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ANALYZING THE ROLE OF MARXIST, ALTHUSSERIAN AND FREUDIAN IDEOLOGIES IN THE MAKING OF MODERN WORLD THROUGH THE POST-WORLD WARS DYSTOPIAN FICTION

ANALIZA ROLI IDEOLOGII MARKSISTOWSKIEJ, ALTHUSSERYJSKIEJ I FREUDOWSKIEJ W TWORZENIU WSPÓŁCZESNEGO ŚWIATA PRZEZ DYSTOPIJNE FIKCJE WOJEN ŚWIATOWYCH

Abstract

This research explores the transition towards the modern era from the brutal scenario of World Wars I &II. Different kind of fiction was produced in this context and every writer has tried his/her level best to present that dilemma in his/her own way. It presents a clear picture that which sort of elements were there to bring that specific change and transition towards the modern era in 20th century. It has brought the urban settlements and rapid growth in the industrial deeds. During that specific time, fascism, consumer culture, surveillance, anti- intellectualism, media influence communism and totalitarianism were on the peak. All these factors lead the writers to create dystopian fiction and it formed a striking literary movement. This research is limited to the three dystopian novels of 20th century including Brave New World by Aldous Huxley, Lord of the Flies by William Golding and 1984 by George Orwell. This research is qualitative in nature, Marxist, Althusserian and Freudian theories support this research as a primary theoretical framework. This research is helpful to know about the Pre and Post World Wars scenario and to know about the socio-political scenario of the present day world.
Keywords: *Civilizations, Political Realities, New Consumerism, Dystopia, World Wars*

Streszczenie

W artykule analizowano przejście z brutalnego scenariusza Pierwszej i Drugiej Wojny Światowej do współczesności. W kontekście następujących zmian powstały nowe ro-dzaje fikcji literackiej i każdy pisarz starał się jak najlepiej przedstawić ówczesne dylematy na swój własny sposób. W artykule przedstawiono jasny obraz tego, jakie elementy pozwoliły na przejście do współczesności w XX wieku. Wspomniano o czynni-kach takich jak powstanie osiedli miejskich i szybki rozwoj przemysłu. W tym konkret-nym czasie faszyzm,

kultura konsumencka, inwigilacja, antyintelektualizm, komunizm i totalitaryzm sięgały szczytu. Wszystkie te czynniki skłaniały pisarzy do tworzenia dys-topijnej fikcji oraz tworzenia ruchów literackich. W badaniu ograniczono się do trzech powieści dystopijnych XX wieku – „Nowy wspaniały świat" Aldousa Huxleya, „Władca much" Williama Goldinga i „Rok 1984" George'a Orwella. Badania miały charakter jakościowy, jako podstawowych ram teoretycznych w celu wsparcia badań użyto teorii marksistowskich, althusseryjskich i freudowskich. Badania zawarte w tym artykule, mogą być pomocne w poznawaniu realiów przed- i powojennych, a także w poznawaniu scenariusza społeczno-politycznego współczesnego świata..

Słowa kluczowe: *cywilizacje, realia polityczne, nowy konsumpcjonizm, dystopia, wojny światowe*

Statement of the problem in general outlook and its connection with important scientific and practical tasks.

The concept of utopia comes with its binary opposite, dystopia. If utopia is the promise of the best form of social order and with best living standards for human beings, dystopia is the absence and the opposite of these conditions. Jonathan Swift's Gulliver's Travels (1726), a dark satire of the European social and political reality of his time, is the first known and significant work of dystopia. It paved way for the popularization of the genre (albeit much later) and influenced many later writers. With the dawn of scientific and technological boom, there were mixed reactions from intellectuals. Some appreciated these developments, but many criticized the immediate and future negative impacts. With technology suddenly coming to the limelight, social and political realities started to merge and thus dystopian works became a hybrid of science fiction and socio-political comments. A typical utopian science-fiction imagines a future achieved through technological revolution as so advanced that when compared to the present state of technological capabilities it seems almost fantastic. In

Dystopian novels, particularly science fiction dystopia, we see this too. However, here we see the fear, anxiety and paranoia of technological advancement going wrong, being manipulated or misused and thus bringing disorder in human lives or man-made apocalypse so leading to the destruction of human civilization in the near or distant future.

Dystopian novels usually imagine the dark future of a society where individual and collective lives are affected by the events of its past. The origin of dystopia is rooted in the contemporary state of affairs, and the journey to an uncertain future is the essence of the dystopian genre. Although in the present time, we are witnessing the popularization of science fiction dystopia as a pop cultural phenomenon, dystopian novels fuse many other elements. Other than technology, trends in the genre have had instances of societal issues, environmental degradation, political crisis, economic issues, religious elements, psychological paranoia and philosophical views on ethics. A core feature of a dystopian novel is that, it builds up

to a state that brings about a sensation of suffocation, melancholy, fear and anger. Through this effect, the readers experience a form of catharsis.

Analysis of latest research where the solution of the problem was initiated.

The early 20th century saw emergence of the dystopian literature as a part of an intellectual movement. It emerged mostly as a reaction to many existing and contemporary political realities, colonization, industrial pollution, urban slums, labor movements, imperialism, religious and ethical values losing their influences, anti-intellectualism, racism, totalitarianism and most of all the two great World Wars. Many novels of the genre were published during, before and after the war. However, the pessimism of the 20th century dystopian novels is the disillusionment of utopian ideals of the previous centuries. According to Gregory Claeys: "The eighteenth century was characterized by an unusual trust in man's capacities. This confidence led man to think highly of himself and to believe that he would be able to transcend his human limitations" (Claeys, 2010, p. 15)

In the late 18th century, Europe was entering a new phase of economic and political history. Earlier, commodities would be handmade, requiring craftsmanship and manual labor in slave colonies. With the invention of steam engine, cotton mill, the way commodities could be produced was radically changed. Within a century, growing mechanization of production would trigger an industrial revolution. The impact of the industrial revolution was manifold, one of these was on intellectual and aesthetic movements. In literature and art, the late romantics and early modernists reacted to rapid industrialization and urbanization which broke people's bond with nature that

had marked the agrarian communities. New social classes emerged; the bourgeois invested capital, the proletariat labor was exploited to produce commercial products which the masses consumed. One of the underlying causes that pushed the industrial revolution forward was the increasing progress in scientific research and technology. Inspired by its development, many intellectuals including modernist writers held onto the utopian belief that science would bring positive changes in human life and civilization would see peace and prosperity in the near future. This was particularly reflected in H.G. Wells' Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought (1901) where he tried to imagine the future through his predictions regarding transportation, urbanism, future social classes, warfare and political systems. Wells' major literary works established the grounds for literary futurism and popularization of the science fiction genre. His science fiction novels, particularly The Time Machine (1895) and The Sleeper Awakes (1910) had very significant influence on those who later contributed to the genre. Several other works, Jack London's The Iron Heel (1908), The Machine Stops (1909) by E. M. Forster and We (1921) by Yevgeny Zamyatin were all influential in setting up dystopian literature as a distinct genre of critiquing socio-political issue. Wells was phenomenal at the peak of his career, and his works inspired Aldous Huxley (1894 - 1963) and George Orwell (1903 -1950).

Aims of paper. **Methods**

Research Objectives
- To highlight the elements of the dystopian novels.
- To investigate the elements of Pre and Post-World Wars and their role in modern transitions.
- To present the Socio-Political conditions and themes adopted by dystopian fiction writers.

Research Questions
1- How the selected dystopian novelist have projected the new consumerism and political realities in their fiction in Post-World Wars scenario?
2- How 20th century dystopian fiction provides the true picture of socio-political matters and crisis?

Theoretical Framework
This research is qualitative in nature. Textual analysis method is being used while analyzing the selected dystopian texts. Some of the features of anthropological research method also supports this study. This eclectic method of research provides a strong ground to analyze the selected texts in the light of multi-method approach. This research is limited to the three dystopian novels of 20th century including Brave New World by Aldous Huxley, Lord of the Flies by William Golding and 1984 by George Orwell. This research is qualitative in nature, Theories presented by Louis Althusser, Karl Marx and Sigmund Freud support this research as a primary theoretical framework. This research is helpful to know about the Pre and Post World Wars scenario and to know about the socio-political scenario of the present day world. All three theorist support three different dystopian texts in different ways separately with their full theoretical support and lead this research towards the comprehensive findings and conclusion. According to Adrian Poole, "The Second World War brought about a rupture in Golding's personal ethics" (Poole, 2009)

Exposition of main material of research with complete substantiation of obtained scientific results. **Discussion.**

Most importantly, these three works are connected, as they belong to the dystopian novel genre; yet each of them has a unique view of utopia and dystopia as well as human affairs that allow readers to relate and connect emotionally to the postwar moral and spiritual crises. Brave New World is a reflection of rising hyper mechanization and industrial dystopia while 1984 gives us a view of political dystopia. Both are techno-topias and are situated in fictional futuristic societies. Lord of the Flies is not a sci-fi but a spiritual dystopia, which provides a kind of anti-thesis and synthesis to the views of the previous two novels.

Brave New World
Huxley wrote Brave New World in 1931. He was influenced by H.G. Wells' science fiction, particularly A Modern Utopia (1905) and Men Like Gods (1923). Huxley was also influenced by Swiftian satire and was a satirist himself. He began writing the novel with the intention of creating a parody of the Wellsian utopian theme. In one of his letters he mentions, "I am writing a novel about the future on the horror of the

Wellsian Utopia and a revolt against it" (Huxley and Smith, 1969, p. 348). The "Brave New World" imagined by Huxley is an amorphous dystopia-utopia. There are advanced technologies and high living standards; but there is also a void, a kind of frustration which is suppressed by consumerism; most importantly it is in a seemingly stable and orderly state. The stability of the World State is maintained through a system that is cyclically self-sustaining; with social predestination, genetically engineered children cloned into castes. Hypnopaedia (sleep teaching) and conscious conditioning make them internalize a fixed set of constructed values. Unquestioned compliance to authority and the system thus is ensured. Reproduction, family and intellectual pursuits are stigmatized and promiscuity, drug and entertainment consumerism are promoted. Citizens routinely consume products and obediently run a system that provides consumer services and successfully clone the next generation of social castes and hierarchy. Any deviation from this routine is not tolerated and those who deviate are exiled from the world state immediately. With the self-sustaining cogs in place, the social system operates undisturbed and perpetuates the power and influence of the shadowy oligarchy of World Controllers. The story takes place in the A.F. 632 (After Ford). London is a thriving center of the World State. Human beings are not born but cloned, in the industrial hatcheries. The Director of the Central London Hatching and Conditioning Centre gives a tour to a group of young students and shows them how it works. He shows them how using the Bokanovsky method, citizens of the world state are cloned into thousands of twin embryos. Even before they are born, the citizens are classified into five castes- Alpha, Beta, Gamma, Delta and Epsilon. Their embryos are bottled and moved in long conveyor belts where workers condition them, engineering each embryo genetically, adding chemicals, controlling the oxygen supply and vaccinating to fit the features of their respective castes. The Alphas are the upper caste who are given a good physique and health and privileges, while those of the lower castes are often deformed, stunted and unattractive and are assigned to serve the upper castes, to do lowly jobs and sent to do risky and toilsome jobs in the tropical regions and the outskirts of the World State. Brave New World gives us a perspective of the new world economy, industrialization, urbanization, science, consumerism, and class hierarchy in a futuristic world yet much of it reflects the economic, social and political theories of Karl Marx and Friedrich Engels. Marxist theories, in general, explore the class conflicts between the Bourgeoisie and the proletariat centered on the context of industrialization and economic system. In the communist manifesto, Marx and Engels write "The history of all hitherto existing societies is the history of class struggles" (Marx and Engels, 2002, p.1). The feudal system could not compete with the 'new markets' because manufacturing systems had replaced earlier modes of production. The division of labor has replaced single person workmanship because industries could produce much more under a single unit of factory. However as the "steam and machinery revolutionized industrial production[,] … [the] place of manufacture was taken by the giant, Modern Industry, the place of the industrial middle class, by industrial millionaires, the leaders of whole industrial armies, the modern bourgeois" (Marx and Engels, 2002, p.1). The bourgeoisie constantly need to revolutionize instruments of production for the

sake of their existence and hence the relations of production need to be kept in place. To do this they needed "uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation" and constantly expand markets or the demand for products. In doing so, Marx and Engels suggest, "even the most barbarian" are drawn into civilization. Marx and Engels imply that "Modern bourgeois society with its relations of production, of exchange and of property" conjure a society that has "gigantic means of production and of exchange." This leads to an "epidemic of over-production." "In a world where there is too much civilization, too much means of subsistence, too much industry, too much commerce. The productive forces at the disposal of society no longer tend to further the development of the conditions of bourgeois property; on the contrary, they have become too powerful for these conditions, by which they are fettered, and so soon as they overcome these fetters, they bring disorder into the whole of bourgeois society, endanger the existence of bourgeois property" (Marx and Engels, 2002, p. 1).

The new global capitalist ventures and hyper mechanized industrial revolution led to many changes in society. Urbanization, commercialization, new consumer culture driven lifestyles made great promises and seemed quite utopian. Yet, it was a shift from many other important things. Newer classes emerged but the bourgeois-proletariat tension remained. In the name of civilization, eugenics, dysgenics and sterilizing activities were carried out by scientists who were motivated by commercial interests. Families started to disintegrate, religious beliefs declined, natural habitats were destroyed and were replaced by settlements, philistinism replaced the old high cultures, intellectual practices were less valued and

people found them busy with fancy consumer products and cheap, depthless entertainments. The roots of modern dystopia lie in these phenomena. To the newer generations the world seemed as perfect as it did to the masses of the World State, the epitome of civilization, a utopia. Yet those who could see the chaos and ignorance underneath the neat and clean surface of the so called 'new civilization' like John, felt as alienated as the noble savage did in the brave new world he so much anticipated to see. John is the voice of a romantic trapped in a lifeless sterilized concrete jungle. It is through the eyes of John, we realize that the seemingly perfect utopian civilization was actually a massive industrial entity, kept alive by the minds acting as proletariats while the handful of corporate bourgeois enjoy itsfruits. The realization of this truth and the inability to change it is what makes Brave New World a profoundly dystopic reflection of 20th century civilization.

1984

The novel is written in the third person narrative voice describing its protagonist Winston Smith living in Airstrip One a part of Oceania. The Party rules by the ideology, Ingsoc (English Socialism) and is led by Big Brother, a dictator who does not appear in public but whose face could be seen everywhere in the posters. In every corner, there are telescreens, a kind of one way surveillance device that observes everyone's activities. Children spy on their parents and a secret-police called the Thought Police operates to track down followers of Emmanuel Goldstein and the Brotherhood, a faction that wants to overthrow Big Brother. It also works at establishing a new language called Newspeak and intends to manipulate and alter historical records to fit the party's interest. Winston, being a party member and an employee at the Ministry,

knows what happens behind the scenes and is disgusted and frustrated by the party's oppression. He hates the party and wants to see the downfall of Big Brother. However, the fear of being reported and being taken away by the Thought Police prevents him from talking about it with anyone. One day, Winston is approached by a girl named Julia at the ministry (whom he had earlier thought to be a member of the Thought police) and the two secretly start an affair. Since any romantic relationship which is not in the interest of party is prohibited, they continue to meet in a room above a store owned by an elderly Mr. Charrington in a proles (Proletariat) district. As the affair continues, Winston is invited, one day, by O'Brien, an inner party member, to his apartment. Earlier Winston had a feeling that O'Brien felt the same as he did, and in his chamber, O'Brien confirms that he works for the Brotherhood. Winston is tortured and told that Big Brother does not exist and it is only the party that rules absolutely. Winston breaks down, but he still holds onto his love for Julia. He is taken to Room 101, and is threatened to be fed to rats, his worst fear. In the end, Winston is fully brainwashed and no longer loves Julia but only Big Brother. *1984,* till this day, is considered as one of the most interesting descriptions of political dystopia. To understand a text and its context it is important to understand the author as well. Orwell, who claimed himself to be a political writer, wanted to "make political writing into an art" (Orwell, 2014, p.5).

From the beginning of the novel we learn that Airstrip One is full of posters depicting the image of Big Brother "an enormous face, … of a handsome man of about forty-five, with a large, black moustache" (Orwell, 1984, ch1). It is obvious that the description of age and facial features resemble all three dictators Orwell despised Stalin, Hitler, and Franco. The face accompanied with the words "BIG BROTHER IS WATCHING YOU" seems to have an uncomfortable effect on everyone, which we know through Winston's thoughts. The face of Big Brother is a symbol that serves several purposes on different levels. At the surface level, it manipulates the masses into believing that they have a leader. It serves as a symbol of authority and has a general convincing effect that the nation has a guardian and regardless of hardships there is someone to look up to. However, we know that there is no Big Brother, it is merely a creation of the Party to rule from the shadows. Big Brother is not the only symbol in the novel. There is Emmanuel Goldstein and 'The Brotherhood' who symbolize the counter-authoritarian force that threaten to cause the downfall of Big Brother and the party. We know that it is yet another creation of the Party to spread a false loop of information to trick everyone into believing that the state is under threat and reaffirms the need for Big Brother's existence and in the process delegates power to the party in an alternate way. Goldstein is of course another satirical picture by Orwell to mirror Leon Trotsky and The Party can be considered a real life reference to the 'Communist Party of the Soviet Union' under Stalin if not Hitler's NSDAP (Nazi Party). Like Big Brother's Party, these political parties drew their power from their leaders while antagonizing opposing political figures.

Political symbolism, fictional or real, works at deep levels as ISAs. A symbol is made up of 'Denotations' or literal meaning and 'Connotations' or implied meaning. Roland Barthes, in introducing the concept of 'Myth' theorizes that it is 'a peculiar system' that continuously combines a sign

(made up of a signifier (i.e. an image) and signified (i.e. its interpretation)) and another signified into another sign (Barthes, 2006). "The process of signification combines denotation and connotation to produce ideology and by learning first the denotations and then the connotations we become interpellated by ideology" (Silverman, 1984, p. 218). Symbols then become representative of a political ideology and by recognizing the symbol we recognize the ideology. Big Brother's face is the representative of Ingsoc and similarly the Swastika became from a Sanskrit symbol of good and wellbeing to a representative of German Nationalism and Nazi power during World War II. Althusser's theory states that "the Ideological State Apparatuses function massively and predominantly by ideology, but … also function secondarily by repression" (Althusser, 2006, p. 145). The Nazi Swastika induced fear into those who were targeted by the party, making it partly a Repressive Apparatus for many but was predominantly ideological. Till this day, it is a signifier of ruthless holocausts, war atrocities and blind chauvinism and is stigmatized in many cultures.

The media works as an important Ideological State Apparatus when controlled by state authority. In 1984 the Party's propaganda is the only thing that is shown on the telescreens. The contents of the one-way broadcasts are determined by the party, which include the achievements of Big Brother/Party, the volatile status of war with Eastasia/Eurasia, anti-Goldstein publicity and Big Brothers face accompanied by the slogan — "WAR IS PEACE / FREEDOM IS SLAVERY/ IGNORANCE IS STRENGTH" (Orwell 1984 ch1). This tripartite slogan itself is a powerful ISA. The crafty 'doublethink' slogan has a confusing effect, yet in a satirical way it shows how the state can rule over the masses. War is peace because war invokes the sense of nationalism and nationalism invokes the implications that anyone against the interest of the nation is an enemy. War must be waged to keep the nation safe and peaceful and thus it acts as a unifying cause of nationalism. The slogan, 'War is Peace' is an ISA because by recognizing the slogan people identify themselves as brothers or 'comrades' and fall under the spell of nationalist ideology. 'Freedom is Slavery' works similarly. In O'Brien's words: "Power belongs to the group, not to one person. An individual has power only when he belongs to a group so completely that he is not an individual any more. The Party says that "Freedom is Slavery" but the opposite is also true. Slavery is Freedom. Alone - free - a human being will die in the end. But if he can be completely part of the Party, not an individual, then he can do anything and he lives for all time, power means power over the human body but, above all, power over the human mind." (Orwell, 1984, ch. 11)

This is self-explanatory, the source of freedom, according to the Party, does not lie in individualism but in collectivism. Althusser's proposition states that ideology "interpellates individuals as subjects". Thus by losing individualism, and accepting slavery as freedom, one becomes a part of the state ideology. The third part of the slogan "Ignorance is Strength" is the most powerful. Ignorance implies regulation and censoring of free flow of information. It also implies anti-intellectualism. When these are promoted the masses only know what the state wants them to know. Lack of education and knowledge means they have limited understanding of political matters. Ignorance is Strength, but ironically not for the people but for the Party. If the masses are ignorant, they will lack the ability to

question the Party's actions. The Party which "is only interested in power not in the happiness of others, or money, or long life" will then have "power, only power, pure power. And will never, never let it go." (Orwell 1984 ch. 11)

These fictional depictions by Orwell have lots of real life parallels. During both the Nazi and Stalinist regimes, the media was controlled by state authority and broadcasted party propaganda mainly. The slogan "Ein Volk, ein Reich, ein Führer" (meaning "One People, One Empire, One Leader") was used repeatedly by the Nazi Party in political posters, publications, radio broadcasts and speeches. There are depictions in the novel of anti-Goldstein demonstrations such as 'The Two Minutes Hate' and the 'Hate Week.' Goldstein and the Brotherhood were branded as "Enemy of the people." In real life, the phrase "Enemy of the People" was used both in the Soviet Union and Germany. In Germany, Hitler and the Nazi Party based their political existence by using racism to promote ultranationalism; to do so, they branded the Jews and other political opponents as enemies of the people. Moreover, the phrase "enemy of the people" is a direct reference to Stalinism. During Stalin's regime the phrase "enemy of the people" was widely used to execute individuals suspected of spying or being part of the anti-totalitarian movement. The sting operation conducted by O'Brien to catch the likes of Winston red-handed is analogous to the great purges during Stalin's regime where many members within the Red Army (including high ranking officials) were executed under allegations of treason. This is how the media as an ISA functions through deploying ideology but also indirectly by inciting violence.

Lord of the Flies

The novel is about a group of schoolboys who are stranded in an uninhabited tropical island following a plane accident amidst an ongoing war. The boys are initially scattered across the island. A boy named Ralph finds a conch shell and with assistance from his companion, Piggy, uses it to summon the others. As the boys start to gather, a group of choir boys led by a boy named Jack joins in. After assembling, the boys realize that there is no adult among them and no immediate means of rescue. They decide to govern themselves until they are rescued. The children elect Ralph as their leader. Ralph, Jack and another boy, Simon explore the island and find a mountain. To attract the attention of potential rescuers, they devise a signal fire and manage to ignite it using Piggy's glasses but accidentally start a forest fire. A little boy in their group disappears during the fire and the boys realize guiltily that he must have burnt to death. With no adults around, the children enjoy their time on the island and indulge in fun and games. However, Ralph asks everyone that they should keep the signal fire going and build shelters. Meanwhile, Jack starts to get obsessed with hunting pigs. One day, a ship passes by the island, but the boys fail to grab its attention because Jack and his boys had been busy with hunting and the fire had died with no one to attend it. Ralph gets angry but everyone's attention is diverted as Jack returns with his first kill and they perform a wild dance. Later in the assembly, the smaller children, the littluns, say they are afraid of 'the beast' but the older boys, the Biguns, dismiss its existence. While the children are asleep, an aerial battle takes place high above the island and a dead parachutist lands on the mountain. In the darkness, the children mistake

its silhouette for the beast and soon panic spreads among everyone in the island.

Bitterness grows among Ralph and Jack and the latter challenges the former to hand over the leadership. Failing to gain enough supporters to be the chief, Jack runs away with the choirboys joining him as obedient hunters. They kill a sow and hang its head in a forest opening as an offering to the beast. Later, Simon spots it, has a terrible vision and faints. On waking, he goes to the mountain and finds that there is no beast but only a dead man with a parachute. Simon returns to let the others know about his discovery. However, the boys who had turned the wild dance into a ritual mistake Simon for the beast and kill him in a frenzy. Soon, Jack and his hunters begin to paint their bodies like savages and the rest of the boys join his tribe in the hope of being allowed to eat meat. Jack, driven by his thirst for power and hatred for Ralph snatches Piggy's glasses. Ralph and Piggy confront Jack but Piggy is killed by a boulder sent rolling by a tribesman called Roger. Ralph runs for his life barely escaping into the beach only to find a British naval officer standing over him. The officer, who had come to investigate the burning island, is dumbstruck by what he sees. Realizing that they will finally be rescued, the boys cry for their lost innocence.

Freud focuses his initial theories on the unconscious mind which he assumed to be a repository of repressed impulses and memories that are unwanted or painful for the conscious mind. Freud believed that "human behavior is influenced by the nature of the contents locked in the unconscious mind. He argued that our repressed desires indirectly affect our conscious behavior." (Freud, 2013) In his later works, notably in Beyond the Pleasure Principle (1920) and The Ego and the Id (1923), Freud developed a model of the psyche which he called 'The Psychic Apparatus.' Here, he described the mind comprised of the Id, the Ego and the Superego. The pleasure principle is the identifications of external stimuli on the basis of pleasurable and painful feelings. Such identification are stored in the unconscious from infancy and shape the pattern of our behavior in adulthood. Freud suggested that the Id is made up of two biological drives, Eros or the life instinct and Thanatos, the death instinct. While the Eros, running on life energy or libido, drives us to engage in life sustaining activities such as breathing, eating and reproduction, Thanatos, also running on its own destructive energy, leads us to behave in aggressive and violent ways. As long as the Eros is stronger than Thanatos, we survive. "The Ego is created from infancy to serve the Id's demands according to the reality principle. Whereas, the Id does not consider any external result of its actions while seeking pleasure, the reality principle enables the Ego to seek pleasure in socially acceptable and logical ways. The Superego which begins developing from childhood when one is oriented with social norms and values controls the Id's pleasure principle driven impulsive behaviors that are socially unacceptable such as sex and violence. Superego consists of conscience and ideal self-faculty. The conscience faculty, as the name implies, can punish the Ego with feelings of guilt for letting the Id act against social norms while the ideal self provides socially acceptable role models for the ego. The Ego and Superego are constantly in battle with each other over control and it is the Ego, or the 'I' that has to balance between both." (Freud, 2003)

Many reviews and critiques have focused on the allegories, metaphors and characters

of Lord of the Flies as representative of the Id, Ego and Superego. Although it is a very plausible way to interpret the novel, to follow the same approach seems redundant. I have chosen Golding as part of my attempt to uncover the compulsions that lead to the creation of a dark dystopian work. While the first two chapters are about macrocosmic dystopia, this is an attempt to trace microcosmic and psychological factors that cause macrocosmic dystopia. Here, I bring forth Spitz's interpretations of Golding's novel which states that "Evil in innate in man; that even the most suitable environmental conditions, unmarred by all the customary factors that have distracted and corrupted men in the past, will not suffice to overcome man's capacity for greed, his innate cruelty and selfishness; and that those, therefore, who look to political and social systems detached from this real nature of man are the victims of a terrible, because self destructive, illusion." (Spitz, 1970, p. 10)

All the major characters except two most important figures in the novel, The Beast and Simon. These two characters are, in my views, most exceptional and highly symbolic. The beast, first appears as a fearful imagination of the littluns. However, Golding had something larger in his mind. In chapter 5, Golding gives a hint as to what the beast can actually be. Consider this conversation in the assembly; when discussing the Beast, Piggy says: "Course there isn't a beast in the forest. How could there be? What would a beast eat?" "Pig." "We eat pig." (Golding, 1983, ch. 5)

This foreshadows and hints that the Beast does not exist in the jungle or water or anywhere outside but within those who are on the island. The beast is the id, suppressed, but lurking within to come out and wreak havoc. In the novel, the ghastly id manifests itself externally not in the form of the mountain parachutist but as the obscene and disgusting fly infested, blood and mud covered sow's head, the Lord of the Flies. Indeed the words come true; Simon who disobeys the Beasts and investigates the mountain is killed in a ritual frenzy. As evil or impulsive primitive id, the beast resides within the very hearts of men, as fear, as desire for pleasure and power, as rage and thirst for violence and revenge. Its depiction implies an image quite contrary to the much idealized eighteenth century view of the noble savage. Considering Golding's point, the idea that humans will live as innately good natured beings if freed from the institutions of civilization does not seem plausible anymore. The beast, as the unshackled evil or unrestrained id, is then the source of all dystopic conditions. Human beings as collective entity, are powerful. Even so, at the individual level they are vulnerable to the id's impulses and evil temptations. If the evil consumes the conscience of each individual from within, the collective result is social and political dystopia." The conscience faculty, as the name implies, can punish the Ego with feelings of guilt for letting the Id act against social norms while the ideal self provides socially acceptable role models for the ego. The Ego and Superego are constantly in battle with each other over control and it is the Ego, or the 'I' that has to balance between both" (Freud, 2003)

Lord of the Flies ends in a tragic and melancholic note. Yet, I see it from a different angle. In the end, Ralph, Piggy, Simon or Jack are not enough. Everyone needs everyone else and keeping together is the way to preserving harmony of the society. Dystopia happens when there is extreme polarization of power and resources. When su-

perego is dominant, matter wins over emotions. When id and its dominant impulses take over and reject rationalism. If civilization grows faster than human features, it is just concrete jungle where man is trapped by machines and rules. On the other hand, if we let ourselves distance away from civilizing norms and values, we will only return to savage conditions. It is then up to each of us, as individuals, to balance between extremes and not give in to dystopic possibilities.

Findings

The aim of this research is to explore the 20th Dystopian Novel through three representative novels, Aldous Huxley's Brave New World, George Orwell's 1984 and William Golding's Lord of the Flies to identify three major dystopic conditions that had emerged at the beginning of the century. In Huxley's work we saw how commercial corporations can take over the world order, while in Orwell's novel we found a picture of political elites ruling with terror and violence. These two technotopias can be summed up as economic dystopia and political dystopia. Golding's novel provides the other perspective of technotopia, which shows that even without technology human beings carry the seeds of evil which may lead to dystopian reality. In other words it is a spiritual dystopia. The issues that came up are more or less similar and reflect the state of affairs at the time the novels were being written. In the background, we find industrialization, technological revolution, urbanization, beginning of modern cosmopolitanism, consumer culture, anti-intellectualism, Fascism, Totalitarianism, new methods of surveillance, information regulation through media and discourse manipulation, surveillance, terror through secret police, disintegration of family systems, loss of religious values, ethical

degeneration, ideological fanaticism, collectivism and compartmentalization, and the psychological/spiritual crisis brought about wars. The Bourgeois-Proletariat relationship to analyze how the Bourgeois may discourage intellectual pursuit, construct value systems that split kinship system and create rigid castes secured by hegemonic education system, promote hedonism and consumer culture among the proletariat to secure the continuation of industrial production and a perception of economic well-being. To show that such realities are oppressive Huxley creates the image of human beings reduced to bottled products, superficial minds with no depth of knowledge living in the packed and suffocating atmosphere of cityscapes, a distorted picture of a future where people live with the illusion of freedom but are actually puppets of the elite. The totalitarian state uses political propaganda, media regulation, historical revisionism, language manipulation, surveillance systems and intelligence gathering systems to keep the masses in constant fear, orientate youth into state ideology to perpetuate power, influence and control over its subjects. It is analyzed in the light of Louis Althusser's theory of Ideological State Apparatus and Repressive State apparatus. To show that totalitarian states such as Stalin's regime operate with both violence and terror but also various methods of psychological manipulation, Orwell creates a juvenilian satire-like dystopia. As an antithesis to the argument that civilization is oppressive and the romantic longing for nature should be pursued. Here it has been used Sigmund Freud's theory of Superego, Ego and Id, to argue that civilization, although limiting and at times oppressive, is needed to control the inner evil or the human instinct for violence. Golding's dystopia points out that the war (and the use of

weapons of mass destruction) can wipe out human civilization which has been built up over the centuries with much care, dedication and hard work of countless former generations of people. If such things happen, the dystopia that would emerge is not technotopia but a return to savage life. Despite the popular conviction that "material progress would improve world conditions and solve all human problems" (Duiker 2005, p.4). The urban scenario in England remained depressingly unhygienic and repulsive.

All the essences of modernists' anxiety that was associated with the events emerging at the beginning of the 20th Century. Claeys believes that "Dystopia is essentially a strategy which imagines another reality in a virtual present or in a hypothetical future for the questioning of reality and of the present" (Claeys, 2010, p. 23). This applies to the novels I have selected. Brave New World, 1984 and Lord of the Flies— each are set in such a scenario that makes us question reality. Orwell writes "how contemporary language was manipulated to serve political interests during World War II" (Orwell, 2013). We know that it is too fictional or distorted to be true, at least the time when the novel was written. Yet at the

same time, we feel that there is a possibility that this could happen sometime in the future given the current situation is allowed to follow its course. There is always a moralistic intention behind the deliberate creation of a bleak future/reality which the novels present. I believe the purpose is to frighten and shock the readers, create an effect which will say that the present decides whether or not the possibilities presented in the novels can become a reality. If the corporate elite starts to accumulate the bulk of global wealth and own the reservoirs of knowledge, they will have access to technology and be free to use these to manipulate the socioeconomic system as they wish. If any dictator or political group grows powerful enough to set up a syndicate like Orwell's inner party, if they can restructure language the way they want to, if they own all the surveillance networks and manage to manipulate people into submission without resistance it will be one of the darkest dystopias. If a nuclear apocalypse does happen populations will be eliminated and cities will be annihilated overnight. Even if a handful survive, without any proper leadership, they might finish themselves as they fight for the control of scarce resources.

Conclusions.

To sum up, while dissecting the novels, it is realized that we are already living in the time that was imagined by Huxley and Orwell. The 21st century world has technology that the two imagined. Multinational corporations are running the world, industrialization has changed cityscapes, economic activities are capitalizing on sex, commercialization is at its height, surveillance is growing better and smarter, totalitarian governments still exist, dangerous

ideologies are at play, and power is becoming polarized and war and violence are leaving more scars all around the world. Golding's novel shows us that children can engage in violence, and this is happening too. In many places in the world, child soldiers are fighting wars, killing people without remorse, at an age when they might have just been playing games. It is true that many of the dystopian predictions have come true. However, dystopia is such a state that is static. For example, Brave New

World has a stable society. There is action, people are working, they die and more are born. Yet there is no change. There is no progress. It is stuck in an endless loop of a carefully maintained stability. In reality however, there is no stability. It is hard and to generalize and say whether we are living in utopia or dystopia. Whatever oppressive system emerges, there emerges other counter systems. There is always a change and despite all the dystopian elements coming true, there is still progress and there is always a way to prevent falling down and finding ourselves in a dystopian reality. Dystopia is not just about alerting the present using a very dark futuristic or fictional scenario. It is also a suggestion of a forecast, what could be done if something really happens as predicted in the novels by Huxley, Orwell and Golding. All three novels end with a very grim atmosphere. John commits suicide, Winston gives in to torture and submits to the totalitarian ideology, and the innocent boys, Piggy and Simon die. Yet, I believe they have included, (although I am not sure if their purpose matches my interpretation), a similar kind of reaction to dystopic conditions. John is shocked by the ignorance and passionless life people live in the World State and he tries to wake them up. He attacks the ration of soma and tries to make them understand that they have been enslaved. Winston is disgusted by the rule of Big Brother and the inner party. Despite being a petty officer at the ministry and knowing its consequences, he plans to thwart Big Brother's oppressive regime. The Lord of the Flies warns Simon that he will not tolerate any interference. Yet, Simon looks deeper into the irrationality of the mind far beyond explored boundaries in search for the truth. The common traits of these three characters is that they have a strong personal conscience, a subtle kind of unrecognized leadership and a very rebellious spirit. In a dystopia, when there is no hope, these characters know that they will not succeed. Yet, they do not give up like the other characters. Their conscience is so strong, that they choose to ignore what others may consider eccentric or dangerous. The price is loneliness and death. However, even though their death, they achieve something. This achievement does not affect the dystopia but the readers, who although saddened by their tragic fate, find a kind of inspiration in themselves. Dystopias are a literature of no hope, yet, the cathartic effect is intended for the readers and through John, Winston and Simon, and we learn something about finding hope in hopelessness. The years 1900-1950 was a time of great sorrow and despair. The morbid atmosphere caused by Industrialization, moving away from nature, the political oppression, violence and Wars traumatized the masses. The Dystopian novels written at that time, indeed shocked the readers. However, I believe that the shock was intended more for the arrogant and power hungry individuals who aspired to oppress others for selfish reasons. Yet, I think, the authors also subtly send a message to the average reader not to lose hope even in situations where there is no hope.

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