



**THE CONCEPT OF INDIVIDUALITY IN
SCOTT WESTERFELD'S UGLIES AND LOIS
LOWRY'S THE GIVER**

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Master's Thesis

Department of English Language and Literature

Advisor: Prof. Dr. Tatiana Golban

2021



**SCOTT WESTERFELD'İN ÇİRKİNLER'İNDE
VE LOIS LOWRY'NİN SEÇİLMİŞ KİŞİ'SİNDE
BİREYSELLİK KONSEPTİ**

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Prof. Dr. Tatiana Golban**

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INSTITUTE OF SOCIAL SCIENCES
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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

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DANIŞMAN: PROF. DR. TATIANA GOLBAN

TEKİRDAĞ-2021
Her hakkı saklıdır.

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ÖZET

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Bu tezin amacı; *Seçilmiş Kişi* ve *Çirkinler* adlı iki distopik roman üzerinde bireyin üstünlüğe ulaşması açısından bireysellik kavramını incelemektir. Bireysellik kavramı, bütünlük kavramı ile var olabilen bir kavramdır, ancak aynı zamanda içinde bir çelişki de barındırır. Bu çelişki kimlik sorunundan doğmaktadır. Bir bireyin kimliği toplumun benimsediği ilkelerle belirlenmektedir, bu sebeple birey, bir öz kimlik oluşturmakta güçlük çeker. Buradan hareketle bu tez bireyin, toplumsal bir oluşum içerisindeki konumunu incelemeyi amaçlamaktadır. Buna ek olarak, bu tez olgunluk halinin (bireyin) üstünlüğü başarısındaki rolünü inceleme girişiminde bulunmaktadır.

Anahtar kelimeler: bireysellik, üstünlük, distopya, *Seçilmiş Kişi*, *Çirkinler*

ABSTRACT

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This thesis aims to analyze the concept of individuality in terms of achieving the transcendence in two dystopian novels: *The Giver* by Lois Lowry and *Uglies* by Scott Westerfeld. The concept of individuality, by its very nature, can exist only with the concept of collectivity. However, this situation also involves a duality. This duality originates from the question of identity. An individual's identity is determined by the principles of the society, therefore s/he struggles to grow a self-identity. Thus, this thesis aims to examine an individual's condition in a social organization. This thesis also aims to examine which role the maturity plays in achieving this transcendence.

Key words: dystopia, individuality, *The Giver*, *Uglies*, transcendence

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INTRODUCTION

This thesis aims to analyze the concept of individuality in terms of achieving the transcendence in two dystopian novels: *The Giver* by Lois Lowry and *Uglies* by Scott Westerfeld. This thesis also aims to examine an individual's condition in a social organization and which role maturity plays in achieving this transcendence.

The concept of individuality is an ever-changing subject, just like the concept of collectivity. It has been discussed by many thinkers and scholars for long years. However, it still remains as an unanswered question. Since it is related to many aspects of life including society, systems, culture, etc., the concept of individuality has also been employed in literature, especially in dystopian fiction because this concept has given writers a useful tool to demonstrate social and individualistic concerns. Readers have the chance to see the individual's struggle between conformity and rebellion or, in other words, between individual and social identity. In dystopian societies, when examined closely, all the rules, regulations, and restrictions that the government mandates serve as an attempt to diminish individuality. At the core of the problem lies finding an encompassing system for "everyone" and "every one".

Lyotard, who is one of the most important philosophers and theorists of Postmodernism, defines this situation as "incredulity to metanarratives". In his famous work; *The Postmodern Condition: A Report on Knowledge*, Lyotard says "take any civil law as an example: it states that a given category of citizens must perform a specific kind of action. Legitimation is a process, by which a legislator is authorized to promulgate such a law as a norm (Lyotard, 1984, p.8). Thereby, it can be concluded that Lyotard questions the credulity of knowledge and, hence, it is and will always be relative to particular situations and systems. However, more importantly, how can anyone decide on an ideal and justful system and "How out we to decide among the claims of rival and incompatible accounts of justice competing for our moral, social, and political allegiance" (MacIntyre, 1988, p.2)? Alasdair MacIntyre, in his book; *Whose Justice? Which Rationality?* claims that an individual is educated into a certain way of thinking and judging and, thus, s/he is "constructed out of an amalgam of social and cultural fragments" (1988, p.7). As stated by MacIntyre, in order to create a rational judgment, one should extricate from the social and political allegiances. He

adds: "Only by doing so, it has been suggested, shall we arrive at a genuinely neutral, impartial, and, in this way, universal point of view, freed from the partisanship and the partiality and oneness that would otherwise affect us" (1988, p.3). Considering MacIntyre's view, Dystopian Literature, which employs societies overwhelmed with dependency and oppression, creates the best medium to examine the way the individual divest himself of the social boundaries.

The two novels that were selected for this thesis are examples of contemporary Dystopian Literature. As it has been stated by many authors and critics, dystopias portray and criticize today's social and systemic problems. Although the world we live in today isn't governed by any system that can be called "sameness", it is getting closer to a global culture as the technological progress gradually removes the borders between the nations. Both novels address the issue of 'sameness' from different perspectives. In *The Giver*, a community is built on the principles of conformity, stability, and safety. The government creates an artificial world of sameness and, by doing so, indoctrinates its citizens that they are all the same. In other words, they are equal but achieving this ideal also means removing all the differences, including the personal choices and passions. Similarly, the society in the novel *Uglies* is founded on the same ideal, however this equality ideal is provided by having same appearance. The citizens are encouraged with the idea that being 'pretty' or, in other words, having the same look is the only way to make people equal. Thus, the aim of the operation mandated by the government is to turn everyone equally beautiful or, more precisely, equally equal.

The introductory part of this study gives brief information about the concept of individuality and its relation to the Dystopian literature, which portrays the most totalizing governmental systems for an individual to transcend its social boundaries and form a "self" identity. The first chapter provides more detailed information about the characteristics and evolution of the topics that constitute the core of this thesis; individuality and Dystopian Literature. The interrelationship between them creates a base to understand better the impediments and paradoxes that prevents an individual from generating a self-identity. The second chapter consists of the examination of *The Giver* and *Uglies* novels and presents the tools that the government uses to suppress

the citizens' individualistic tendencies and development in two dystopian societies. The third chapter aims to present the very basis of this study; the process of protagonist's identity formation and the position that the protagonist takes after he transcends the social identity that is determined by the government.



CHAPTER 1

LITERATURE REVIEW ON DYSTOPIA AND INDIVIDUALITY

1.1 Evolution of Dystopian Literature

Dystopia is an offshoot term of utopia. The term utopia was coined by Thomas More in 1516. The word utopia was derived from the Greek words "ou" (not) and "topos" (place). In the 17th century, it started to be used for perfect, ideal societies. It is the opposite term of dystopia. Dystopia was also derived from Ancient Greek words "dys" (bad). So, dys-topos means bad-place. This term was first used by John Stuart Mill in his parliamentary speech in 1868. In his speech, J. S. Mill said

It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or caco-topians. What is commonly called Utopian is something too good to be practicable; but, what they appear to favor is too bad to be practicable. (Mill, 1988, p.248)

Dystopias are imaginary and imperfect worlds that reflect the fears, failures, and possible outcomes of today's society. M. Keith Booker states in his *Dystopian Literature: A Theory and Research Guide* that " literary works that critically examine both existing conditions and potential abuses that might result from the institution of supposedly utopian alternatives can be seen as the epitome of literature in its role as social criticism" (Booker, 1994a, p.3). In that manner, they act as political and social satires of the contemporary world or, in other words, the readers' present. They are warnings about current and future threats. George Orwell, one of the most famous dystopian novel writers, says in his essay "*Why I write?*" that he writes "to alter other people's idea of the kind of society they should strive after" (Orwell, 2005, p.5). So, it can be concluded that, by showing the imaginary futuristic scenarios, dystopian novel writers aim to enlighten the readers about things that might lead their society to a bad way, as well as helping them better understand how a 'good place' should actually be.

Although Dystopian Literature appeared in the beginning of the 20th century, its roots back to Thomas More's *Utopia*, which depicts a perfect world. However, after having seen two world wars, the writers of 20th century came to an understanding that utopias were "too good to be practicable". Therefore, as a response to utopia, they

created the Dystopian Literature. Not only the world wars, but also Stalin and Hitler's totalitarian regimes and the economic downturn that affected the entire world (Great Depression in 1930s) caused people to question human values and made them lose hope for the future. The writers of the time reflected their disappointments with Dystopian Literature.

Dystopian novels have several common characteristics and themes such as a totalitarian system, oppression, rebellion, environmental destruction, question of identity, etc. However, it can be stated that every book focused on different problems depending on the time they have been written. When compared to traditional dystopias, postmodern dystopian books discuss, warn, and illustrate more recent pathologies of the contemporary world like consumerism, environmental disasters, intellectual laziness, and ignorant and hedonistic youth culture. However, regardless of when they have been written, one of the most basic and never-changing topics of dystopian books is *"the concept of individuality"*.

Individuality is not something welcomed in dystopian worlds. Hence, it may cause things that collide with the collective goals of the government. That's why citizens are usually ruled by a totalitarian regime. Everything, from issues of the state to the lives of the citizens, is controlled by the government. In some dystopian scenarios, the citizens obediently and gladly follow the rules of the state since they are made believe in a utopian dream. But, in some others, they are kept under control through fear and violence. Although this motive of a perfect society seems as propaganda to manipulate and silence people, in several other scenarios, the leaders of the society genuinely believe that they are doing the right thing.

In the late 20th century, another genre that is called "Young Adult (YA) Dystopian Literature" emerged. Contrary to the traditional dystopian novels, YA Dystopian Literature addresses the concerns, problems, experiences, and struggles of the young adults throughout their journey of becoming an adult and determining their "self" in a world that has already been determined. YA Dystopian Literature is seen as a subgenre of Dystopian Literature; but, it is also a product of Bildungsroman. In her book; *Disturbing the Universe: Power and Repression in Adolescent Literature*, Roberta Trites relates YA Dystopian Literature's transformation to three literary

movements, namely *Romanticism*, *Modernism*, and *Postmodernism*. She also explores the genres that have influenced the development of young adult novels such as *Bildungsroman* and *Entwicklungsroman*. *Bildungsroman* (coming-of-age novel) emerged from *Entwicklungsroman* (novel of development) during the Romantic Era. It is a type of novel that depicts the maturation and growth process of a protagonist from childhood to adulthood. This maturation has both physical and psychological aspects. Therefore, it could be stated that YA dystopian novels and *Bildungsroman* share a common ground in terms of maturation and individuality because they both are "coming-of-age" novels. Trites, regarding the *Bildungsroman* protagonist, states that, "rather, the hero self-consciously sets out on a quest to achieve independence. With its optimistic ending that affirms the protagonist's entry into adulthood, the *Bildungsroman* is therefore an inherently Romantic genre" (Trites, 2000, p.12). Hereby, the dystopian protagonist dissociates from the *Bildungsroman* protagonist and, consequently, the fact that the dystopian protagonist's quest for independence is based upon neither conscious nor a willing choice.

Since it is important to understand how Dystopian Literature evolved into the Young Adult Dystopian Literature, it is also important to elaborate on why such a change was needed or has happened. Although both of the genres employ similar and common characteristics in terms of theme, as it can be clearly understood by how they are entitled, the biggest difference between the genres is the "target audience". Traditional dystopian novels heavily criticizing current social and political issues are written for adults and they act as a "wake-up call" or a warning against the potential future threats. However, dystopian novels for young adults fulfill a function more likely of a guidance book, which helps young adults in their search for a self-identity. YA dystopian novels criticize and address the social problems as well. However, unlike the dystopian novels for adults, protagonists in YA dystopian books are teenagers. In other words, they are the characters, whom young readers can empathize with. Young readers, who are going through a process of becoming an adult and have problems in their search for a self-identity, have a chance to understand how to deal with the possible problems that they may have in their own journey of becoming an adult.

Adolescence is a period, in which teenagers face not only physical but also emotional, intellectual, and social changes. Scientific researches on the biological development of brain also show that "planning for the future, appreciating cause and effect, and decision-making are important skills that rely on numerous interconnecting cognitive components that emerge as the brain develops during adolescence" (Weinberger, Elvevag, Giedd, 2005, p.18). With that being said, it can be concluded that the way adults and adolescents perceive and evaluate things and situations differs because the neurological structure differences between these two age groups affect their behavioral and intellectual abilities. In addition to the scientific research, psychological studies and experiments set forth that this critical period of transition from childhood to adulthood causes identity confusion among young adults. Erik Erikson, who is a developmental psychologist, writes

The wholeness to be achieved at this stage I have called *a sense of inner identity*. The young person, in order to experience wholeness, must feel a progressive continuity between that which he has come to be during the long years of childhood and that which he promises to become in the anticipated future; between that which he conceives himself to be and that which he perceives others to see in him and to expect of him. (Erikson, 1968, p.87)

For Erikson, adolescence is a "process 'located' in the core of individual and yet also in the core of his communal culture, a process which establishes, in fact the identity of those two identities" (1968, p.22). Erikson also comments that "the estrangement of this stage is identity confusion" (1968, p.131). Therefore, this process of developing a self-identity requires young adults to deal with questions about their social, individual, sexual, and ethnic identities, etc. Hereby, young adults become more interested in books, where they can find answers for the questions about their developing identity. The classical version of this genre employs only social, moral, and political issues. However, while rising the young people's social awareness and in a way encouraging them to make independent choices, YA Dystopian Literature also creates a place for young adults to develop their own set of individual values in their social, family, and romantic relationships.

1.2 The Concept of Individuality in Literature

The concept of individuality dates far back to civilization but, in terms of literature, it started to be seen mainly in the Romantic Period. As it's been stated, dystopian novels are political and social satires. In that manner, it wouldn't be wrong to say that they explore the questions about governmentality, security, subjectivity, individuality, and how autonomous the individuals are in the social frame. From this perspective, Dystopian Literature has a connection with Romanticism. Romanticism is a literary movement that started in the 1770s as a response to the Age of Enlightenment, which supports reason, order and rationality.

Romanticism was an early manifestation of society's effort in the era of modernity to self-legitimize that focuses on the individual's autonomy as liberating. Romanticism relies on a mythology that art is the means of legitimizing society. (Trites, 2000, p.17)

Romanticism emphasizes irrationality, individuality, subjectivity, and transcendence. It is against 18th-century objectivity, industrialization, and social conventions. Here, it is also important to point out the reasons behind this rejection. What is the catalyst that created this need for the transition from "objective" to "subjective"?

When Friedrich Meinecke and Georg Simmel took up the idea of individuality at the beginning of the twentieth century, they argued that Individualität was a largely Romantic creation in direct opposition to the Enlightenment idea of individualism. The Enlightenment in their view defined humanity as a collection of essentially similar beings endowed with universal rights or motivated by similar hedonistic desires; this was a conception abstracted from modern commercial society in which individuals were seen as pursuing a uniform self-interest. (Izenberg, 1992, p.4)

As it is clear in the given quotation, Meinecke and Simmel clarify the distinctive approaches between the Enlightenment and Romantic idea of individuality and they relate this distinction to the "modern commercial society", which was a result of the Industrial Revolution. The Industrial Revolution opened up the way to mass production and, thus, was one of the reasons that triggered this transition. Along with

the mass production, many changes occurred in various aspects of life during that period. These changes had a great impact on social, educational, economical, and cultural aspects. Romanticism was an attempt to break away from these new ideas on urban living, mechanization, and upheavals caused by industrialization. It was a period focused on individuality and personal experience.

Along with the Industrial Revolution, another topic that was taken into consideration was the early employment because of the rapid increase in child labor. As a result, needs for increased numbers in the local workforce lead to a new trend of children workers in literature. This situation prompted the writers to use the themes regarding child, identity of child, childhood, children's problems more.

Many representatives of the period such as William Blake, William Wordsworth involved the theme of the child in their poems. In contrast to Wordsworth, social and political elements can be seen in Blake's works. In one of his most famous poems; *Chimney Sweeper*, Blake touches upon the problems and sufferings of working children and how they are being abused, exploited, and manipulated by society. Blake displays the dreams and reality of the children to the reader. He reinforces his point by juxtaposing the metaphors for the dream and reality. The readers see how "little Tom Dacre" (Blake, 1990, p.20) and "thousands of sweepers, Dick, Joe, Ned and Jack" (1990, p.20) are all "locked up in black coffins" (1990, p.20) and then how they were set free by "an angel who came with a bright key" (1990, p.20). Stating how there are thousands of other child workers like Tom, Blake emphasizes how unimportant their identity actually is, how they are all locked up in the chimneys, and how they actually don't have a choice other than "doing their duty".

And so Tom awoke; and we rose in the dark

And got with our bags & our brushes to work.

Though the morning was cold, Tom was happy & warm;

So if all do their duty, they need not fear harm. (Blake, 1990, p.20)

William Wordsworth used the childhood theme in his poems as well. But, unlike Blake, he discussed the theme from the aspect of innocence. Another theme that has a pivotal position in Wordsworth's poetry is nature. For Wordsworth, nature is the

source that enables people to connect with their spiritual and social worlds. Therefore, it is the ultimate component for spiritual and intellectual growth. Childhood is the time when this connection is at its strongest. However, as the children grow older and reach maturity, this connection gradually reduces. As it is clear in this famous quote of him: "Come forth into the light of things, let nature be your teacher"(Wordsworth, Coleridge, 2005, p.149), Wordsworth saw the nature as the best teacher and believed that we acquired knowledge through it, even though it was at the cost of losing innocence. It is possible to comprehend this connection between childhood and nature better in his poem; *My Heart Leaps Up*. While Wordsworth saw the nature as a teacher, he saw "the child as the father of man", in other words, as the foundational component of adulthood because although the fact that children lose their innocence when they reach adulthood and start to see things differently, they still can remember the feelings they experience in their childhood.

My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

The child is the father of the man;

And I could wish my days to be

Bound each to each by natural piety. (Wordsworth, 1807, p.44)

These two romantic works presented above show how childhood and the growing process of a child hold an important place in the formation of personal identity and values.

Another thinker, whose thoughts regarding individuality and human rights received attention during the Romantic Period, was Jean Jacques Rousseau. His ideas found a place not only in philosophy but also in literature and various other areas. Rousseau was the first Enlightenment thinker to speak explicitly of "human rights".

He questioned how independent individuals could be within the capitalistically bound institutions. He believed that "civilized man is born, lives and dies in slavery: at his birth he is bound up in swaddling cloaths, and at his death nailed down at his coffin. As long as he wears the appearance of the human form, he is confined by our institutions" (Rousseau, 1768, p.14).

Rousseau also argued that man was innately good but this goodness was corrupted by society. He defended the idea that children were not capable of understanding the moral obligations. He noted that "before children arrive at years of discretion, they can form no ideas of moral beings or social relations: it is proper, therefore, to avoid, as much as possible, the use of those terms which express them" (1768, p. 116).

To Rousseau, there are two ways to convince children to be obedient to these obligations: reward (flattery, promises) or punishment but imposing an obligation that they cannot comprehend will result in disobedience or lying (to get rewards or avoid punishment).

We may reduce almost all the morality that have, or can be, formed for the use of children, to the following formula.

Master: You must not do.

Child: And why must I not do so?

Master: Because it is naughty.

Child: Naughty! What is that being naughty?

Master: Doing what you are forbid.

Child: And what harm is there in doing what one is forbid?

Master: The harm is, you will be whipped for disobedience.

Child: Then I will do it so that no body shall know anything of the matter.

Master: O, but you will be watched.

Child: Ah! But then I will hide myself.

Master: Then you will be examined.

Child: Then I will tell a fib.

Master: But you must not tell fibs.

Child: Why must not I?

Master: Because it is naughty. (1768, p. 117)

Here, Rousseau exemplifies how society pushes an individual to lie, to deceive, in other words; how it corrupts man's innate moral goodness, moreover he also shows how social norms and obligations can shape and determine one's self, character, and identity.

During the Victorian Period, the accent on individuality and Romantic subjectivity of the previous age shifted to realism, morality, and social concerns. Many changes occurred in social, economic, and religious areas during the Victorian Era and these changes echoed in literature as well. As the advances in industrial and technological fields (like the printing press) grew, reading became less of a luxury for the middle class, too. In literature, the novel became the dominant literary form of the age. Victorian novelists gave life to ordinary, realistic, life-like characters that readers could empathize with. *Bildungsroman*, in the framework of the novel, especially became the most remarkable genre of the age, since it also allowed the writers of the time both to mirror social realities, concerns and to portray desires, needs, struggles, and inner world of the protagonist in a way.

I may add, addressing the Victorian literary production, that *Bildungsroman* is also the novel of evolution, growth and formation of a character in his development against the background of different social environments, sometimes picturing the epoch. That is to say, the narration concentrates on the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, may indeed be described as an apprenticeship to life, but also as a search for a meaningful existence within society. (Golban, 2003, p.109)

In the given quotation above, Petru Golban clearly shows how *Bildungsroman* enables the reader to accompany the protagonist in his journey of becoming an adult and of placing himself in society.

The concept of individuality played an important role in the Modernist Literature. The Modernism Movement was a reaction against the rapid social change, industrialization, urbanization, failure of the previous status quo, institutions, and norms that had been taken for granted. Unlike Victorians, who sought the "answer" in social stability, morality, optimism, and realism, Modernist thinkers and writers moved from the bonds of realism and converged to individual concerns. Moreover, after having been through the severe experience of war, writers of the time reflected the destructive experience of the war in their writings, as well. They subverted the traditional literary modes and created new forms of narration such as stream-of-consciousness technique.

The following words of sociologist Georg Simmel summarize the thematic concerns of this movement:

The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life. (Simmel, 1950, p.409)

Modernist thinkers questioned how it could be possible to mention individuality and autonomy in an already defined system that controls individuals in almost every part of their lives. They were aware of the inadequacy of the current system. Yet, each theoretical and cultural innovation they sought to find a way out of this system was bound to be a failure because, although they wanted to break free from the limitations of cultural and traditional foundations, they couldn't come up with a new and totalizing system for both individualistic and social unity.

The Postmodernism Movement came to the stage after the World War II. The term "postmodernism" refers to a wide range of changes in theoretical, artistic, literary, and socio-cultural discourses. Some thinkers and writers viewed Postmodernism as the continuation of Modernism because they had many common features but Postmodernism was also a break away from the Modernist attitude. Both schools were against the Enlightenment rationality and ideology of modernity (urbanization, industrialization, capitalism, etc.). But, Modernism failed in its quest for an answer (Futurism, Expressionism etc.), a firm foundation for overcoming the outcomes of

modernization. For Postmodernists, this actually was the place where the problem or, more precisely, the paradox lied. They believed that every new solution, form, and innovation to overcome the modernity would be just another "metanarrative" because they didn't believe in the existence of an overall, perfect foundational truth to explain and solve everything for the conduct of life.

Another common feature that both modernism and postmodernism shared was fragmentation, discontinuity, and deconstruction. Both movements utilized fragmentation in theme and technique. But, while modernism mourned over the loss of unity, postmodernism cherished this fragmentation, plurality, uniqueness, and differences. For postmodernists, it was the only possible way of existence and harmony.

Postmodernist Literature, which also is in parallel with Poststructuralism, rejects any traditional forms of narrative, thus postmodernist works are mainly deconstructive, decentered and fragmented in style and technique. As an attempt to break the reader free from the preconceived norms and facts, Postmodernist writers do not only decenter the narrative but also the narrator. Thus, they positioned the reader as the central figure. Postmodernist works are ambiguous and open to interpretations as Postmodernists don't believe in the existence of any precise and solid meaning in terms of the knowledge and truth.

CHAPTER 2

QUESTION OF INDIVIDUALITY IN A WORLD OF SAMENESS

2.1 The Concept of Individuality in The Giver

The Giver, first published in 1993, is a YA dystopian novel that was set in a futuristic society that seems to be perfect. However, as the story unfolds, it becomes clear that it is not as perfect as it seems. The leaders of the society in *The Giver* set up a governmental system named *Sameness*, which is based on the ideology that everything and everyone must be the same and, therefore, equal. To this end, they eliminate all the differences such as colors, races, emotions, ideas, and unpredictable weather conditions. The logic behind this change is to prevent repeating the mistakes of the previous generations. To achieve this promise of a peaceful conformity, the members of the society give up on their freedom of choice too because making choices may lead them to make mistakes. By creating such a world of sameness, the author, Lois Lowry shows the importance of memory, diversity, and individuality. Moreover, she also shows the importance of the freedom of choice.

2.1.1 Authority

With regards to the concept of individuality, the most remarkable thing in *The Giver* is the governmental system, which is built on the ideology that everyone must think and live the same. The community eliminates all the memories of the world before the Sameness, as well as the freedom of choice. The reason why they choose this way of living is that they believe that people only make wrong choices when they are given the chance and the consequences of these choices may lead the world to another disaster. The citizens accept their role in the society without questioning and they follow every rule that the government assigns them. Later in the book, it becomes clear that there is no hidden agenda of the government and not only the citizens but also the oppressors of the system truly believe that they are doing the right thing. This situation raises the question of why none of the citizens opposes or has a doubt about the righteousness of the system. Although there is more than one reason for why

everyone blindly obeys the rules of the system, the first and the foremost one among them is the authority.

Jozef Maria Bochenski, who is a logician and philosopher, introduces two kinds of authority in his book; *The Logic of Religion*. Bochenski says:

The field of authority is a class of objectively meaningful utterances. [...] And if so, we have to deal with two quite different sorts of authority, according to the nature of their fields: the first one, that one of uttering sentences, will be called here "*epistemic authority*"; the second one, uttering imperatives, "*deontic authority*". [...] In other words, the epistemic authority is that of an expert, the deontic authority that of a commander or superior. (Bochenski, 1965, pp.164-168)

Bochenski shows the differences between two kinds of authority concept by formulating them. According to Bochenski's epistemic authority, the ones (the society), who are subservient to the authority (The Committee of Elders) on a specific domain (Sameness), shall believe everything they claim regarding that domain. That is to say, the authority does not enforce its claims on anyone but the individual believes in the authority because s/he trusts the authority's knowledge on this domain. The latter kind of authority, in contrast to the epistemic authority, is based on the enforcement. The one, who has to comply with the authority's order, accepts him/her as authority because the authority holds a superior position when the compared to the other in terms of status. A soldier's compliance to the orders of his commander can be shown as an example to the deontic authority.

Given Bochenski's conception of authority, it can be said that two kinds of authority are present in the Giver community. The members of the community leave even the most important decisions affecting their lives to the Committee's discretion. They can't choose their spouse, children or job and they have to conform to the governmental policies. Everything, from job assignments to the number of children they can have, is determined by the central power, which is the Committee of Elders.

Like the Matching of Spouses and the Naming and Placement of new children, the Assignments were scrupulously thought through by the Committee of Elders.

He was certain that his Assignment, whatever it was to be, and Asher's too, would be the right one for them. (Lowry, 2014, p.69)

Jonas's thoughts show how everyone obediently complies with the authority's rules and trusts the Committee. The citizens do not question the authority's decisions and, thus, they see the Committee of Elders as an "epistemic authority", which means that they accept their words as that of an expert. They don't think they will ever make a mistake. However, in case of any violation of the rules, the citizens are warned and punished. In other words, the authority is imposed onto the citizens. In that manner, authority takes the form of "deontic" kind, rather than epistemic one.

2.1.2- Education

In societies, where citizens are governed by a totalitarian regime, another method that the government uses to control people is indoctrination. Mariana Momanu, in her article named *The Pedagogical Dimension of Indoctrination*, comments on Bochenski's concept of authority and points out how the educational system can be used as an instrument to integrate the citizens with the government's social policy.

If the epistemic authority is negotiated and gained by equal partners (or who have equal rights) throughout the knowledge assumption process, the deontic authority is "given" and imposed by the most powerful to the weakest ones during the assumption of values, norms, and directives in order to ensure the compliance with the desired social order. While the educational system is dominated by the deontic authority, the knowledge process is subordinated to the one that aims to maintain the social order and to shape conformist attitudes. [...] This is why totalitarian regimes paid a special attention to schools and teachers whom they wanted to adhere to their cause in order to further accept to transfer their authority to the system, (Monamu, 2012, p.89)

In Jonas's community, the citizens have to undergo training starting from the age of one to the age of twelve. Every year, they are assigned with different tasks and requirements in accordance with their age and, finally, at the Ceremony of Twelve, which serves as the mark of the transition from childhood to adulthood, they are assigned with their life-long occupation. The citizens are indoctrinated into the

ideology of collectivity throughout their training. Any kind of individualistic act is prohibited and thought to be wrong. They are taught to be interdependent in order to serve and live for the collective goods of their community.

Through this indoctrination process, children's cognitive perception is changed and gradually adjusted to the collective way of thinking and living. Each of age ceremony marks a different milestone and skill development for the child. The first one of these symbolic ceremonies begins with the "Naming Ceremony", where newborn babies are given names and assigned to their non-biological parents. The groups are distinguished from each other by specific clothes and fulfillments based on their age. "Fours, Fives, and Sixes all wore jackets that fastened down the back so that they would have to help each other dress and would learn interdependence. The front-buttoned jacket was the first sign of independence, the first very visible symbol of growing up." (Lowry, 2014, p.59) When a child becomes an Eight, s/he is given a jacket with pockets showing that s/he is "mature enough to keep track of her own belongings." (2014, p.64) At the Ceremony of Nines, children receive a bicycle. This is seen as another step in their participation into the community. At the tenth ceremony, boys get a short haircut and girls lose their braids. At Eleven, they get new clothes fitting more to their gender attributes and, last but not the least, all twelve-year-olds get assigned with their life-long and permanent job at the Ceremony of Twelve.

The citizens are integrated and accustomed to Sameness ideology through this highly detailed and customized instruction and, as a result, when they reach adulthood, they accept all the doctrines and principles of the authority as the ultimate truth and avoid doing anything that contrasts with them.

2.1.3 Family

As the novel progresses, it is seen that the citizens continue being exposed to the restrictions on individuality in their adult life as well. Even the rules regarding family are strictly structured; it is a commonplace that family is the smallest and the most basic unit of the society. Therefore, it can be said that family is the first institution laying the foundation of an individual's knowledge upon life. John Dewey, in his book: *Experience & Education*, argues the social control of individuals and says:

now, the general conclusion I would draw is that the control of individual actions is affected by the whole situation in which individuals are involved, in which they share and of which they are co-operative and interacting parts.

[...]

If we took instances of co-operative activities in which all the members of a group take part, as for example in well-ordered family life in which there is mutual confidence, the point would be even clearer. In all such cases it is not the will or desire of any one person which establishes order but the moving spirit of the whole group. The control is social, but individuals are parts of a community, not outside of it. (Dewey, 1938, p.57)

In that manner, all the actions of an individual that s/he takes as a part of a group serve for the group's aim. In parallel with this idea, it is seen that family structures in dystopian societies are adjusted in harmony with the needs of the ideological principles of the government. Family, as a medium to transfer the ideology of the government, is used in numerous ways.

Correspondingly, when the community in *the Giver* decides to go Sameness, many changes take place in the family structure as well. The words of Jonas, after having been transferred a memory of a family that lived in a time before Sameness, show the radical changes in the understanding of family.

"...The family in the memory seemed a little more—" He faltered, not able to find the word he wanted.

"A little more complete," The Giver suggested.

[...]

"I wish we still had that," he whispered. "Of course," he added quickly, "I do understand that it wouldn't work very well. And that it's much better to be organized the way we are now. I can see that it was a dangerous way to live." (Lowry, 2014, p.161)

First and foremost, family is necessary for the demographic and national continuity of the society. In the Giver community, the children are born by the *Birthmothers* and every family can apply for up to two children - one male, one female.

The restriction on the number of children is considered as an equalizing force by the community. Besides that, family plays an important role in the emotional and mental stability of an individual. "The experience of the young children centers about persons and the home" (Dewey, 1938, p.102) states Dewey. That is to say, the child gains his/her communicative and social skills through familial relationships first. However, society in the Giver eliminates emotions. This situation requires the government to formulate a different family structure and all the decisions regarding family start to be taken by the Committee of Elders. When a community member wants to create his family unit, s/he has to apply to receive a spouse first. The Matching of Spouses is carefully performed by the Committee of Elders. They decide on the match by comparing the candidates' interests and characteristic features. Like the Matching of Spouses, the Placement of Newchildren is also determined by the Elders. As a result of these government policies on the family structures, it becomes impossible for people to develop strong family bonds. Although there are father, mother, and child figures in the family units, the relationship among them is shallow and viewed as another task to be fulfilled. Parents fulfill a function as a guide or teacher that helps the young children to integrate with the social rules.

One of the ways that the parents use to regulate and control the children's personal choices is the rituals. For example, through the rituals of "morning telling of dreams" and "evening telling of feelings", parents check the children's mental and emotional development. In one of those family sessions, Jonas's parents realize that his stirrings (sexual feelings) have started. So, as the Book of the Rules orders, they give him pills to suppress these urges. When Jonas asks his mother if he has to report it or not, his mother says "You did, in the dream-telling. That's enough" (Lowry, 2014, p.55). The mother's answer clearly shows that parents stand for not only a family figure but also a representative of community and authority.

2.1.4- Dehumanization

Along with the advanced technologies, the world has entered an epoch of digitalization, and today, smartphones, smart cities, smart homes, smart learning, etc. have become a part of everyday life. It is undeniable that technology has many

benefits. However, when looking at the other side of the coin, it also has many disadvantages. Jens Allwood, in his article named "*Is Digitalization Dehumanization? - Dystopic Traits of Digitalization*", discusses the negative effects and potentials of digitalization. He touches upon the issues such as cognitive problems (caused by digitalization), intellectual laziness, surveillance and digitalization of information and human services. One of the leading problems (regarding the possible negative effects of digitalization) that Allwood identifies is the dehumanization. "Human services and interaction are being replaced by digital services and interaction with computer programs" (Allwood, 2017, p.259). Thus, this situation may affect people's social and emotional competence to a point that can be defined as dehumanization. As a result, many dystopian writers employ dehumanization and warn the readers against one of the possible effects of technology, as they see it as another future threat.

Dehumanization, which is used as a tool to regulate the social order, is one of the most common features of Dystopian Literature. As stated by many researchers and thinkers, dehumanization is a way to excuse and rationalize the violent actions directed towards enemies or people, who are not a part of the group. By degrading the opponents to a state below "human", they justify their violent actions. Although Jonas's community does not have any opponents, in a world of Sameness, everything regarding the individuality is seen as wrong and dangerous. The government outlaws individuality and legitimizes everything in favor of collectivity. Therefore, they justify all their false rules and regulations that they mandate over the citizens. Thinking they serve a very important purpose, the citizens do not question the decision of the Committee of Elders. But, more importantly, none of the members of the community, including the Elders, is aware of the wrongfulness in the system as it falls behind their knowledge.

Nick Haslam, in his article named *Dehumanization: An Integrative Review* says "any understanding of dehumanization must proceed from a clear sense of what is being denied to the other, namely humanness" (Haslam, 2006, p.255). Haslam proposes two forms of dehumanization: *animalistic form* and *mechanistic form*. In animalistic form, dehumanization occurs when one is denied qualities that separate

people from animals, namely qualities such as refinement, rationality, moral sensibility, etc. Haslam associates this form with genocidal, ethnic, and racial conflicts.

A consistent theme in this work is the likening of people to animals. In racist descriptions Africans are compared to apes and sometimes explicitly denied membership of the human species. Other groups are compared to dogs, pigs, rats, parasites, or insects. Visual depictions caricature physical features to make ethnic others look animal-like. At other times, they are likened to children, their lack of rationality, shame, and sophistication seen patronizingly as innocence rather than bestiality. (2006, pp.252-253)

The second kind of dehumanization that Haslam introduces is called "mechanistic". Unlike the animalistic form, in this model of dehumanization, people deny characteristics like emotional responsiveness, interpersonal warmth, individuality, and so on. "Typically, mechanistically dehumanized others are seen as lacking the sort of autonomous agency that provokes strong emotion and are more likely to be seen as emotionally inert" (2006, p.258). This kind of dehumanization is associated more with the kind of dehumanization that communities or people are dehumanized through technology and medicines.

Considering the Giver society, the citizens are denied two important attributes of humanness; freedom of choice and emotions. Besides being deprived of the rights to make choices even on the most individualistic issues, the citizens are also deprived of feeling any strong emotions. While creating Sameness, founders of the community decide to eliminate emotions, which may put everything that they so hardly build at stake. In order to maintain the peace and harmony in the community, they remove the most basic human qualities, namely individuality and emotions, since they may lead to wrong decisions and chaos. But, by doing so, they also mechanize and dehumanize them and, consequently, the citizens adopt a robotic way of life. The government makes drug use compulsory to subside and obliterate any emotional tendencies. The pills standardize people's behaviors and cause them lack of warmth, passion, interest or any other kind of emotion. In that manner, people lose their individual agency and are objectified.

Even though the pills prevent the citizens from feeling strong emotions, they keep feeling emotions such as apprehension, anger, sadness etc. at a much lower level. The family members, in order not to hold these negative feelings and not to get affected by discomfort they result in, share their feelings and relieve each other's stress during the rituals like "the evening telling of feelings". In addition to its calming function, rituals (such as a standard procedure of apologizing) are also used as a way to substitute emotions. Emotions are accepted as one of the most human traits. Haslam notes that human nature "characteristics should be seen as deeply rooted aspects of persons: parts of their unchanging and inherent nature" (2006, p.262) and when one lacks or denies these qualities, mechanistic form of dehumanization occurs. So, by ritualizing the emotions, the community members don't feel that they are degraded to a dehumanized position.

2.1.5 Language

Many Postmodernist thinkers and theorists such as Ferdinand de Saussure (Structuralism), Jacques Derrida (Deconstruction), and Jean-François Lyotard (language games) have argued and examined the concept of language and its relation to knowledge. Postmodernists see the language as the creating component of reality and believe that in terms of epistemology, neither reality nor concepts are central; but, language is the central instrument that creates the meaning, namely knowledge.

One of the most famous Saussurean linguistic theories is the arbitrariness of language. For Saussure, "the linguistic entity exists only through the associating of signifier (sound, word, morpheme) with the signified (idea, concept etc.)" (Saussure, 1959, p.102). In accordance with Saussure's arbitrariness theory, none of the parts of linguistic sign gets associated with each other by a natural bond. This situation raises the question of what the associating bond between them is. Saussure says

The arbitrary nature of the sign explains in turn why the social fact alone can create a linguistic system. The community is necessary if values that owe their existence solely to usage and general acceptance are to be set up; by himself the individual is incapable of fixing a single value. (1959, p.113)

In other words, Saussure relates this bond between the signifier and signified to the environment they are associated in. Therefore, it can be concluded that language, which is the base for our knowledge, is composed within the social-cultural environment it belongs to. Saussure states that "without language, thought is a vague, uncharted nebula. There are no pre-existing ideas, and nothing is distinct before the appearance of language" (1959, p. 112). In that manner, it also can be said that language determines the borders of one's knowledge, thus, the borders of one's perception of reality.

According to Saussure's language theory (binary oppositions), meaning of a sign relies on the opposition between two signs. However, for Derrida, meaning of a sign can be understood by the difference between two signs and this difference can be recognized through the "violent hierarchy" between the terms. Derrida claims that "one of the two terms governs the other (axiologically, logically, etc), or has the upper hand" (Derrida, 1981, p.41). To put it more clearly, in Saussure's theory, one understands the word "good" with its opposition "bad". But, in Derrida's theory, the word "bad" (absence) is understood and contained within the definition of the word "good". Derrida says that "There is nothing outside the text" (Derrida, 1976, p.158) hence "beyond text there are only more texts and traces of texts" (Baynes, Bohman, McCarthy, 1987, p.122). In order to transcend this contingency of the other texts and for "the emergence of a new "concept", a concept that no longer be, never could be, included in the previous regime" (Derrida, 1981, p.42) text must be deconstructed. Yet, because there is an infinite chain of other texts, traces, or as Derrida calls "supplements", it becomes impossible to transcend this contingency. Therefore, it can be concluded that one's knowledge extends as much as his linguistic capacity since it will always be socially, culturally, and historically contingent. When we examine *the Giver* novel, from a Derridean perspective, it is understood that the community's attempt to erase all the memories that belong to the old word functions as a way to break free the chain of the previous texts, thus concepts of the former generations. Jonas and other citizens live in simulacra, in other words, a false reality that is created through the scheme of Sameness.

Dystopian Literature is another field that highlights the importance of language as a crucial implement to control and manipulate people's perception of reality. In *the Giver*, Lois Lowry shows how words and meanings that are attributed to them may change and shape a society. One of the most fundamental rules of the community *in the Giver* is the precision of language and citizens start to get trained at a very young age for it. By forcing such a rule, the government aims to exclude unintentional lies and mistakes in speech but later in the book, it becomes clear that it excludes individuality, as well. When Jonas asks his parents if they love him, they get startled and confused by his question first. Then, they warn him to pay attention to the precision of language stating he has used "a very generalized word, so meaningless that it's become almost obsolete" (Lowry, 2014, p.162). Hence, the citizens don't know such a word like 'love' (signifier), they don't have the concept (signified) it refers to, either. The role of language in perceiving reality becomes clearer in the part, where Jonas learns the true meaning of '*release*'.

Once again, as he had on the playing field, he felt the choking sensation. Once again he saw the face of the light-haired, bloodied soldier as life left his eyes. The memory came back.

He killed it! My father killed it! Jonas said to himself, stunned at what he was realizing. He continued to stare at the screen numbly. (2014, p.188)

This is the most epiphanic moment for Jonas. He understands all the things that his community has sacrificed in order not to repeat the same mistakes the previous generations have done and, thus, not to head to an ending they have ended up, are just hidden under the mask of Sameness. All the actions of terror, violence, and murder, which they think they have banished from their community, are still there.

"I said it because it's true. It's the way they live. It's the life that was created for them. It's the same life that you would have, if you had not been chosen as my successor."

"But he lied to me!" Jonas wept.

"It's what he was told to do, and he knows nothing else." (2014, p.192)

The Giver's words once again prove the Saussure's and Derrida's theories of language. Jonas's father "knows nothing else" because he doesn't know the word, thus, the concept of death. Lowry, by creating a world in which the use of language is strictly controlled, shows how the rulers, oppressors of the system hold the power, not only to control but also to "create" the lives of the citizens - to the point that they can remove the most solid facts of life such as love and death.

2.2 The Concept of Individuality in *Uglies*

Uglies, published in 2005, by Scott Westerfeld is another YA dystopian book portraying a futuristic society, in which people are divided into two groups: *uglies* and *pretties*. Westerfeld creates a world where all the citizens, who reach sixteen years old, have to undergo plastic surgery that makes everyone look almost the same. The government enforces it as an equalizing force to prevent racial discrimination and privileges people get because of their beauty. As in many other examples of dystopian societies, the citizens start to get indoctrinated to this idea of turning into a 'pretty' and its righteousness in an early age and consequently no one opposes it. Westerfeld draws attention to the hazards of intellectual laziness and a beauty-obsessed, hedonistic society. But, more importantly, he foregrounds the significance of ethnic diversity and individual identity.

2.2.1 Classification

As it is an ongoing problem today, racial discrimination and inequalities are also reflected and employed in many futuristic dystopian scenarios. In *Uglies*, it seems that the critical tone centers on the determined beauty standards, however, the part where Tally explains the initial reason why her community started this surgery with the words; "people killed one another over stuff like having different skin color" (Westerfeld, 2011, p.43) shows that the novel's critical tone also centers on the racism.

The society in *Uglies* novel is established first on the premise of equality, and to make this premise true, the government launches the pretty surgery as an equalizing mechanism. They propagate that Rusties (former generations before pretty surgery) used to discriminate against each other because of their ethnic features and give

privileges to some depending on their beauty, so by standardizing the beauty, the government eliminates this discriminatory treatment. The citizens, who are born into and integrated with this ideology, believe that "*it is the only way to make people equal*". (2011, p.43) However, as the story unfolds, it becomes clear that the system stands in contrast with this equality-based ideology because it generates another kind of discrimination, which contradicts with the very concept of individuality.

The *Uglies* society is basically divided into two groups: Ugliers and Pretties. But, later in the book, it turns out that Pretties are segregated among each other, too. This segregation is made in accordance with their age (*new pretty, middle pretty and late pretty*). This classification indicates that the discrimination that the pretty society has hoped to eliminate with the surgery has only taken a different shape. Although the community condemns and criticizes the discrimination in the former generations (Rusties) before the pretty surgery, no one opposes or sees something wrong with the discrimination in their society.

According to *the systemic racism theory*, which has been developed by sociologist Joe Feagin, and by which he aims "to interpret the racialized character, structure and development" (Feagin, 2006, p.2) of racial oppression, the discrimination is legitimized. The discrimination gets rationalized and becomes a commonplace within the "racial frame - that is, an organized set of racialized ideas, stereotypes, emotions, and inclinations to discriminate" (2006, p.25) and as a result, the subordinating group is expected to act as the dominating group "and thus often to act against their individual and group interests" (2006, p.21). From the lens of systemic racism theory, the *Uglies* group stands in the position of the racialized group because, unlike their common usages today, the concepts of ugliness and prettiness are not only associated with appearance but they also stand for a social status.

Tally shivered. Everyone knew about uglies-for-life, the few people for whom the operation wouldn't work. You didn't see them around much. They were allowed in public, but most of them preferred to hide. Who wouldn't? (Westerfeld, 2011, p.80)

The rulers of the society systematically wipe out the concept of individuality and construct a single identity for the citizens. Hence, independent

thoughts may prompt revolt and disobedience. Even though those, whose operations fail, are allowed to be in public, they, in preference, isolate themselves from the society as they don't feel they fit in. This attitude somehow shows how one's identity is limited to a certain type of body and identity that is measured by the government. Similarly, in the times Tally and Shay argue about the surgery, Tally opposes Shay's claims on how they are "programmed into thinking anything else is ugly" (2011, p.79). The ideology of prettiness is so engraved on Tally's mind that she dreams and lives for the day she will be turned into a pretty. The authority alienates the citizens from their own bodies by keeping them exposed to the constant ideology of the state to control and manipulate them. Yet, as the story grows, it is revealed that it is not the only way that the government uses to subjugate the citizens.

As stated before, the pretties are also segregated among each other. Each group of standards of beauty espouses a different lifestyle and moves to the towns that are allocated for them. Children (littlies) live with their parents (middle-pretties) in Crumblyville till they turn twelve. Then, they move to Uglyville, where uglies aged between twelve and sixteen live. After the pretty surgery, they start to live in The New Pretty Town. This beauty-based classification seems as a way to keep things in order. But, it functions more likely as a means of blockade preventing different beauty groups from interacting with one another. The lifestyles in each town are structured by the government and the citizens are punished in case of violation of the rules. The citizens do not have a say in their own life but, more importantly they don't have any knowledge on any other alternative way of living, in other words, they are restricted to believe in a delusion of a reality that is specified by its creators. Thus, the racialized groups "are, to varying degrees, alienated from control over their own bodies as well as from an ability to make decisions about many aspects of their lives. Systemic racism at its core involves separating, distancing, and alienating social relationships" (Feagin, 2006, p.21).

2.2.2 Technology

As in many other examples of dystopian fiction, the concerns regarding the advancement of science and technology find a place in Westerfeld's imagined society, as well. It is a fact that technology is an indispensable part of today's world and is used in almost every field of life from communication to transportation. However, it is still being discussed on the grounds of its possible effects on safety, ecological balance, education, health, society, and even everyday life of people, as the route that it is headed is still ambiguous. Thus, it maintains its place in dystopian fiction. In the world that is depicted in *Uglies* novel, survival is highly dependent on technology. After the biowarfare destroys the old world, technology starts to be implemented in almost all the areas of life. Westerfeld, by constructing such a beauty-based world, takes a critical approach to the growing risks of technology such as intellectual laziness, literacy loss, surveillance, and mind-control.

One of the most remarkable impacts of technology that Westerfeld draws attention to is the intellectual laziness. As mentioned in the previous section, after getting the pretty surgery, not only citizens' appearance but also their lifestyle changes. When citizens become a new pretty, all that is expected from them is to dress up and attend parties all day long. One may find this world, which Westerfeld displays as a possible outcome of the technology's impact on the cognitive skills, as exaggerated today. However, many scholars argue and believe that people don't need to put as much cognitive effort as they used to, hence the fact that

We are so used to working with computers to undertake everyday tasks that we tend only to think about them when they break down or are unavailable. Similarly, we are so dependent on complex computers in most aspects of our lives that we barely give them a second thought. (Harper, Rodden, Rogers, Sellen, 2008, p.40)

Creating this version of the world, Westerfeld shows actually an implicit effect of technology. Along with the high-tech computers and machines, people do not require using their intellectual skills and, consequently, their cognitive skills become blunt in the course of time. However, Westerfeld warns the readers against the explicit and deliberate uses of technology too. In *Uglies*, among other ways that the

government uses to manipulate and control the citizens, three of them stand out: pretty surgery, lesions, and interface rings.

In the beginning of the novel, the pretty surgery is claimed to be an equalizing force by the government. However, later in the book, it is revealed that it essentially fulfills a function as a mechanism to erase all the individualistic and racial traces of the people - including one's skin color - in order to construct a "*superior*" identity and, therefore, to control the inferior group; the uglies. Mary J. Couzelis, in *Future is Pale - Race in Contemporary Young Adult Dystopian Novels*, defines this system of "whitewashing" as "an example of the insidious effects of an often unacknowledged ideology of white privilege" (Couzelis, p.135)¹. Hereupon, it is also important to mention the metaphor Westerfeld uses. The old world before the prettiness system came to an end because of a flower which "used to be one of the rarest plants in the world" (Westerfeld, 2011, p.173) and "was worth more than a house" (2011, p.173). However, when someone adjusts the genes of the plant in order to sell and profit from it, it gets out of hand. One of the rangers whom Tally encounters on her way to The Smoke says: "they turned into the ultimate weed. What we call monoculture. They crowd out every other species" (2011, p.173). Therefore, Westerfeld, by using this metaphor of white orchid first, points out that technology may become difficult to control and, consequently, may have destructive ecological and biological results. Moreover, Westerfeld also shows how monoculture may be dangerous not only for the ecological balance but also for the social balance. One of the rangers tells to Tally that "the orchids eventually die out, victims of their own success, leaving a wasteland behind" (2011, p.174), and just like the orchids, monocultural societies, in other words, the societies giving privileges to a single social group or ideology are bound to come to an end, as well. Hence, as the ecosystem requires various species to cycle, a society, which involves individuals; people who have different ethnic and social identities, requires a system which is tolerant to differences to run.

¹ Mary J. Couzelis, "Future is Pale: Race in Contemporary Young Adult Dystopian Novels." *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*, edited by Balaka Basu, Katherine R. Broad, and Carrie Hintz, Routledge, 2013, pp.131-144, here p.135)

Controlling one's brain is only possible with a kind of technology, which can be seen in science fiction movies or novels today. However, the latest experiments and researches show that, in the near future, this may be possible with newly developed technologies in neuroscience such as optogenetics.² As this indicates that mind control is no longer science fiction and has become a reality, many writers reflect their fears about the technologies, with which the human brain can be controlled. Westerfeld also draws attention to these technologies and warns regarding the misuse of technology in his novels.

In *Uglies*, the government uses lesions, which cause a kind of brain damage, in order to control the citizens. After the operation, people become docile towards events and governmental issues. When Tally finds out that the government inserts lesions and changes people's minds without their knowledge, David explains to her what these lesions are for with the following sentences

Maybe it's not so complicated. Maybe the reason war and all that other stuff went away is that there are no more controversies, no disagreements, no people demanding change. Just masses of smiling pretties, and a few people left to run things. (Westerfeld, 2011, p.254)

As it is clear in the given quotation, the government uses the technology to keep the citizens in control. However, when Tally learns about the lesions, Az, who is a cosmetic surgeon who used to work for the government, informs her that "a few people still die each year" (2011, p.250) during the surgery and they are "trying to make the operation safer" (2011, p.250). Thus, showing how the government which controls the citizens may not in fact be in control, Westerfeld emphasizes on the potential danger technology holds. Gorman Beauchamp, in *Technology in the Dystopian Novel* states that " the utopian ideations of the past - which once seemed impossible [...] appear in this century [...] in great part of the increasing array of techniques for social control made available by modern science" (Beauchamp, 1986, p.54). In this respect, Beauchamp questions the function of technology in dystopian novels not only as "an instrument in the hands of the state's totalitarian rulers" (1986,

² "Optogenetics is the combination of genetic and optical methods" (Deisseroth, 2011, pp-26-29) to control the genes and neurons in the brain.

p.54) but also as "an autonomous force that determines the values and thus shapes the society in its own image, a force to which even the putative rulers [...] are subservient" (1986, p.54). Beauchamp says that, while some of the antagonists of this argument see technology as a tool that can be used for good or bad purposes, some see it "as a creation that can transcend the original purposes of its creator" (1986, p.54). Although there are no solid proofs to accept the technology as an autonomous force yet, it has some implicit effects such as intellectual laziness and literacy loss. These "side" effects are not intended but happen by the nature of technology. To put it more clearly, as the technology develops, people tend to choose the simplicities that the technology offers to them. Along with the invention of calculators, for instance, people now do not bother writing down the mathematical operations or equations and spend long hours solving them. Differing from the intellectual laziness, literacy loss is not a deliberate effect of technology but a problem that occurs as a result of technological advances in digital communication and literacy. Westerfeld projects the dangerous levels that this future threat can reach to the extent that no one can read or write.

"What's this?" Tally opened it up and saw a scrawl of letters. "When did you learn to write by hand?"

"We all learned while we were planning to leave. It's a good idea if you don't want minders sniffing your diary.[...]" (Westerfeld, 2011, p.91)

Hereby, Westerfeld does not only draw attention to the literacy loss but also to another negative effect of technology: surveillance. Keith Booker states, in his book; *The Dystopian Impulse in Modern Literature*, that "among other things, this awareness of always being watched helps to suppress individuality" (Booker, 1994b, p.79-80). Technological surveillance has been seen as a danger and its impact on individuality has been discussed in many dystopian novels. In Westerfeld's *Uglies*, the citizens have to wear interface rings to be recognized in the system. The members of society use it to communicate, receive information, or even take the elevator. When Tally trespasses to the New Pretty Town, she remembers that "Without an interface ring, she was nobody. The elevator wouldn't listen" (Westerfeld, 2011, p. 15). In the part when Tally is interrogated about Shay and The Smoke, it is understood that, except for its ostensible purpose, the interface ring serves something greater; it is used to keep the

citizens under constant surveillance. As a common motive of dystopian fiction, surveillance is claimed to be employed as a way to prevent crime and maintain security, yet, in essence it is used as a powerful tool to control and oppress the citizens.



CHAPTER 3

ACHIEVING TRANSCENDENCE

3.1 Maturity and Its Relation to Transcendence

Young Adult Dystopian novels employ maturity from the perspective of its relation to the individual's condition in an institutional and social organization. The individual's identity is formed in accordance with the social norms of his community. Therefore, dystopian novels, in a way, show the adolescent protagonist's struggle to transcend these social boundaries and construct a self-identity. As a common motive of Dystopian Literature, the completion of this formation is topped off with a ceremony or a celebration. When a dystopian citizen reaches his adolescent years, s/he is expected to make an important decision affecting his life. There are many examples of this motive in dystopian literature: in *Hunger Games* by Suzanne Collins, one boy and one girl between the ages of twelve and eighteen from every district have to fight in an annual deadly competition; in *Divergent* by Veronica Roth, all sixteen-year-olds have to take the aptitude test; in *Uglies*, citizens undergo a mandatory surgery when they turn sixteen; and in *The Giver*, those who reach the age of twelve have to join the Ceremony of Twelve.

This motive, in a way, shows the importance and the transformative power of maturity. It marks the protagonist's growth, acceptance and his participation in society. Despite that, upon a closer inspection, it can be seen that the requirements of maturity changes depending on the ideology of the state. Roberta Seelinger Trites says

And in some sense, maturity as transcendence has become impossible since so many markers of the maturity are immersed in capitalism: driving, voting, buying liquor, obtaining a credit card, and paying income tax serve as typical rites of passage in postmodern culture. (Trites, 2000, p.18)

Trites's statement about maturity somehow proves that criteria for being mature differ from society to society. In addition to that, the perception of maturity in the two selected novels for this thesis supports this idea, as well. While, in *the Giver* novel, maturity is associated with Sameness, in *Uglies* novel, it is associated with being

pretty. From this standpoint, it can be concluded that an individual fails to form an autonomous self-identity and is conditioned to the limitations of ideology of the government in power. However, interestingly, this is the part where the awakening of the protagonist, who appears to be as well-adjusted to the tyrannical system as any other ordinary citizen, begins. After the adolescent protagonist starts to become aware of the constraints of the social institutions, s/he tries to transcend these limitations and construct a self-identity. Therefore, it can be said that there are indeed two levels of transcendence for the protagonist; one of which happens when s/he fulfills the requirements that the government looks for and the latter happens when s/he discovers the true agenda of the regime.

The second level of the transcendence starts for Jonas after the ceremony, as Jonas comes to a realization of the cost of this 'perfect' world and in *Uglies*, Tally experiences a similar awakening when she learns about the lesions and damage it causes in the brain. After the revelation of the truth, protagonists embark on questioning the system and rules they have to abide by and, consequently, they take a genuine action free from the influence of social identity. Yet, the answer to the question about achieving transcendence keeps hanging in the air without taking the process that lead up to this transcendence into account.

Identity formation is not a quick process that can simply happen over a night. According to Erikson's famous developmental theory, which is based on Freud's psychoanalysis, identity formation of an individual requires a series of stages throughout the life cycle. It is a process that starts from the birth of the individual and lasts until his death. Erikson believes that social environment and relationships play an important role in this development. "Personality, therefore, can be said to develop according to steps predetermined in the human organism's readiness to be driven toward, to be aware of, and to interact with widening radius of significant individuals and institutions" (Erikson, 1968, p.95).

Table 1.1: Erikson's eight stages of psychosocial development

Stages	Stage Description	Adaptive Strength/Virtue	Maldevelopment
Infancy	Basic Trust vs. Mistrust	Hope	Sensory maladjustment - Withdrawal
Early Childhood	Autonomy vs. Shame and Doubt	Will	Shameless willfulness - Compulsion
Play Age	Initiative vs. Guilt	Purpose	Ruthlessness - Inhibition
School Age	Industriousness vs. Inferiority	Competence	Narrow virtuosity -Inertia
Adolescence	Identity Cohesion vs. Role Confusion	Fidelity	Fanaticism - Repudiation
Young Adulthood	Intimacy vs. Isolation	Love	Promiscuity - Exclusivity
Adulthood	Generativity vs. Stagnation	Care	Over - extension - Rejectivity
Old Age Wisdom	Integrity vs. Despair	Wisdom	Presumption - Disdain

Note: Knight, 2017

Among the stages of psychosocial development, the most critical one of them is the fifth stage which takes place during adolescence. In this stage, adolescents consciously start to question their role in the society and develop a sense of self. This is the period teens start to ask questions such as "Who am I?" or "What do I want to do with my life?". Those who manage to overcome the conflict in this stage grow a strong sense of identity in their adulthood. However, those failing to resolve the conflict have to deal with identity crisis, which may cause problems in resolving the conflicts in the following stages of identity development. To Erikson, "the basic strength that should develop during adolescence is fidelity, which emerges from a cohesive ego identity. Fidelity encompasses sincerity, genuineness, and a sense of duty in our relationships with other people" (Schultz and Schultz, 2016, p.167). In other words, adolescents, who are in this stage, can grow a strong sense of self, only if they stay true to the set of values they build in this period.

Marianne Hirsch defines this process of formation that the protagonists go through as "the story of a representative individual" (Hirsch, 1979, p.296). That is to say, "the protagonist is an essentially passive character" (1979, p.296) who is conformable to the system as much as any other citizen in the system. As Erikson's developmental theory puts forth, social relationships of an individual have a great impact on shaping his/her personality. In parallel to this theory, neither Tally nor Jonas does show any change in their personality traits till they change their social environment and meet people who think differently than they do. When Jonas' developmental process is observed, it is seen that his awareness grows through the guidance of The Giver. Thus, it can be concluded that the protagonist grows social awareness by interacting with people having different perspectives of views. This situation raises questions about the genuineness of the protagonists' actions against the system.

3.2 a Hero or a Scapegoat

One of the ambiguities regarding the concept of individuality in Dystopian Literature is the protagonist's upright position in the system. As a common pattern, the dystopian protagonist, who is oblivious to the wrongdoings and well-adjusted to the system in the beginning of the novel, stands out among the rest by maintaining a stance against the government. Even though this belligerent action of the main character ostensibly seems as a proof showing that s/he has constructed an autonomous, self-determined identity; it does not clarify its accuracy because, as much as the action itself, the process that gets the protagonist to this state holds an important place. Hence, it may be a result of another conditioning as well. In order to understand the genuineness of the protagonist's actions, there are two questions that need to be answered. First, why is the young protagonist, among all the citizens, put to this important position that is critical not only for the protagonist himself but also for the whole community? Moreover, what makes the protagonist revolt against the social values which he has been indoctrinated with and believed as true throughout his whole life?

In *Dystopian Sacrifice, Scapegoats, and Neal Shusterman's Unwind*, Susan Louise Stewart states that "one individual is designated to alleviate all humanity's

sins" (Stewart, 2013, p.161)³. The motive of sacrifice is apparent in most of the dystopian scenarios no matter how the reasons that put the protagonist into this situation differ. While, in some examples, the protagonist is forced to take this position by the central power, s/he feels forced to be in this position because of personal reasons in some other examples. As Hirsch writes, the protagonist becomes "the plaything of circumstance. Unable to control his destiny actively, he is someone who gives shape to events without actually causing them" (Hirsch, 1979, p.296). When the two novels that have been selected for this study are examined, it is seen that neither Tally nor Jonas volunteers to take these risky positions.

In *The Giver* novel, Jonas, who has been trained to be a part of a group, namely for a communal life throughout his whole life, finds out that he has been selected for a job that requires him to work separately from his community. The selection for The Receiver of Memory is a very rare occasion, as there is only one receiver in the community. With the influx of all this new information, Jonas feels overwhelmed and worried about the new job because, although everyone knows more or less about the requirements and responsibilities for the other assignments, the specifics of "The Receiver of Memory" training is only known and taught by the current receiver. Even though Jonas is pre-informed that his training involves pain, he comes to an understanding of what it really means when he starts to get the memories of destruction and pain.

"But why can't everyone have the memories? I think it would seem a little easier if the memories were shared. You and I wouldn't have to bear so much by ourselves, if everybody took a part."

The Giver sighed. "You're right," he said. "But then everyone would be burdened and pained. They don't want that. And that's the real reason The Receiver is so vital to them, and so honored. They selected me - and you - to lift that burden from themselves." (Lowry, 2014, p.146)

³ Susan Louise Stewart, "Dystopian Sacrifice, Scapegoats, and Neal Shusterman's *Unwind*", in *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*, edited by Balaka Basu, Katherine R. Broad, and Carrie Hintz, Routledge, 2013, pp.159-173, here p.161

As clearly seen in the given quotation, Jonas is not aware of the situation he is in at first. The process of Jonas's awakening starts along with his training. In the beginning of his training, despite the fact that he doesn't know anything about the assignment, he thinks The Giver has an important position and power in the Committee of the Elders. Hence, it is said and viewed as the most honorable and important job in the community. He doesn't realize why he has to take and endure all the pain alone till The Giver reveals it to him. The Giver's answer to his question clearly shows that The Receiver of the Memory essentially serves as a tribute, a sacrifice for the peace of the whole society.

In *Uglies*, Tally, just like all the other citizens in her society, is trained and indoctrinated to believe that the best and only way for the conduct of life is "prettiness". Her awakening process starts after Dr. Cable forces her to go to The Smoke. When Tally refuses to help them, Dr. Cable threatens to withhold her surgery and says to her: "You can die ugly, for all I care" (Westerfeld, 2011, p.106). In a society wherein prettiness is everything, this punishment is pretty much like a death sentence. Dr. Cable's attitude towards Tally shows how she can easily be sacrificed and used as a tool to get rid of the anarchist group that poses a threat for the prettiness system.

As it is clear that neither of the protagonists willingly wanted to be put in this sacrificial position, one might ask: then why does the longevity of so-called perfect systems depend on these sacrificial acts? Gregory Claeys and Lyman Tower Sargent, who is a utopia theorist, "enumerate four main historical stages in the evolution of utopia tradition" (Claeys, Sargent, 1999, p.3) and categorize "two fundamental utopian traditions: *utopias of sensual gratification* and *utopias of human contrivance*" (1999, p.2). The former one of these categories is used to define the utopias that are "achieved without human effort and are seen as a gift of nature or the gods" (1999, p.2) and "they have various labels—golden ages, Arcadias, earthly paradises, fortunate isles, isles of the blest" (1999, p.2). In other words, people don't need to make an effort for security, prosperity, or the welfare of the place. Hence, everything functions perfectly on its own. However, the technological and scientific turn that the utopian tradition took during the seventeenth century "began to hold out the promise of an indefinite progress

of the human species toward better health, a longer life, and the domination of nature in the interests of humankind" (1999, p.2). That is to say, technological advancement and innovations opened up the way for the technological utopias, in which humans can control and dominate over nature, and, as a result, "utopias brought about without human effort were replaced by utopias brought about with human effort" (Sargent, 2000, p.8)⁴. Sargent, in his essay *Do Dystopias Matter?*, also states that:

My argument is that many dystopias are jeremiads. [...] Essentially the jeremiad accuses the people of backsliding, of losing the confidence of God, and goes into great detail about the specific ways that people have erred. [...] I contend that the dystopia, mostly without the religious element, does the same thing, although often only implicitly. The dystopia is presented as what has happened as a result of human behavior, of people messing up, as, in the Old Testament version, sin. (Sargent, 2013, p.12)⁵

As Sargent suggests, these human-made utopias are not created with an omnipotent, divine power. Therefore, inevitable problems occur in the course of life. In many dystopian novels, which present technological utopias, rulers of the society, even in some examples in a ritualistic way like in *The Giver*, sacrifice a young citizen in order to compensate for these sins and mistakes and, thus, put the course of life back to its normal order. In some scenarios, the choice for the sacrifice is totally random, as in Tally's situation. Although Tally does not possess any extraordinary characteristics, she finds herself in this challenging situation. On the other hand, it is seen that Jonas is specifically chosen for this special assignment, as he is the only one who has a unique quality, which is the capacity to see beyond.

The hitherto given examples and explanations above clarify the reason why the hero is put to this sacrificial position. In addition to that, in order to understand if the protagonist could grow an autonomous, self-determined personality, another pivotal point needs to be highlighted; the protagonist's rebellious and, in a way, heroic action

⁴ Lyman Tower Sargent, "Utopian Traditions: Themes and Variations", in Roland Schaer, Gregory Claeys, Lyman Tower Sargent, eds., *Utopia: The Western Search for the Ideal Society* (New York, 2000), pp.8-10, here p.8

⁵ Lyman Tower Sargent, "Do Dystopias Matter?", in: *Dystopia(n) Matters: On the Page, on Screen, on Stage*, ed. Fatima Vieira, Cambridge Scholars Publishing 2013, pp.10-12, here p.12

that he takes against the government. When the main characters' developmental process is examined, it is seen that, in the beginning of the novel, both Jonas and Tally undoubtedly believe and trust the social values they have been instructed with. Jonas is a model student and a citizen in his community and Tally wholeheartedly supports and even defends the government's prettiness policy. Namely, as Erikson puts it, their "fidelity" is towards social values, yet as the story unfolds their fidelity shifts from the social values to the values they learn during their developmental journey. Therefore, the pivotal question needs to be asked here; what causes this radical change? Is it thanks to the autonomous personality the protagonists eventually manage to form at the end of their journey?

According to French literary critic and philosopher Rene Girard's *mimetic theory*, the desire of an individual is not spontaneous. Girard believes that the determinant factor in affecting one's desire is not essentially autonomy, which he calls as an illusion and a romantic lie, but imitation. For Girard, one's desire does not only develop in the relationship between *the desiring subject* and *the desired object*, but also *the mediator*; the role model that the desiring subject idolizes and looks up to. Girard calls this triple relationship "triangular desire" and exemplifies it with the relationship between Don Quixote and his squire; Sancho Panza. Girard states that "ever since he has been with Don Quixote he has been dreaming of an "island" of which he would be governor, and he wants the title of duchess for his daughter" (Girard, 1965, p.3). Therefore, it can be concluded that "these desires do not come spontaneously to a simple man like Sancho. It is Don Quixote who has put them into his head" (1965, p.3). In other words, the source of Sancho's desire is not independent; he gets influenced by Don Quixote. Although Don Quixote stands in the position of a mediator in his relationship with Sancho, he is not an autonomous character, either. Don wants to become a knight because he idolizes someone else; Amadis of Gaul, whom he sees as the epitome of the most perfect knight errant and, in doing so, as Girard puts it "Don Quixote has surrendered to Amadis the individual's fundamental prerogative : he no longer chooses the objects of his own desire-Amadis must choose for him" (1965, p.2). Hence, this process of mediation lacks one of the most fundamental individual prerogative; genuine desires and decisions. To be more

precise, individuality and, hence, desires are generated by someone else's desires. Girard, in *Things Hidden Since the Foundation of the World* (along with Jean-Michel Oughourlian and Guy Lefort) introduces a new term: *interdividuality* to call this process.

Examining the personality construction of the protagonists in *The Giver* and *Uglies*, it is seen that Girard's theory once again is proven right and answers the question why protagonists' fidelity radically shifts from the social values that they believed as true. When examined from Girardian perspective, it can be observed that Jonas, at first, mediates the committee, hence he sees them as omniscient, divine power, a model even, and thinks that they never make mistakes. However, after Jonas meets the Giver, someone who has more wisdom than the committee and even whom they get advice from, his mediator changes and he starts to imitate the Giver. Similarly, Tally, long before she sets off to her developmental journey, is told and warned many times by her friend Shay about the true agenda of the government's prettiness policy. However, she denies believing in Shay and keeps imitating the desires under the influence of the government, till Maddy and Az, who used to work as doctor for the government, tell her the real reason why the government mandates the pretty surgery on the citizens. Tally changes her mind because, this time, she hears the truth from the surgeons, who had been a part of the pretty surgery before and, therefore, someone whom she sees as an authority. Thus, it can be concluded that developmental processes of both characters show that the rebellious stance that they take against the government is not a result of the individual autonomy they gain at the end of their identity formation but as a result of the influence of the mediators they start to idolize.

3.3 Reflections of Dystopias in Today's World

Main research objective of this thesis is to examine the concept of individuality and individual's transcendental self in a social context. In this manner, it is important to discuss not only the possible outcomes of today's problems in imaginary dystopian societies but also the reflections of dystopias in today's world. Hence, the fact that the world has already started to feel the profound effects of modernity and is now facing the very "future" dangers and threats that the dystopian writers warn about. In the

endeavor to find out these reflections, equivalent images of dystopias in the contemporary world, there are three significant questions to be asked; what is the political system by which people are governed today? what is the utopian promise this regime offers to its citizens?, and, last but not the least, who is the scapegoat or scapegoats?

Michel Foucault mentions "a new art of government" which is organized in terms of principle *raison d'Etat*' (Foucault, Senellart, Burchell, 2008, p.5)⁶ in the book: "*The Birth of Biopolitics*", which contains the collected version of his lectures, which were held between the dates 10 January 1979 and 4 April 1979. According to Foucault, this new art of government is conducted through an economic doctrine; mercantilism, what he believes is "something much more than and very different from an economic doctrine" (2008, p.5). For Foucault,

It is a particular organization of production and commercial circuits according to the principle that: first, the state must enrich itself through monetary accumulation; second, it must strengthen itself by increasing population; and third, it must exist and maintain itself in a state of permanent competition with foreign powers. (2008, p.5)

Foucault, therefore, emphasizes two important points; (the former of which will be explained more in detail in the following parts of this section) first, in this new art of the government, the state dismisses itself from the position of its monopolitical power through the principle of *raison d'etat*; that is to say, it limits its own power as an authority. The second important point that Foucault shows is that the government is in "competition with foreign powers" and also states that, in order to establish an equilibrium among them, "a permanent diplomacy: the organization [...] of a permanent military-diplomatic apparatus" (2008, p.5) is needed. This balancing tool

⁶ "Raison d'Etat is precisely a practice, or rather the rationalization of a practice, which places itself between a state presented as given and a state presented as having to be constructed and built. [...] The characteristic feature of this new governmental rationality of *raison d'Etat*, which was broadly formed during the sixteenth century, was that it defined the state and separated it out as both a specific and an autonomous, or relatively autonomous, reality. That is to say, government of the state must obviously respect a number of principles and rules which are above or dominate the state and are external to it. The government of the state must respect divine, moral, and natural laws as laws which are not homogeneous with or intrinsic to the state. " (2008, p.4)

Foucault refers to is nothing other than the new art of government or, in other words, *liberalism*. Foucault draws a distinctive line between this new art of government (liberalism) and the new and reformed version of it, which is *neoliberalism*. According to Foucault, the distinction lies in the principle of *raison d'Etat*. Because, in liberalism, although the government limits its own power, own objectives in its external policy (relations with other powers, namely governments) in order to "ensure that its forces are such that it will never be in an inferior position with respect to other countries" (2008, p.6) and, thus, in order not to upset the equilibrium among them, it does not limit its independence in its internal policy (police state). That is to say, "the object of police is almost infinite.[...] There is no limit to the objectives of government when it is a public power that has to regulate the behavior of subjects" (2008, p.7). To Foucault, the government had this unlimited privilege of intervention and regulation in classical liberalism because the market was not only a site of regulations but also it "was a site of justice" (2008, p.30). Thus, as the determinative power of the market, the government "ensures that, if not all, then at least some of the poorest could buy things as well as those who were more well-off" (2008, p.30).

Foucault defines this relation between the government and the subjects as "conduct of conduct." Within the scope of internal policy, the government stands as the ultimate power, which governs the public. However, since there isn't any more powerful institution to control the government, the government governs not only the citizens but also itself. Hereupon, Foucault asks: "How was freedom of the market, as the freedom of *laissez-faire*, possible within a police state?" (2008, p.102) and as a solution, he states: "the answer of the eighteenth century was, in sum, that you will move towards more state by less government" (2008, p.102) or, in other words, neoliberalism. Yet, what was hoped with neoliberalism, that is to say, applying the principle of *raison d'Etat* not only to external limitations but also to internal limitations and, therefore, solving the duality in liberalism did not work. Although the government, through this new self-limiting governmental system, relatively blurred its monopolitical power in the economy, new dualities and questions came out regarding neoliberalism. Foucault asks: "How can economic freedom be the state's foundation and limitation at the same time, its guarantee and security" (2008, p.102)? To put it

more clearly, what Foucault asks is "how can the government still be in control and all at the same time, dismiss itself from the governing position?" But more importantly, there is another question that needs to be asked: why does the government limit itself? Many scholars and thinkers believe that along with the neoliberal economic policy, not only the government's control on the economy, but also its responsibility was reduced. That is to say, in case of a big economic downturn such as the Great Depression, the government will not be the only institution to blame, but then, another question arises: who will be blamed?

As mentioned in the previous section, Sargent relates the governmental systems' need of a scapegoat to human behaviors, sins. Girard, on the other hand, relates this need to something more specific; violence. In his further studies, Girard expands and examines his mimetic theory on a cultural level. However, before the scapegoat mechanism of Girard, first, the distinctive feature of mimetic theory must be explained. Girard separates the mediation - the process in which the individual, or Girard's way of putting it, the *interdividual* adopts not his own but someone else's desires - into two categories: *external mediation* and *internal mediation*. To put it simply, if the person that the desiring subject imitates is in a superior position in terms of intellectual capacity, the mediation is external. Girard exemplifies it through the relationship between Don Quixote and Sancho Panza. He says: "Don Quixote and Sancho are always close to each other physically but the social and intellectual distance which separates them remains insuperable" (Girard, 1965, p.9). However, if the subject mediates, in other words, imitates his mediator to the extent he internalizes the mediator, the mediation is then internal. In internal mediation, the subject sees his mediator as a rival. From the Girardian perspective, in the Oedipus Complex, the child's desire to kill his father does not arise from envy. The child wants to kill his father because he sees him as a rival, an obstacle between him and his desired object. In this manner, it can be concluded that the violence on social level is again a result of mimetic rivalry. As the rivalry between the father and child causes a violent desire such as killing, the mimetic rivalries between people similarly awakens violent desires.

Girard says that "If rituals conclude with sacrifice, it must be that to religious societies the sacrifice seems like the conclusion of the mimetic crisis enacted by the

ritual" (Girard, Oughourlian, Lefort, 1987, p.24). This means, "the crisis would be reproduced not for its own sake but for the sake of its resolution" (1987, p.25) hence, "the sacrifice is simply another act of violence" (1987, p.25). Society wants to reduce the cost of this violence to a minimum degree. In other words, they want to redeem their sins by centering them on a single victim. Therefore, Girard interestingly relates the very need of a sacrifice to "Sameness". That is to say, the similar interests and desires create hostility among people since they see the others as an obstacle between themselves and the object they desire.

To sum up, the analysis, which has been done through Foucault's views on liberal and neoliberal policies and Girard's mimetic theory, answers the questions which have been asked in the beginning of this section. Neoliberalism, about which Foucault says: "only when we know what this governmental regime called liberalism was, will we be able to grasp what biopolitics is" (Foucault, Senellart, Burchell, 2008, p.22), functions as a tool which helps to the continuity of capitalist system, which claimed to be the best by the rulers of the contemporary world. The utopian promise which is offered through this system, thus through the freedom of market is the promise of economic freedom. However, neoliberalism, as it has been stated earlier, is a system organized in the principle of *raison d'etat*, in other words, a system in which the government's control on the economy has been restricted and that's why it cannot be held fully responsible. Then, who takes the place of the scapegoat? Who is to blame? The analysis shows that, in the new self-limiting governmental system, everyone becomes the victim of their own action.

CONCLUSION

The aim of this thesis has been to examine the concept of individuality in terms of achieving transcendence through a detailed analysis of the two dystopian novels: Lois Lowry's *The Giver* and Scott Westerfeld's *Uglies*. Dystopian fiction offers the best medium to show the individual's condition in a social frame, hence they portray societies that are governed with oppressive, totalitarian regimes.

In the first chapter, through a detailed literature review, the mutualistic relationship between Dystopian Literature and the concept of individuality have been analyzed. Although dystopian worlds are established on collective, tyrannical systems, and from this perspective, seem in contrast with the concept of individuality, they show an interrelationship and correspondence in their evolution process in literature. The accent on individuality during the Romantic Era opens up the way for the Bildungsroman and, thus, for the dystopian genre. In the second chapter, the tools and restrictions that have been used to diminish the individualistic traits and rights of the dystopian characters have been presented and supported with theories related to the tools discussed in this thesis. The research on this matter has indicated that dystopian regimes exploit individuals in various ways to keep their hegemony on power. The third chapter reveals the very reason why the individual cannot grow into autonomy. The individual's condition in terms of transcending social constraints has been discussed to the conclusion that an individual who is embedded in a society which is ruled under an oppressive regime fails to transcend the limitations, thus, form an autonomous identity. Although the fact that the individual manages to transcend the individualistic restrictions, it has been concluded that this transcendence becomes only possible as a result of another conditioning.

The *Giver* and *Uglies* novels share common ideologies in terms of individuality. The political structure of both societies has been designated to eliminate the individualistic differences and create a single identity for everyone. No matter how the ways the system in two novels differ, Lowry and Westerfeld, draws attention to one of the potential threats of the present world. Although there are no serious threats discussed about global culture today, it is a fact that increasing rate of racism among nations and decreasing amount of resources may change the balance in the world.

Furthermore, along with technological advances, especially in communication and transportation, people and, consequently, cultures interact and are affected by each other more and more. However, the study shows that rather than the changing balances around the world or the technological advances, one of the most important factors which causes the threat of global culture is the new epoch of modernization and urbanization, which has started along with the industrial revolution. The new neoliberal capitalist order has created modern commercial societies. To put it more clearly, mass production results in not only mass consumption but also masses of people with same interests. Under the influence of media, TV and the internet, people are lured to buy specific brands. Big companies use celebrities to represent their products. As a result, numerous people who see them as role models imitate them; they want to look, wear, live and even think like them. Illustrating a world where everyone acts, thinks, and looks the same, Lowry and Westerfeld shows the drastic possible outcomes of this wish.

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