**S-4711**, who is the suspicion guardian of One-State, is also a member of rebellion group. He has a double sided role, he is a Janus-faced<sup>72</sup> agent; he is the controller of both come in “One-State” and go out of it. He is a kind of “door” guard. He always follows D-503 like a shadow. When D-503 went to bureau of guardians to confess what kind of conflicts he is living, D-503 noticed that S-4711 is both the member of guardians and member of “Mephi”.

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<sup>72</sup> The term ‘Janus faced’ is used by Anna Vaninskaya at her article named “Janus –Faced Fictions: Socialism as Utopia and Dystopia in William Morris and George Orwell”. Janus Faced is a mythological character who looks both past and future at the same time. It has a meaning that being at the threshold.

### 3.1.3 Major Spatial Structures

In dystopian novel “We”, two physically depicted spatial structures are described by the author Zamyatin. The first sphere is the One-State which has also “hemisphere” character, and the second sphere is the “Green Wall” which has a “placeable” character.

#### One-State

One-State is the name of where the inhabitants of “We” lived, this is why while reading it, it is conceived as a geographical space. But also “One-State” is the name of “ruler” form of social relations. Although “One State” is political platform- a description of governmental form, it is edited (or structured) as a physically lived sphere, a “utopian” space which reflects the political thoughts. During the narration in novel; “One State” takes an interchangeable position between being a “model of government” and being a visible and physical world (space). It is possible to claim that Zamyatin loaded a double-sided form to “One-State” that oscillates from political form to materialisation of that form; it is a kind of superposition of content and form in one concept. Therefore “One-State” is both an architectural representation of “dominant ideology” and an ideological thought form that is materially corresponded an intellectual form. Here it is how D-503 describes the “One State” that crystal dominant life form;

“Everything made out of some kind of uniform, radiant smiling matter... I saw everything: the unalterably straight streets, the sparkling glass of the sidewalks, the divine parallelepipeds of the transparent dwellings, the squared harmony of our gray-blue ranks.”<sup>73</sup>

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<sup>73</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 2, p: 7.

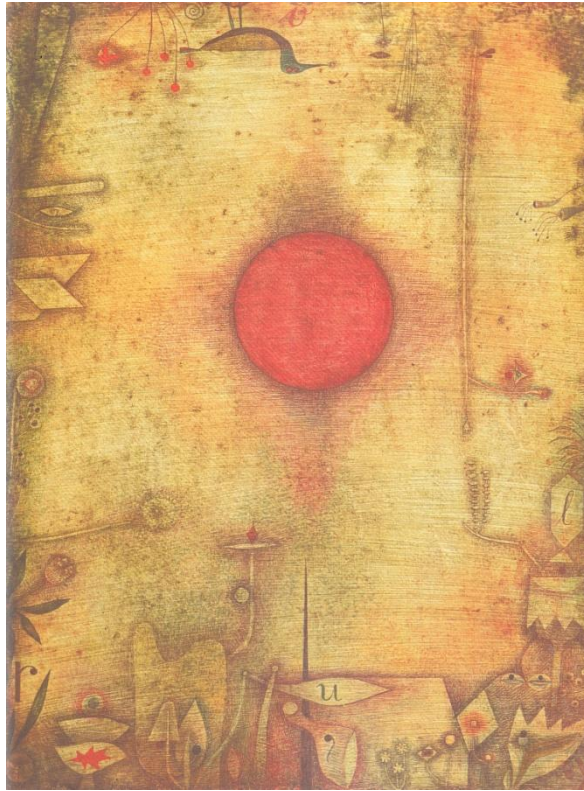
## **Green wall**

Green Wall is more than a wall; it is a sphere which is capable of sheltering all alternative life forms besides “One-State”. Although Zamyatin prefers to call it the “Green Wall”, he constructed that wall as a huge, boundless and “unknown” space for Numbers of “One-State”. Green Wall does not have clear boundaries; it is out of “glass wall” which covers “One- State”. One-State is isolated from that “wild green ocean”<sup>74</sup> with that “glass” Wall. Green Wall is a place which becomes at the other side of the “glass wall” after “200- Years War.”<sup>75</sup> The life, which shelters savages and alternative forms of thought against One-State, behind the “glass wall”, is described as “uncalculated life” by D-503. There is no direct connection between One-State and Green Wall; it means that there is no opening on “glass wall”, there are shafts which are “underground” links between two paradigms.

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<sup>74</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 17, p: 91.

<sup>75</sup> It is possible to claim that “200-Years War” could be read as “Enlightenment process” where nature became out of paradigm. Zamyatin explains this “200-Years War” concept at Record 3, from the pages 11 to 15.



**Figure 4: “Ad Marginem”, Paul Klee, 1930**

### **3.2 Case: “Brave New World”, Written By Aldous Huxley, (1931)**

The dystopian novel, “Brave New World” is written by Aldous Huxley in 1931 and first published in 1932. The title of the novel resembles one of the plays of Shakespeare, “The Tempest”; in that play Shakespeare had used the term “Brave New World” to describe the landscape- an island, in a speech of Miranda.<sup>76</sup> Leo Marx exposed how landscape is defined at the play, The Tempest, as a balance between nature and civilization. Here it is possible to follow close links between the play “Tempest” and the dystopian novel “Brave New World”; Huxley constructed an array of secondary worlds parallel to World State to discuss the nature and culture (or civilization) dichotomy. In his

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<sup>76</sup> Leo Marx, *The Machine in The Garden- Technology and The Pastoral Ideal in America*, Oxford University Press, USA, 1972, p: 63.

innovative thought, Leo Marx pointed out that in the play “The Tempest”, island refers to the landscapes of America, and the action itself is an effect of mitigating the duality of nature and culture.<sup>77</sup> In a similar approach Huxley also uses “islands” as the landscapes of dichotomies.

### **3.2.1 Brief Summary**

In the “year of our Ford 632” (AD 2540 in the Gregorian calendar), Brave New World gave a start to the narration in front of a grey building which was called “*CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE*” in London. In the first six chapters, the order of “Brave New World” is explained. The majority of the population settled in “The World State”-a unity where peaceful, stable and happy – that is a belief that everyone is happy society lived. In this society, instead of natural production, population is engineered in Hatchery and Conditioning Centres. Society is rigidly divided into five castes; the Alphas, Betas, Gammas, Deltas, and Epsilons (with each caste further split into Plus and Minus members). In the Hatchery and Conditioning Centres, every caste is genetically created/given form according to its division of labour in society- that means each member was predetermined to where it took place in society in the process of born. Alphas and Betas are the top level of society: they make decisions, teach, and dictate policy. Each Alpha or Beta is the product of one egg being fertilised and developing into one foetus in artificial wombs located on an assembly line in Hatchery and Conditioning Centre. However, the other castes (Gammas, Deltas, and Epsilons) are not unique biologically but multiple clones from the fertilisation, created using the

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<sup>77</sup> Leo Marx, *The Machine in The Garden- Technology and The Pastoral Ideal in America*, Oxford University Press, USA, 1972, p: 63-72.

“Bokanovsky Process”<sup>78</sup>. These castes have limited abilities and cognitive features, which brings easily control over members. All members of society are conditioned with the values that the World State idealises. The hypnopædia used for the education of the all members.

Consumption is a predetermined feature to maintain the economy of “World State.” All kinds of consumption are encouraged; no one waits long for anything they desire. Everyone gets everything he or she is conditioned to want and is therefore happy. The caste system and conditioning eliminates the need for professional competitiveness; members of society do their job. Each caste member receives the same food, housing, and soma rationing –soma is a mythical drink for the spiritual needs of its members- as every other member of that caste. There is no need for “family” in World State; as the conditioning voice repeats at night; "everyone belongs to everyone else". That means marriage is not only unnecessary but also an antisocial behaviour. To be pregnant and call someone mother or father are rejected by the society.

Spending time alone and reading are considered useless endeavours. It is preferable in society to be in groups and consume entertainment together. The World State keeps its citizens away from rival thought forms. In order to grow closer with members of the same class, citizens must participate in mock religious services called Solidarity Services. There, twelve people consume large quantities of soma and sing hymns. As the ritual progresses, the participants lose their concept of individuality and become one unified body. This is symbolised when the group breaks out into an orgy and the Arch-Community Songster sings orgy-porgy hymns.

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<sup>78</sup> Bokanovsky Process is a fictional process created by Huxley to define human cloning in biological mass production line. Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, Section One, p: 4-5.



Across the borders, which are not easily available distances, there were “savages” to live for the members who are not adapted to easy living and consumption rules of World state. To reach such geographies is required permissions; as a tourist travelling with mechanical devices is the possible way to access such far geographies. In such reservation there are also native people of that geography, who are not aware of the conditions of “World State”.

Bernard Marx, one of the major characters of the novel who is an out of standards member of alpha-plus cast wants to take the attention of Lenina, a young Alpha lady; he plans a holiday on Reservation. When they are on Reservation they meet with Linda and John the Savage. From chapter seven to chapter ten reveals the “savage” life style and story of Linda and John. Meanwhile in dialogs, there are critical comparative narrations related about Brave New World and “savage”. Linda and John the Savage come to Brave New World (BNW) with Bernard Marx and Lenina. From chapter ten to end; that is narrated how John and Linda became outsiders, what contradictions they live. This part also exposes contradictory distinctions between two life styles, and it was argued that how “World State” is left standing with the help such apparatuses like genetic engineering, conditioning and soma. Three rebellions- Bernard, Helmholtz and John the Savage- are accepted by the World Controller Mustapha Mond. The dialogs between four people show how the motto of World State- “Community, Identity, Stability”- functions, for the sake of this ethos which kind of values are discarded. Bernard, who has non-conformist behaviours, sends to an island-Iceland; Helmholtz, who wants to write heretical poems, is exiled to another island where weather conditions are too hard which provide easy writing. John the Savage retreats to a lighthouse, where he hangs himself.

### 3.2.2 Major Character Setting

**“Our Ford”** is the heroic founder of “Brave New World”. Before passing visible characters, it is possible to mention one hidden character of the “World State”, it is “Ford”; it is the constructor of the whole system. Time of “World State” begins from 1908 (in Gregorian calendar) when Henry Ford launches “Model-T”, an automobile produced by Ford Motors Company. In the novel, Ford identified as “Our Ford” which resonances “Our Lord”- a god like character. The book of laws which substitutes order of “World State”, titled with golden “T” on the cover which refers to Model-T, is constituted by basic principles of *Fordism*.

**Thomas / 'Tomakin', 'The Director'** is administrator of the Central London Hatchery and Conditioning Centre in the year 632AF.(Anno Ford) The Director manages a kind of baby mass production factory where genetic castes are reproduced via chemicals and controlled their maturation via Neo-Pavlovian conditioning and hypnopaedia (sleep-learning) for being happy with their role in World State.

**Mustapha Mond** is the sophisticated and intelligent World Controller of Western Europe, which is one of the ten zones of World State, the global government. He defends the motto of BNW; "Community, Identity, Stability", which means he defends cast system that refer to “Community” in motto, also conditioning is another defended item for him, that brings “identical” minds which has not ability to search, lack the individual freedom, and thirdly he defends stability which is the highest virtue to sustain happiness. When he is young, Mond had to make a preference either to be exiled to an island because of his illegal scientific researches, or to be World controller after giving up his

heterodox beliefs. His choice is on the side of being a leader instead of being an emigrant. Some forbidden books already form in his library from his revolutionary youth days. The controller explains how art, literature and scientific freedom were sacrificed for the sake of societal happiness and stability.

**John the Savage**, who was born in Savage Reservation (Malpais), is the illegal son of the Director and Linda. John the Savage could be as an outsider both on the Reservation where people continue to in “primitive” life style; have a family and religion, naturally birth and to get married – a kind of uncivilized life style according to Brave New World’s standards-, and in Brave New World where stability and happiness are the basic principle to sustain a conformist life style. He is not belong to both sides; an in-between character.

While John the Savage is on the Reservation, he reads the complete works of William Shakespeare, and takes quotations from Miranda’s words in The Tempest where she mentions “Brave New World”. To read Shakespeare gives an advance and differ him from the members of BNW. He falls in love with Lenina. His love has not legal according to societal norms of Brave New World; it is ferocious and unrequited love. With an unrequited love and his mother’s death, John the Savage becomes disappointed with life in Brave New World, where consumerism and technology are raised to hero-status and ignore individual freedom and personal integrity; which means the alienation of human to his own environment.

His passionate debates on the merits of “primitivism” versus “the World State” which means dominant current ideology versus the “old” traditional one, with World Controller Mustapha Mond are constitutive to structure main contradiction of novel.

After his mother's death from overdosed soma, he spontaneously try to make a revolt with Delta castes not to use "soma" which made them depended to system and took their freedom, but the revolt is suppressed by the World State police. After this event he retreats to an old lighthouse where he cultivates garden. In the end he hangs himself, but the event is reported as an overdose on soma in the media.

**Bernard Marx** works for the Hatchery and Conditioning Centre as a specialist of hypnopaedia. He is a misfit; he is shorter than an average Alpha cast member. In his reproduction process, an accident with alcohol level made him a failed product. The source of Bernard's independence of mind lays on his inferiority-complex and depressive nature. Bernard often behaves angrily and resentfully. His conditioning is incomplete; he does not enjoy communal activities, neither does he enjoy soma so much – even he, who falls in love with Lenina, refused to accept the principle that "everyone belongs to everyone else". He is exiled to an island because of his non-conformist behaviours.

**Helmholtz Watson** is a highly qualified Alpha-plus member; he gives lectures at the College of Emotional Engineering. He is close friend of Bernard. He is in a query of constrictive conformism and false conviction of state conditioning; he is unsatisfactory to write propaganda hymns. At the end, Helmholtz is exiled to an Island due to reading a heretical poem to his students.

**Linda** is the mother of John the Savage, who is the illegitimate son of Director Tomakin. She is the member of Beta-minus caste before she becomes pregnant by the Director; she had to live on the Reservation where to be pregnant is within accepted norms. Although she misses her conformist, easy and not-ageing life in Brave New World, she could not manage to take the decision to

go back to World State. After turning back, she is out of step with new life in World State and dies overdosing on soma.

**Lenina Crowne** is a young, happy, beautiful and well-conditioned Alpha. She is working at the Hatchery and Conditioning Centre. Both Bernard and John the Savage have been fallen in love with her. For suppressing her emotions, she uses soma.

### **3.2.3 Major Spatial Structures**

In “Brave New World”, two basic spatial structures are suggested; one is “World State” which is represented as the fundamental space where Brave New World’s ideology grounded, the second spatial structure is “island” which is a descriptive form of isolated colonies where exiled thoughts are settled.

#### **World State**

London-centred World State is represented as the basic space at Brave New World. World State is a machinery world; for travelling habitants use planes and helicopters, factories is everywhere. There are many high-rise buildings-multi level; lifts carry men and women from one floor to another. There are only public spaces. “Bigness” is the key concept for maintaining the “community” life; Conditioning Centre has 4000 rooms, there are 7000 rooms in “Fordson Community Singery”.<sup>79</sup> World State is at the center which shelters sub-centers in the form of enormous buildings with thousands of rooms.

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<sup>79</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, Section Five, p: 52-53.

## Islands and Reservation

Islands are constructed far from “World State”, the inhabitants of “World State” need machines, -like planes to reach there. Different types of Islands that appeared at the flow of novel are existed out of World State both synchronous and diachronic. The islands have a position neither in the system nor the out. These neither nor position signs them as in-between places. Some of the islands were structured for keeping the system stable, some of them structured and destroyed for system and the others were already existed. In fiction; it could be watched that the concept of “Island” refer to the cores where the dystopia structure was broken or tried to be broken.

So island’s signs in-between places where the values are discussed or negotiated. In spatial fiction of “island”, three different types of “in-between place” are structured; first one is “Savage Reservation (or as named "Malpais" in novel)” which is not geographically an island but it is physically isolated like an island as a badland, the second one is the Cyprus Island which is posed diachronically with the narration of “Cyprus experiment”<sup>80</sup>, and thirdly many islands which are called with their names in the novel like Iceland and the Falkland Islands. All these island forms are geographically located, which means that they are situated in Brave New World with their geographical and historical features.

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<sup>80</sup> For the clear explanation of “Cyprus experiment”: Aldous Huxley, Brave New World, Harper & Row, New York, 1969, Section Sixteen, p: 151-152.



**Figure 5: “Guernica”, Picasso, 1937**

### **3.3 Case: “Nineteen Eighty Four, Written by George Orwell, (1948)**

The dystopian novel, “Nineteen Eighty Four” is written by George Orwell in 1948 and first published in 1949. When Orwell wrote “Nineteen Eighty Four”, the WWII was finished three years ago; it was written at a turning (breaking) point of philosophical understanding of its epoch. It means that it was an era of reconstructing the new world system. That was an evaluation time within the hidden perspectives. Orwell made a harsh critic to his period with stretching the time- not only time, also events and political situations- forty year forward; “Nineteen Eighty Four” (1984) was written with a literary limited omniscient perspective.

In the fiction of the text, Orwell suggests that mainly three basic structures would represent the new world order; super-states as the generator of socio-economical structure instead of nations- so that these super-states could be read as the signifiers of global economical system, a new language as the destructive force to mediate new ideological approaches instead of architecture- so that the hegemony of spatial contraction pass directly to the

verbal construction, and new Foucauldian panoptical society as in the term of surveillance not only in physical but also intellectual field- so that spatial transparency exchanged to intellectual transparency.

### **3.3.1 Brief Summary**

In “Nineteen Eighty Four”, the new world order is constructed under three super-states where all lands are shared; Oceania, Eurasia and Eastasia. The protagonist, Winston Smith, lives in the Oceania under the ideology of “Ingsoc”. Oceania is in a perpetual state of war; sometimes with Eurasia and sometimes with Eastasia. Oceania establishes an armed allied with one of the super-state and fights the third in an unbreakable cycle; nobody who lives in Oceania, knows even whether the war is real or not, they simply believe the “telescreen” announcements which were constructed by the “Party”. Under the control of three main states, according to fiction, some areas are designed as slavery zones: geographically the Middle East, Africa and South Asia.

Hierarchy is the dominant factor in the social system. At the pyramidal class system, the Proles are at the bottom, The Party (outer and inner part) in the middle and the “Big Brother” atop. Class structure is mainly based on the ideological preference. When the social order of Orwell’s novel is analysed, it is seen that system is economical based ideological order. “Big Brother” is the representational object of “dominant power”; as a perpetual keeper, it is always watching the members of society in order to keep them within the doctrine rules. The “Big Brother” is penetrating all life spaces via the “telescreen”. It is omnipresent; streets, office buildings, public spaces and even in houses. The caption on the posters which were mounted at public spaces says “Big Brother



is watching you!”<sup>81</sup> Orwell describes a society in which the dominant power keeps all the thoughts under pressure.

It is important to mention “Newspeak” as the generator of ideological order. Orwell constructed a new language for explain how new system will be functioned. It is called “Newspeak”, which was continually created by the party members. According to fiction, the eleventh edition of the “Newspeak” dictionary is used in 1984- the year that all the events past. Orwell wrote a separated part to explain the role and rules of the new language, “Newspeak”; “Appendix: The Principles of Newspeak”. The dominant power/ideology pushes people to use “Newspeak” instead of the old language-English, but “Newspeak” is not the only language which is spoken at 1984, people use both the English and “Newspeak”. Orwell profoundly explains why a dominant ideology needs a new language; ideology needs to sustain its own continuity. Orwellian language- “Newspeak” could be seen as a “Metalanguage”<sup>82</sup> as the concept by Henri Lefebvre, which is an illusion covers the truth.

“The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought — that is, a thought diverging from the principles of Ingsoc — should be literally unthinkable, at least so far as thought is dependent on words. Its vocabulary was so constructed as to give exact and often very subtle expression to every meaning that a Party member could properly wish to express, while

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<sup>81</sup> George Orwell, *Nineteen Eighty Four*, Penguin Books, London, 1964, p: 4- 5.

<sup>82</sup> Henri Lefebvre, *Everyday Life in the Modern World*, translated by Sasha Rabinovitch, Transaction Publishers, New Brunswick and London, 1984, p: 127-132.

excluding all other meanings and also the possibility of arriving at them by indirect methods.... Newspeak was designed not to extend but to diminish the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum.”<sup>83</sup>

The party slogan of dominant ideology-“INGSOC” is “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH” to promote the perpetual war. It uses the word “VICTORY” as a trademark on every ordinary daily product; like cigarettes, gin and etc. “Times” is the newspaper used to promote the Big Brother’s Order. “Times” is pressed everyday under the control of “Ministry of Truth” which concerned itself with news, entertainment, education, and the fine arts. The protagonist, Winston, works in the “Ministry of Truth” where the truth is changed according to Big Brother's orders, to rewrite the history. Dominant power prefers to use torture to naturalising and universalising its own belief. “Thought police” are created to make party members’ mind clean and keep them away from “thoughtcrime”. At the second part of the novel, Julia comes to scene as the lover of Winston. The thought police catch Winston and Julia and send them to the “Ministry of Love”. In Ocenian orders; sex is forbidden and “sexcrime” becomes a “thoughtcrime”. Their rebellious love which is against the Oceanian orders hold themselves to Room 101 that is a mind cleaning room in “Ministry of Love” where there is torture instead of love. The third- last part of the novel constructed with dialogs between Winston and O'Brien who is the inner party agent and watches Winston for seven years to catch his fault against the system. The whole third part constitutes that how torture breaks “the self” with pain. Winston becomes a new person, transformed by the “Party” to perpetual lover of “Big Brother”. His life period, his experience and his transformation sets as a process to conceive the post-war period.

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<sup>83</sup> George Orwell, Nineteen Eighty Four, Penguin Books, London, 1964, p: 241-242.

### 3.3.2 Major Character Setting

All the event patterns were improved between three main characters; Winston Smith who is the protagonist, Julia as the rebellious lover of the Winston, and O' Brien who is the agent of government. It is important to see "Big Brother" as an "icon" more than a character.

**Big Brother** is an unseen and invisible character in novel. "Big Brother" "is an omnipresent icon which has ability to see, to watch, to tell what the party members have to do. It has a critical and in-between character both to reflect its own period with in irony and satire and to carry traces of radical philosophical shifts in its structure. "Big Brother" which is at the top point of the pyramid is the only one and the unreachable character. Because of its position it is able to "watch" all the bottom levels, which have a right to be an eye turn to the whole members of the super-state. In Orwell's fiction, the "Big Brother" is the guard (watchman) who is guarding the "dominant ideology".

**Winston Smith** is the protagonist of the novel. He is the "last man in Europe" which Orwell's pro-title of Nineteen Eighty Four. To prefer to give a surname as "Smith" is also reasonable for the "last man". "Smith", which means "the maker", as becoming the last man, refers to an end of a social class understanding at the middle of the twentieth century. "Smith", the maker turns into "Player", the spectacle after WWII. He is working as one of person who re-corrects the news published in newspaper "Times" at the Ministry of Truth which concerned itself with news, entertainment, education and the fine arts.<sup>84</sup> He has a blurry memory about his life, because of permanently writing the past. In the fiction; Winston wrote a diary for the future. Even he writes a diary for the future, he has another duty; to be a reader of the book which is

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<sup>84</sup> George Orwell, Nineteen Eighty Four, Penguin Books, London, 1964, p: 7.

constructed in the book of Nineteen Eighty Four. He carries an in-between character as being the writer of the future with his memories and the reader of the rival ideology. He is captured by O'Brien and sent to Room 101, which is settled in Ministry of Love that maintained law and order, because of "thoughtcrime"; his mind was cleared with pain. After the torture, he resigns to the dominant ideology as a normal party member.

**Julia** is the rebellion lover of Winston. When Winston first saw Julia, he disliked her because he thought that she might be an agent of the Thought Police. Winston and Julia lived a secret love in a hiding room at the Proles district where they thought they were in safe and far from surveillance. They betrayed each other after torture in Room 101.

**O'Brien** is an agent of the dominant ideology. He has a Janus faced; he is both on the side of dominant ideology and the side of alternative one. He wants to capture Winston's rival thoughts where Winston keeps them in his mind and in the diary he wrote for future. He uses Julia to call him in dominant ideology and he threatens Winston to make torture to Julia and Winston himself.

### **3.3.3 Major Spatial Structures**

In "Nineteen Eighty Four", two basic spatial structures are constructed; one is "Super States" which actually contains three sub-states where dominant ideologies grounded, the second spatial structure is "body", human-being itself where the alternative thoughts could be sheltered.

#### **Super states**

In Orwell's fiction; ideological system of world divided into three sub-states; first one is London centred Oceania, the second one is Eurasia and the third

one is Eastasia. These three powers manage the world and suggest a perpetual war to keep their ideologies alive. The aim of perpetual war is to consume what the machines created or produced. Orwell explains his prophetic world structure in the secondary book in *Nineteen Eighty Four*, which is called “The theory and Practice of Oligarchical Collectivism”;

“The splitting up of the world into three great super-states was an event which could be and indeed was foreseen before the middle of the twentieth century... Eurasia comprises the whole of the northern part of the European and Asiatic land-mass, from Portugal to the Bering Strait. Oceania comprises the Americas, the Atlantic Islands including the British Isles, Australasia, and the southern portion of Africa. Eastasia, smaller than the others with a less definite western frontier, comprises China and the countries to the south of it, the Japanese islands and a large but fluctuated portion of Manchuria, Mongolia and Tibet.”<sup>85</sup>

As Orwell pointed that the other areas between these super-states are the places where there is no law or order, those places lived as anomaly.

## **Body**

Body, human itself, is the keeper of the alternative thoughts; there is no place to exile the alternative ideologies. Dominant ideologies welcomed the alternative thought to the system itself to easily control and to intervene when something goes out of their expectations. In a comparison with the other two cases; in *Nineteen Eighty Four*; the resistance is accumulated and finding a niche itself in human body, not in an architectural form.

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<sup>85</sup> George Orwell, *Nineteen Eighty Four*, Penguin Books, London, 1964, p: 150-151.

## CHAPTER 4

### LITERARY SPACES IN CASES/STATEMENT

“Ambiguity is the manifest imaging of dialectic, law of dialectics at a standstill. The stand still is utopia and the dialectical image, therefore a dream image. Such an image is afforded per se: as fetish.”<sup>86</sup>

“Superstructure” dialectically resembles exchanges on domination of different power groups (classes); every historical change on economical base had to be answered by superstructure via its apparatuses. This answering is not only in the form of reflection but also in the form of creating a narration with base and superstructure in itself. The non-representational character of “social totality” is not a barrier for the will of “self-representation” of particular social classes. As a matter of fact, every attempt to represent the “social totality” culminates in “totalitarian” governmental systems which constitute the reason of social chaos and social breaks, and transform into mechanisms of suppression. All of the cases dialectically illustrate how an ideology, which pretends to be the only “true” representation of one society to make its functions, had to be faced with “other” forms which are alternatively placed within it. In so far as the authors

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<sup>86</sup> Quoted from W. Benjamin’s *Arcade Project* in Kevin Hetherington, *Capitalism’s Eye*, Routledge, New York and London, 2008, p:87.

of the cases themselves prefer to embody the “other” form of the “dominant” to the system via using dialectic methods; contradictory characters, dialogues of counter arguments and both characters and spaces which shelter the “alternative” are used. All of the cases could be read as a dialectical interrogation with the “practiced” themes of Enlightenments in early twentieth century; equality, unity and scientifically ordered life. It is possible to read the three dystopias as the “dialectics at a standstill” in the term of Benjamin, where they all were in the intentional approach to be the temporal core of their age, referring to the Now and the Then.<sup>87</sup> As David Bradshaw pointed out that Brave New World, as be an important “work” for the twentieth century comes from apprehension and ambiguity around both Huxley and England.<sup>88</sup>

**Table 4.1: Form of Enlightenment concepts in cases**

DYSTOPIAS	EQUALITY	UNITY	REASONING
WE	Mathematical Hierarchy: numbers comprises the society.	One State	Science Base, dominant science is Mathematic.
BRAVE NEW WORLD(BNW)	Genetic Hierarchy: genetically ordered five castes, genetic cast determined the societal place.	World State	Science Base, dominant science is Genetic.
NINETEEN EIGHTY FOUR(1984)	Political Hierarchy: pyramidal ordered three castes; inner party members, outer party members and the Proles.	Oceania, one of the three Super States	Ideology Base, ideology is science.

<sup>87</sup> Rolf Tiedemann explains Benjamin’s concepts of “dialectics at a standstill” and “dialectical image” in the article named “Dialectics at a Standstill, Approaches to the Passeggen-Werk”, at Walter Benjamin, The Arcade Project, Harvard University Press, London, p :942-943.

<sup>88</sup> David Bradshaw, An Introduction to Brave New World written in 1993, Brave New World, Vintage Books, London, 2007, p:xxvii.

## **Dialogues of Counter Arguments; to be face to face with opposite**

Authors wisely prefer to design/write core argumentative dialogues where the opposite thoughts battle each other to show paths to contradictory characters; remembering the concepts, “human preferences-useful knowledge- laws” that constitute the life structure in the term of Raymond Geuss exposed how the rulers and other form use different methods to attain consent or enforce a one-choice path in life. The core dialogues demonstrate how ideologies gain the consent of people from a gap of how they construct themselves in social life.

In “We”; Record 30 is the core argumentative dialogue which pose perpetual revolution counter static dominant ideology; the dialogue between D503, who is a state mathematician has conflicts with what the irrational is, and I-330 who pursues D-503 to evaluate that there could be a dialectical end of revolution with the help of mathematical rules. After I-330 explained the reason behind the purpose of why the Mephi, the alternative thought wanted to capture the “Integral”- spaceship which would carry the ideology as its cargo, to make a new revolution, D-503 claimed that One-State’s revolution was the final one. At that point; I-330 wanted D-503 to prove what the final number was. A part of the dialogue is as such;

–My dear, you are a mathematician. You are even more, you are a philosopher of mathematics. So do this for me: Tell me the final number.

–The what? I...I don’t understand. What the final number?

–You know, the last one, the top, the absolute biggest.

–But, I330, that’s stupid. Since the number of numbers is infinite, how can there be a final one?



–And how can there be a final revolution? There is no final one. The number of revolutions is infinite.”<sup>89</sup>

I-330 almost mathematically proved where the One-State made wrong by convincing numbers of the society that social construction is the happiest and last one to be lived in.

In “Brave New World”; Chapter Sixteen and Chapter Seventeen are the stages of argumentative dialogues between Mustapha Mond, the world controller and three characters who have some troubles with the World-State system; John the Savage, Bernard Marx and Helmholtz Watson. That dialogue lasts whole chapter as in the format of law trial, like a court which pursues on what the better life is, new one determined by the rules of “Our Ford” or the old one where Othello- Shakespeare’s work used as an example.

Mustapha Mond had a double-sided role that had the knowledge of both the old and the new life and had a power as being law-maker and having a right to behave out of law. Here, he tries to persuade the three other; he suggests two ways, first one is to be in system as himself by forsaking art and science, the other one is to be sent to the island to live end of their lives.

In “Nineteen Eighty Four”; the sub-chapters of section three from two till six mainly covers the dialectical core of dystopia; those are the dialogues between O’Brien and Winston Smith. Winston Smith was tried to be persuaded to pass to the side of system where the concepts of the “truth”, true knowledge and the “freedom” was inquired. Smith was forced to fall into conflicts what he lived

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<sup>89</sup> Yevgeny Zamyatin, *We*, translated and with an introduction by Clarence Brown, Penguin Books, USA, 1993, Record 3, p: 168.

and what the dominant power said; Smith searches his memory and his knowledge for finding the “true” answers to escape from bodily pain.

As O’Brien pointed out in the dialogue Winston Smith that torture is employed for the sake of power hegemony. In the speech; Winston is forced to say, and even believe that “2+2=5”, where he wrote to his diary that “Freedom is the freedom to say that two plus two makes four. If that is granted, all else follows.”<sup>90</sup> Here, remembering Adorno’s claim is important;

“What is abandoned is the whole claim and approach of knowledge: to comprehend the given as such; not merely to determine the abstract spatio-temporal relations of the facts which allow them just to be grasped, but on the contrary to conceive them as the superficialities, as mediate conceptual moments which come to fulfilment only in the development of their social, historical and human significance”<sup>91</sup>

It is possible to claim that dominant power prefer to use intimidation and torture for getting consent; in the first case it uses “resurrection” process to keep rebellions under control, in the second case it threatens to be exiled, and in the third case it uses physical and mental torture.

## **Historiography**

The discontinuation with history and tradition in modernity provides a new kind of understanding of historiography. In Althusserian terms; “Ideology has

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<sup>90</sup> George Orwell, *Nineteen Eighty Four*, Penguin Books, London, 1964, Section 1, at the end of part 7.

<sup>91</sup> Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, The Continuum Publishing Company, New York, 1996, p: 26.

no history”.<sup>92</sup> In *Nineteen Eighty Four* (1984); History is perpetually re-written when something charges according to the rules of dominant ideology. To change the history- rewriting process, every written document is checked and re-organized accordingly to the “new” rule, every ideological sign reclaimed by the Ministry of Truth. Even, personal histories, memories are redirected (re-written); to create conflicts between personal memory and the ruler’s written documents that are the constant element causing Winston to lose faith in the “truth”.

When back to *Brave New World* (BNW); it is very interesting to see that there is no direct relation with history because of conditioning and sleep learning. All the links with life manipulated via conditioning and consuming; if one member of a cast- which is only possible on high level intelligences, like Alpha class members- thought differently, there is no need to use history as a mechanism to get consent, the only way is to exile member from the society. Islands are spaces where members who are anachronic are settled.

In *We*, to trace the rulers’ understanding of history is almost impossible; in a mathematically scientific world, everything begins in “One State”, the history is the history of “One State”, which means the ideology of it. That ideology could be reflected via treaties which are called for to be written by the Numbers. Thus, history is written on “time” to be sent to the universe by the spaceship INTEGRAL. There is no past. It is also an explanation as to why the author of the dystopia prefers to use the “Diary” format as the form of novel; it narrates not the distant past, but the instant past. Every note taken to in the diary by the protagonist constitutes a frame depending on the spontaneous life of the protagonist and speed of his time.

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<sup>92</sup> Louis Althusser, “Ideology and Ideological State Apparatuses”, *Lenin and Philosophy and Other Essays*, New Left Books, London, 1977, p: 150.

## **Imagination**

Imagination is stated as the concept which drags the individual out of the system in three cases. The reason why imagination is menace for the dominant ideologies could be clarified with the explanation of distinction between Imagination and Fancy made by Fredric Jameson. Jameson defines imagination as “a theoretical concept, designating the primal creative force of God”<sup>93</sup> besides this Fancy is only a rhetorical decoration. He quotes from Coleridge what the imagination and fancy is;

“the imagination then I consider as either primary, or secondary. The primary Imagination I hold to be the living power and prime agent of all human perception, as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary Imagination I consider as an echo of the former, coexisting with the consciousness will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. .... Fancy, on the contrary, has no other counters to play with, but fixities and definites. The fancy is indeed no other than a mode of memory emancipated from the order of time and space...”<sup>94</sup>

To settle “the infinite I AM” into the definition of imagination means that imagination is a signifier of being individual and taking decisions out of rulers’ hands. This is the reason why dominant ideologies do not desire social members with imagination. For equation and unity, the “dominant” tents to

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<sup>93</sup> Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p: 44.

<sup>94</sup> Jameson quoted from Coleridge’s book, *Biographia Literaria* ( London, 1949[1817], p:145-146), *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p: 44, footnote 7.

make clear the society from “the imagination”. The resistance to keep alive the imagination makes the dominant power use force to mould the member into what the rulers want.

In *We*; “imagination” is seen a menace to the system of One-State. It is defined as the *illness*. This illness is as an emancipation process against to represent the society as in “one- true totality”; the rebellions are forced to the edge of the system. Numbers are forcibly subjected to the Great Operation that means distraction and collapse of imagination, which is launched as “resurrection” by the “One State”.

In *BNW*; it is possible to notice that “the operation” is imposed in the reproduction process of members of society; they came to the world in conditioned, genetically predetermined states; thus there is no imagination. In the caste system of the World State; imagination is a “given” feature by the genetic control, so imagination is not a menace for the “World State”. If the controllers notice any member or group who have thoughts out of systemic rules, they forced into exile.

In 1984; it is traceable that there is an interchanged position between imagination and memory; imagination is blurry. The dominant controls the history via perpetual re-writing process, so that there is no definite knowledge about what the society lived and lives in. Protagonist do not remember his past fluently; he vaguely remember some memories related with his childhood, but to pose them in an exact time and space impossible for him. Therefore his memories are also blurry.

The dominant power controls both time and space, its claim is that to control the mind by breaking humanity via torture. Imagination was a concept that was totally lost in some period of history but Power wanted to eliminate the fancy, the reasonable choosing in Nineteen Eighty Four.

The alternative forced to be in system after he lost his humanity; there is nowhere to escape, even the mind itself offers no respite. Here, recalling the time when 1984 was written, 1948, just after the WWII, gives one clues about why the writer/author is so hopeless. The fear that the Enlightenment dismissed is the hegemonic concept lived both in author's life and in the dystopian world.

**Table 4.2: Dialectic positions in dystopian cases**

DIALECTIC POSITIONS	WE	BRAVE NEW WORLD	1984
HEGEMONIC THOUGHT	Benefactor, physical figure of the ideology	Our Ford, historical figure of ideology	Big Brother, virtual figure of the ideology
FORMAL CHARACTER OF THE DOMINANT	Visible, physically accessible but not tangible, to have a body which is seen made him "real", bodily construction of dominant thought.	invisible, lived six hundred years ago in rumours, to have a historically known name- Ford made him metaphorically "real", heroic construction of dominant thought.	Invisible, nobody knows even it has a body, to have screen face- mask made him virtually "real", mediatic construction of ideology.
CHARACTERS IN CONTRADICTION	The protagonist, D503.	John the Savage, Bernard Marx, Helmholtz Watson.	The protagonist, Winston Smith.
FORMAL CHARACTER OF THE CONTRADICTION	D-503, a state mathematician, maker of the "Integral", conflicts with what the irrational is. He is fit to all societal life structure at the beginning, during the linear flow of fiction he finds itself in the inquiry of what the mathematical gap is in perfect fiction of One State. His contradictory position emerged when he meets with I-330, representation of the alternative thought.	John the Savage comes from Reservations that is the place where World State rules do not work, born and grown out of conditioning process. Bernard Marx, a misfit character whom conditioning process is not perfect. Helmholtz Watson, a poet who has problems with what the World State had to force him to tell. Their contradictory positions became clear after they heard the story and the ideology of World State from Mustapha Mond.	Winston Smith, last man who knows and forces his mind to "doublethink", works where the history re-written according to date rules. His contradictory position is becoming clear while his life is passed; his experienced body, his memory and the reading process made him that a "body" who have conflicts with the dominant.
ALTERNATIVE THOUGHT	physical form, as in the form of a body	verbal form, as in the form of speeches	literary form, as in the form of book,
FORMAL CHARACTER OF THE ALTERNATIVE	I-330, a woman number, represents the alternative thought. She experienced and narrated the alternative thought, Mephi.	Speeches and stories told by Mustapha Mond to the other characters represent alternative thought. It is in mythical format; something historical but also could be fictional.	The book, written by Emmanuel Goldstein, and read by protagonist represents the alternative thought.

## **Form Analysis**

Regarding the form of narrations, it is observed that the authors prefer to speak from inside the book, as in the form of first person voice and face to face speeches- dialogues. In the second and third cases, witnessed is the use of the third person narrative, where authors descriptively interfere to the fiction. Authors deal with the problematic of “autonomy”; it appears both the iteration and verification of inner contradictions of enlightenment, at construction of dualities in character settings and spatial structures, which pose the whole works to dialectic threshold of the reflection of age. The authors open up paths in dichotomy; there could be situations outside the laws where laws rule all situations; there could be “units” wherein the belief that “there is nothing except “unity”, is constituted”; there could be alternative reasoning methods in the form of art and architecture where controllers put only scientific reason.

From the first case to the third, that kind of dichotomies are expressed in a form directly related with the hegemonic power. Even the form of dichotomy is changed, the concept what it represents is not changed; that the hegemonic power- dominant ideology. Every dominant ideology puts its own representational style over societies, and this representational style shelters the distance between the ideology and the alternative thoughts. Dominant ideology had to somehow constitute its alternative in some distance to legitimate itself.



**Table 4.3: Form Analysis**

FORM ANALYSIS	WE	BRAVE NEW WORLD	1984
LITERARY FORM	Written in the form of diary, like frames. Every frame (record) is independently written on time.	Written in third voice narration and dialogues between characters.	Written in a complex form; third person voice narration, the diary of protagonist Winston Smith, and besides these two as a third type, a book read by protagonist.
NARRATOR	Protagonist (D503) is both the narrator and owner/writer of the diary. Personal memory based fiction.	Both author and dialogues construct narration, speech base fiction.	Three basic narrators are appeared; author himself, protagonist and Emanuel Goldstein as the writer of the alternative ideology.
BOOK	Written with records, linear both in writing and reading.	Written with chapters, every chapter contains subchapters.	Three main sections with sub-sections, continuity effect with intertwined narration of three types, Book in Book: author writes a secondary book which is read by protagonist.
REASON OF WRITING	Writing for past, protagonist stated that he wrote for his ancestors at the end of fifth record, because nobody ever tried writing for past.	No writing reason, dystopia constructed via speeches; no apprehension in the characters to express what the situation is, just ephemerally live the "day".	Writing for future, protagonist stated that he wrote for future, to make a connection with future.
WRITER (AUTHOR)	Author is a hidden form; protagonist is both a character in dystopia and the author itself. Political position of author embodied to the Protagonist.	Author is appeared as the third person voice in descriptive way. Author is semi-visible character on political scene.	Author is appeared as the third person voice in descriptive way and in the reading period of secondary book. Author's dialectical position is shown in the term "doublethink".
ARCHITECTURAL FORM OF FICTION	PLANAR (low level of complexity)	VOLUMETRIC (mid level of complexity)	SPATIAL (high level of complexity)

## **Time - Space Relations**

Fredric Jameson pointed out important shifts in the history of Utopian genre that “from space to time, from the accounts of exotic travellers to the experience of visitors to the future.”<sup>95</sup> And he added that uniquely characterization of utopian genre comes from its inter-textuality, from the affirmation with the usage of both argument and counter-argument. This argument is true for the cases under research; each author prefers to make temporal dislocation, not spatial, protagonists explain their lived environments and give voice from their time, so that their position both inside and outside of the system, a contradictory position. All the cases occur in a future time, but when space names are taken into considerations like London and Mombasa, it is clear that there is no journey to an unknown place such as the Utopia of Thomas More.

It is possible to claim that a time-stretching process occurs in every case; “present” conditions of written time of “dystopia” (here, written time of dystopia refers to “real” time of when the novel-the case was written) are stretched to a possible “future” reality with fatal errors of “utopia” which refers to the “current” dominant system of when the dystopian novel is written. With this temporal dislocation, literary spaces interdependently represent what the dominant thoughts and alternative thoughts are at the historical stage.

To open the discussion of how literary spaces are used, I prefer to choose three main architectural forms from each case; “Wall” from *We*, “Island” from *Brave New World* and “Body” from *Nineteen Eighty Four*.

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<sup>95</sup> Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, Verso, London and New York, 2007, p: 1-2.

**Table 4.4: Signifier of the Ideologies in cases**

WE	BRAVE NEW WORLD	1984
"INTEGRAL"	"COMMUNITY, IDENTITY, STABILITY"	"WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGHT"
SPACESHIP- a machine under construction	MOTTO- it is written on the building facades	MOTTO- it is written on the building facades, play in telescreen.
material	verbal and written	verbal and written
EMPTY (wait Numbers who are the members of One State for preparation of documents to carry them other universes)	INTENTIONAL (motto represents a possible future intention where present social conditions of 1930's are in contrary.)	CONTRADICTIONARY (motto itself embodies the oppositional concepts that represents the societal conflictions.)
In mathematical terms, an integral related with a "function"; it is the area (space) under the shape of the solution interval of a function. A tendency to new revolutions.	Motto has an oppositional character of the time of dystopia written, 1930's. Nostalgia in an unstable world conditions.	It reveals the conflicts of written time, 1948. A hopeless acceptance.

#### 4.1 Wall

The Wall defines both an inside and an outside; it is both a border which demarcate the concepts that are inside, and a threshold to pass through the other side. Zamyatin prefers to construct a "glass wall" as the material abstraction of the contradiction between nature and culture; a crystal border which has both a visible accessibility and a tangible inaccessibility. Inside the glass wall there is "culture" which is designed by One-State; a transparent universe determined by a transparent wall. On the other side of the wall; there is "Green Wall", which refers to the "nature". The Protagonist, D-503 described the Green Wall as "uncalculated life" which is determined after

“200- Years War.”<sup>96</sup> Actually, Zamyatin designs a wise fiction in the form of Green Wall as a reflection of “Nature” on glass wall; Numbers and the narrator D-503 never pass behind the glass wall, so that the other side of the glass wall is just only a reflection, it is a green surface without deepness, that’s why they called “Green Wall”. In fact Green Wall is a space which shelters savages and “alternative thought” forms against One-State. There is no opening on “Glass Wall” which means no direct, physical connection constructed between One-State and Green Wall; so that Zamyatin prefer to construct shafts which are “underground” links between two paradigms.

## 4.2 Island

In the fiction of Brave New World, many islands are settled to keep the world state policies stable, they are *neither/nor* places where the people live their own individual discourses which are not accepted, or are exiled from the dominant ideology. Art and science produced in these islands could return to the world state under the initiatives of world controllers. Here Huxley refers to decentralization process of the epoch, 1930’s. He consciously creates a paradox in lived conditions between the time of dystopia and the time of when the dystopia written, 1930s.

In the fiction of dystopia, far geographies are constructed as in the form of islands where alternative thoughts and individual inhabitants are exiled and savage reservations where “primitive” cultures lived in. These two spaces are seen as undesirable spaces by the world state inhabitants. With the real conditions of 1930’s considered, it shows a totally opposite situation; distant geographies (like Latin America, India, Middle East and such) are places both

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<sup>96</sup> “200-Years War” could be read as “Enlightenment process” where nature was pushed out from the system. Zamyatin explains this “200-Years War” concept at Record 3, from the pages 11 to 15.

where the material resources which keep the system alive are imported and where dominant ideology exports itself to universalise itself. This paradox embraces the whole inner controversy of dystopia; every speech between controllers and rebellion characters and between the World State inhabitants and savages are founded on this paradox; dominant power forces the “other” to get into consent.

As it is seen in classical utopias, a character- Bernard Marx travel to a Savage Reservation, but paradoxically this travel is not mean to find a “Utopia” for the character, it is a kind of "touristic” visit to an “authentic” place. Savage reservation is not an island physically but it is a place which converges to the concept of an island. The Reservation is a place that is separated, has its own borders, is difficult to physically access and shelters a hard life in nature. Beyond the physical differences from World State, Malpais, name of Savage Reservation, contains social and cultural differences; there is no sterile life, nor civilization, and nobody knows Ford (Our Ford).

"-But cleanliness is next to fordliness, she insisted.

-Yes, and civilization is sterilization, Bernard went on, concluding on a tone of irony the second hypnopædic lesson in elementary hygiene. But these people have never heard of Our Ford, and they aren't civilized."<sup>97</sup>

In reservations, people naturally get older; there occurs natural death which is unseen in the World State. Repairing, which is must in Malpais, is seen as an antisocial activity in World State. This social structure is a representation of the old world system despite being new to the BNW citizens. In the 1930's,

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<sup>97</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, Section Seven, fourth page.

Fordism was common in America and Europe. Some of the habitats settled in Latin America continued to live without speed, mass production and consumption. David Bradshaw mentions that Huxley owed the reservation fiction to the article written in May 1931 about New Mexico by D.H. Lawrence, in the article related with the Brave New World. D.H. Lawrence stated how New Mexico eternally changed itself saving from the huge materialistic and mechanic improvement.<sup>98</sup>

At the end of trip, he imports a “new” character for the “Brave New World”, he was John the Savage who has conflicts with the BNW’s systems. Parallel to savage reservations, islands are formed as the in-between places where the values are discussed or negotiated by Huxley. The Cyprus Island which is diachronically named the “Cyprus experiment” is a physically inaccessible place that is the place of socially and culturally excommunication. In the Brave New World; after the unsuccessful experience of the “Cyprus Experiment”, social classes are accepted as a necessity for the stability of the system, without which system would collapse. No place is allowed in World State for unstable situations that cause tragedy. The experiment explains in the dystopia as such;

“It began in A.F. 473. The Controllers had the island of Cyprus cleared of all its existing inhabitants and re-colonized with a specially prepared batch of twenty-two thousand Alphas. All agricultural and industrial equipment was handed over to them and they were left to manage their own affairs. The result exactly fulfilled all the theoretical predictions. The land wasn't properly worked; there were strikes in all the factories; the laws were set at naught, orders disobeyed; all the people detailed for a spell of low-grade work were perpetually intriguing for high-grade

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<sup>98</sup>David Bradshaw, *An Introduction to Brave New World* written in 1993, Brave New World, Vintage Books, London, 2007, p:xxv.

jobs, and all the people with high-grade jobs were counter-intriguing at all costs to stay where they were. Within six years they were having a first-class civil war. When nineteen out of the twenty-two thousand had been killed, the survivors unanimously petitioned the World Controllers to resume the government of the island. Which they did. And that was the end of the only society of Alphas that the world has ever seen."<sup>99</sup>

And as a third type of island, Iceland and Falkland Islands are defined for the rival forms against the system of World State; these are the islands that individuals who want to interested in art and science which are the fields dismissed by the new system, send. Many islands settled in the world to keep the world state policies, they are neither/ nor places with the people lived in.

### **4.3 Body**

Orwell wisely prefers to create a “fictional body” to pose alternative ideology in it; the protagonist, Winston Smith turns into alternative ideology with his life style and when reading the book of Emanuel Goldstein, parts of which are located in the pages of Nineteen Eighty Four. The “book in book” format shelters the alternative ideology and in every passage of reading creates alternative thought to the dominant one. Here, the body itself assumes rival forms in lieu of an architectural element; the body shifts to be a structural element which carries the kernel of intellectual hope, in dominant ideology. Orwell’s choice to select a book instead an architectural element shows how dominant ideologies occupy whole the geographies, so that the only resistance place is the “body” in the reading processes.

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<sup>99</sup> Aldous Huxley, *Brave New World*, Harper & Row, New York, 1969, Section Sixteen.

The discourses create and sustain the alternative thoughts. Body turns into the home of the alternative thoughts; there is no place to exile or to flourish in primitive platforms; everywhere is occupied and controlled by the dominant. Dominant ideologies welcomed the alternative thought to the system itself to easily control and to intervene when something goes out of their expectations. In a comparison with the other two cases; in 1984 the resistance is accumulated and finding a niche for itself in human body – not in an architectural form. The body became a structural format for alternatives.



**Table 4.5: Architectural Dialectic Representations**

ARCHITECTURAL DIALECTIC REPRESENTATIONS	WE	BRAVE NEW WORLD	1984
REPRESENTATION OF THE DOMINANT	<b>One State</b>	<b>World State</b>	<b>Oceania, one of the three Super States</b>
ARCHITECTURAL FORM OF THE DOMINANT	<p><b>Glass City</b> Glass facade houses, cells, glass pavements, geometrically ordered city shape even geometrically order movement in Numbers' action. Everything is time and space bounded, clear and clean. Transparency is the basic element which constitutes whole city structure.</p>	<p><b>Central London Hatchery and Conditioning Centre</b> It contains Bottling Room, Social Predestination Room, Embryo Store, Decanting Room and Children rooms as New Pavlovian Conditioning Rooms where children feeds with World State's dogma.</p>	<p><b>Four Ministries:</b> Ministry of Truth where history is rewritten, Ministry of Peace concerns with war, Ministry of Love concerned itself law and order and it is the place where the protagonist tortured. Ministry of Plenty, responsible for economic affairs. All these four ministries were situated in pyramidal white concrete buildings that structured to be seen every point of the city.</p>
CONTRADICTIONARY INTERFACE	<b>Wall:</b> physically determination, sharp limits.	<b>Distance</b>	<b>Language</b>
FORMAL CHARACTER OF THE CONTRADICTIONARY	<p><b>Glass Wall</b> To be made by glass brings a double-sided position to the wall; it displays the other side, so that the alternative gets a visible character which means that alternative is not so far. Even there is no opening over wall; it permits to see what there is behind it.</p>	<p><b>Far distances and far geographies</b> are used for exiling the other. The paradox is that; on the written time of the dystopia, not only exiled thoughts send to far geographies but also dominant ideology exports itself to those places to create colonies.</p>	<p><b>New Speak, Doublethink</b> Orwell designs a new language for the dominant ideology, but in the fiction he suggested to use both languages, new and old one together. Doublethink makes the protagonist in conflicts, and provides to keep his memory alive.</p>

ACCESS TO THE ALTERNATIVE	<b>Spatial Transition:</b> Underground passages. Access via corridors which are opened from Ancient House to the other side, Green Wall, passing under the glass wall.	<b>Mechanized Transition:</b> Helicopters and aircrafts. Only machines make possible to access such far geographies that are not physically accessible by walking.	<b>Processed Transition:</b> Reading process. Protagonist reads the book which contains "the truths" about the history of Oceania in book of dystopia, 1984.
REPRESENTATION OF THE ALTERNATIVE	<b>Green Wall:</b> "Uncalculated life"	<b>Island</b>	<b>Body</b>
ARCHITECTURAL FORM OF THE ALTERNATIVE	A wall which have its own inner space, so that it is not in the well-known wall format. It is "nature" what the Zamyatin called as in the linguistic form of a cultural world. That is the place where the alternative could hide, out of glass wall, out of determined orders.	Island describes an isolated place, and inaccessibility makes it a safe and right space to send the alternative thought. It is the place of "exile"; all the links between the self and the other are broken out.	In the mass society of "1984", when the dominant controls all present, past and future times, the only safe place is the atomized "body" itself which contains both the temporal and spatial on own self. The protagonist tried to keep the hope alive for hiding it to future when Proles enlightened.

**Table Continued (Table 4.5)**

From the beginning to the middle of the twentieth century, when architecture lost its hegemony on the representation of world systems, literature achieved in asserting itself as a spatial form. Literature in the form of Dystopia prefers to pose as the critic of representations of the dominant. Architecture both becomes a tool for ideological representation and exists itself on the side of materialisation of ideology. Both architecture and literature have dialectical characters in the history of twentieth century.

## **CHAPTER 5**

### **CONCLUSION**

This thesis is an attempt to reveal what kind of relations there are between architecture and ideology in literary spaces of dystopias. Three cases were analysed to open the discussion; first is the Russian dystopian novel *We*, second, *Brave New World* by Huxley, plus Orwell's seminal dystopian novel, *Nineteen Eighty Four*.

Analysis shows that architecture, both as appearing in the texts and as applications in real time, is the dialectic representation of dominant ideologies in early twentieth century from WWI to the end of WWII. Architecture is used as an apparatus to construct whole daily life structures under the hegemony of dominant ideologies. Literature also used architecture and architectural elements to signify what the dominant ideology is and how it functions on social life. From the first case to the third, architectural representation of ideology became more indistinct, blurred and imperceptible; dominant ideology chose verbal-literary representations to expose new system structure after World War II. Architecture as a physical daily life structure was already transcended up to World War II; it has to switch itself to a new dialectical form to be on scene. The tension between the form of "city" and the form of "body" that both dialectically cover spatial and temporal forms constructs the experienced daily life.

In the second half of the twentieth century, textual space (or textual architecture) launched to construct the daily life; volume based architecture turns into surface-based architecture, which is accepted by dominant ideology. Ideology in itself changes its mode of production, so that architecture is left to adapt itself to new conditions. Because three main contradictions, which are nature versus culture, subject versus object, and order versus chaos, dialectically transfer from one point to another, so that every transformation in understanding contradictions ushers architecture into reconstructing itself as a new kind of representation. When ideology and mode of production are in dialectical transformation, architecture takes a new representational form.

Every case shows both the radical contradictions of the time of writing, and the dialectic positions between dominant and alternative thoughts. Furthermore all three dystopian novels expose the distance between the main contradictions of Enlightenment thought and the realised world-view of time in which the dystopian novels were written; how the ideology situates itself from one axis of contradiction with respect to other, and how the dominant thought occupies all representational forms even though representing the alternative. Architectural dialectic representations in each case depict a parallelization with historical understanding of the time when the case was written.

When the space structures in “We” are taken into consideration; dominant ideology and the alternative ideologies are clearly explained, they have their own spaces, and each of them is not so far from the other in the fiction. All the architectural elements in literary narration have explicit determination from outside; like glass cells, green wall, glass sphere etc., but these elements in it retain an ambivalent character.

In the mathematical determination of “We”, the dominant was represented by “One State” where it could get a “glass city” architectural format. Geometrical order shapes the city and the movements of Numbers, members of One State. Author prefers to design a “glass wall” as a contradictory interface which is settled at the boundary of alternative form, “Green wall”. With the transparency of glass wall, border became blurred and it reflects the other side, “Green Wall”, so that “Green Wall” which is forbidden “land,” becomes a two dimensional representation as being a reflection on glass wall. Green wall as a huge green surface represents the clear abstraction of nature where the protagonist settled in pure glass culture; author posits himself in nature versus culture dichotomy via the architectural representations.

In “Brave New World”, rather than small, easily captured architectural elements, huge landscapes as reservations in the form of badlands and islands have been chosen for expressing excluded thoughts. One State which is represented in “We” as the dominant ideology turns into “World State” in the fiction of “Brave New World”, that means one ideology occupies whole world and rival forms send far islands. Genetically predetermination of societal members cause a gap between the dominant and the alternative thought forms; the dominant gets a power to open the distance with alternative by predetermination. “Distance” became a representation of contradictory interface. Decentralization of rival forms is the mainstream thought; so that badlands and islands are architectural representation of the “exile”. The paradox is that the more the dominant exiles the alternative thought to far geographies, the more the distance between that geographies comes closer. The contradiction, which is questioned by author hides behind this paradox; the dominant exports itself while exiling the other.

After the World War II, at the time when the Nineteen Eighty Four was written, dominant ideology took another form where architecture had to be transformed into something new; from content to context. In the fiction of 1984, it is exposed a territorial fragmentation of the world system; author designs three fictional “Super states” which represents three domination on world power, instead of one “World state”. The ideological polarization of three super states constructs the inner tensions of in one super state’s system; the more ideological multiplicity brings the more control processes in a system. Oceania, one of the three super states, where the protagonist continues his life, chooses controlling time via historiography of present to keep itself alive and controlling space via so-called perpetual war to keep its territory close to outside. With taking-over the physical occupation of the dominant in all territory, deprivation of physical space for escaping was appeared, that situation gives “body” a dialectically representational form to keep both the dominant and the alternative.

Dominant ideology calls back its rival in system to sustain own self; “body” becomes an architectural element which carries all ideological representations. There is no outer space for the alternative thought, the resistance could only rise from the “body” itself; body both embodies (shelters) and constructs the alternative. Architecture is used for the physical occupation by the dominant until the end of World War II, and the dominant needs another apparatus to continue controlling time and space; literary occupation (or language-based occupation) is used by the dominant ideology, This is why Orwell prefers to construct “New Speak” as a contradictory interface between the alternative and the dominant. This “new speak” presented at the appendix of a dystopian novel, contains process of “forgetting the past”, a means of controlling time. It is possible to say that newspeak is an important sample of the dominant

ideology directed its methodological tools from space to time for keeping its legitimisation.

In the twentieth century, the structures constructed the life were metamorphosed. Metamorphose of dialectic representations from “glass wall” to “new speak” in contradictory interfaces or from “green wall” to “body” emphasizes that how ideological power (or the dominant) changed apparatuses to keep controlling its legitimization. The shift of thinking ideology not only as concepts in social practices but also as discursive phenomenon was a pioneer approach at the hands of dominant ideologies for sustaining themselves and structuring the social life. Terry Eagleton pointed out “ideological power, as John B. Thompson puts it, is not just a matter of meaning, but of making a meaning stick.”<sup>100</sup> Thus, language became a tool for dominant thought, but because of its potential to be used by alternative thoughts in discursive field, the dominant tents to control language. It shows that why architecture switches to literature (or language) in the second half of the twentieth century.

During the twentieth century many shifts have been lived with the changes both in mode of production and superstructures that are the generators in constructing meanings and discourses. Space switches to time (utopia carries itself to dystopia), author switches to reader, work switches to text. It is possible to claim that Hannah Arendt’s term, “Homo Faber” turns into “Homo Ludens”, the term used by Johan Huizinga; a productive man and the maker (or the Smith) switches to consumer man, the player (or spectacle).

Literature uses architectural elements and architectural representations to express, to explain, and to define the world systems, until the end of World War II. In the second part of the twentieth century, architecture lost its

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<sup>100</sup> Terry Eagleton, *Ideology: an Introduction*, Verso, London, 1991, p: 195.

hegemony over the representation of dominant ideology and turned into something textual. Architecture lost its content. As Mary McLeod points out,

“the contemporary architecture has become so much about surface, image and play and that is its content has become so ephemeral, so readily transformable and consumable, is partly a product of the neglect of the material dimensions of architecture- program, production, financing and so forth- that more directly invoke questions of power.”<sup>101</sup>

Architecture came to be used as a representational medium of the dominant ideologies. It is a dialectical tool; it is both a cause and a result. Architecture could be read as a generator of daily life structure; and from the viewpoint of the end of the first decade of the twenty-first century, it was possible to claim that architecture would have to transform into something new under the digitalisation of systems and the virtual world. Here a question arises; what kind of architectural representations have been used to discuss or criticise the current system realisation processes in the literature of twenty first century? Furthermore, it is also possible to ask what kinds of apparatus are preferred by the dominant ideology to making the social reality while living alongside virtual reality and digital social networking. I would like to continue studying how architecture is used by power/dominant ideology to structure the mind set. I believe that dominant ideologies ceased to structure physical world (or perhaps it is easier for them to play over the physical world- power already has done it) and their new target is the human-mind, where they have the potential to make radical inceptions.

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<sup>101</sup> Mary McLeod, “Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism”, (1989), *Architecture theory Since 1968*, edited by K. Michael Hays, MIT Press, Cambridge-USA, 1998, p: 697.



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