

## 87. A promise of 'The Good Place': Dystopia in Kate Wilhelm's The Funeral and Kazuo Ishiguro's Never Let Me Go<sup>1</sup>

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### Abstract

Dystopia, which is presumed to be the antonym of the word utopia, instigates the idea that a given society is governed by a totalitarian regime in which constructs fear and anxiety in its people. In many dystopian texts, the main aim of the rulers is to create a better world according to their own ideologies by believing that they are creating a 'utopia'. This conviction divides society into two; the ones who join the cause and the ones who are against it. However, the most loyal to the cause are the creators of the so called 'utopia' and the ones who are afraid to die. As a result, the promise of 'the good place' triumphs only to establish a community that is portrayed as oppressed with constant unhappiness. This article analyses both the individuals and the dystopian society while taking into consideration dystopian elements like totalitarian regime and fear, pseudo-utopia, and division in society that takes place in the short story *The Funeral* (1972) by Kate Wilhelm and the novel *Never Let Me Go* (2005) by Kazuo Ishiguro. The purpose of this article is to investigate the concept of dystopia in these texts by engaging Adorno and Horkheimer's 'administered world', Plato's 'social classes', Louis Althusser's 'interpellation' and 'Repressive State Apparatus' along with his 'Ideological State Apparatus', Mihail Bakhtin's 'authoritative language', and finally Michel Foucault's 'carceral society' in connection with Jeremy Bentham's 'panopticon'.

**Keywords:** Dystopia, administered world, interpellation, authoritative language, carceral society

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## 'İyi yer Vaadi: Kate Wilhelm'in Cenaze'sinde ve Kazuo Ishiguro'nun Beni Asla Bırakma'sında Distopya<sup>3</sup>

### Öz

Ütopya kelimesinin karşıt anlamlısı olduğu varsayılan distopya, belirli bir toplumun, halkına korku ve endişe inşa eden totaliter bir rejim tarafından yönetildiği fikrini uyandırır. Birçok distopik metinde yönetenlerin temel amacı, 'ütopya' oluşturduklarına inanarak kendi ideolojilerine uygun olan daha iyi bir dünya yaratmaktır. Bu inanç toplumu ikiye ayırır; davaya katılanlar ve ona karşı olanlar. Ancak davaya en çok sadık olanlar sözde 'ütopya' yı yaratanlar ve ölmekten korkanlardır. Sonuç olarak, 'iyi yer' vaadi, sadece sürekli mutsuzlukla ezilmiş olarak tasvir edilen bir topluluk oluşturmak için zafer kazanır. Bu makale, Kate Wilhelm'in *Cenaze* (1972) adlı kısa öyküsünde ve Kazuo Ishiguro'nun *Beni Asla Bırakma* (2005) adlı romanında bireyleri ve distopik toplumu incelerken metinlerdeki benzer ve farklılıkları dikkate alarak literatürdeki distopya üzerine yazılmış araştırmalara katkı sağlamayı hedeflemektedir. Bu makalenin amacı, her iki metinde bulunan totaliter rejim ve korku, sahte-ütopya ve toplumda bölünme gibi distopik elementleri, Adorno ve Horkheimer'in 'yönetilen dünya'sı, Platon'un 'toplumsal sınıfları', Louis Althusser'in 'çağırma'sı ve 'Baskıcı Devlet Aracı' ile 'İdeolojik Devlet Aracı' teorilerini, Mihail Bakhtin'in 'otoriter dil' ini ve nihayet Michel Foucault'nun Jeremy Bentham'ın 'panoptikon'u ile bağlantılı olarak açıkladığı 'hapsedilmiş toplum' teori ve düşünceleri dikkate alarak incelemektir.

**Anahtar Kelimeler:** Distopya, yönetilen dünya, çağırma, otoriter dil, hapishane toplumu

The word dystopia, originating from the two Greek words 'dus' and 'topos', translates as diseased, bad, faulty, or an unfavourable place. Dystopia is generally accepted to be the opposite or the negation of the word utopia which is assumed to be the good place or the secular version of paradise (Sargent, 2010). Thomas More who coined the word for his *Utopia* (1516), seems to have derived it as a pun since the identical Greek word 'outopos' means 'no place' (Bhattacharya, 2006). In More's *Utopia* the country is artificially transformed into an island where private property is restricted and the riches are assembled by the suppression of other peoples. Society is forced to be virtuous with rules and surveillance which comes to a point that fellow citizens engage in observation out of fear or will. Unattractive and plain clothes are worn so that no one desires the possessions of others. The citizens are not to avoid labour at any cost and a capital sentence is applied for adultery. Religiously the people seem to be free, yet they are forced to accept the idea that the soul dies with the body. Most importantly, public life is favoured over individualism (More, 2003). Even though these are merely a few elements of the way life is in More's *Utopia* which is similar to an oppressive ruling, it is enough to realize that the text is rather dystopian than utopian which brings us to the conclusion that the title 'utopia' may refer to a 'dystopia'.

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The total control over the people of More's *Utopia* encourages the idea that the country is governed by a totalitarian regime. Furthermore, Karl Popper argues that the idea of totalitarianism has its roots back in ancient times. Popper in his *The Open Society and Its Enemies* (1945) states that the authoritarian ruling system can be found in Plato's idea of justice in his *Republic* (375 BCE) and is very similar to the 'modern totalitarian definition' which states as 'right is whatever is useful to the might of my nation'. With regard to Popper's analysis, Claeys (2017) vindicates that 'originating with Plato, the 'utopian approach' in politics is described as aiming for an 'ideal state' and plotting a rational course for achieving it'. However, Mikhail N. Epstein and Eve Adler indicate in their *On the Totalitarianism of Ideas* (2002) that 'An arrow kills one man, a bomb hundreds and thousands. Only an idea can wipe out millions' (p.7), which reveals the core intention of totalitarianism in the context of the 'other'. The first aim of a totalitarian regime is to separate the followers and the weak who can be suppressed from the opposers and the strong with the intention to 'wipe out' the opposing 'other'. While in some cases people choose to accept oppression, in others, the inhabitants seem to be allowing tyranny out of fear or desire. The indication that dystopian literary texts welcome the aspects of totalitarian regimes in order to create 'ideal' societies is indisputable.

Both the short story *The Funeral* (1972) by Kate Wilhelm and the novel *Never Let Me Go* (2005) by Kazuo Ishiguro are renowned contributions to dystopian literature with their social structures and their treatments of dystopian themes. This article explores the common points and differences in the texts in order to contribute to an extensive insight into the dystopian genre with a wide range of critical thoughts reviewed. This aims to identify and intensify comprehension of the explored dystopian elements such as the totalitarian regime and fear, the creation of a pseudo-utopia, the division in society and its control which exists with a promise of a utopia in the texts *The Funeral* (1972) and *Never Let Me Go* (2005).

### **'In their own image': critical thoughts and dystopia**

The first idea to be introduced is from two Frankfurt School philosophers who have witnessed the creation of an 'ideal world'. Theodor Adorno and Max Horkheimer wrote *The Dialectic of Enlightenment*<sup>4</sup> (2002) during the Holocaust. It was an era in which a part of the society believed that it was their right to distinguish themselves from the 'others' based on their race and beliefs. They argued that they were bestowed supremacy which gave them the authority to rule the world. Adorno believed the Holocaust was an 'administered world' which was caused by dialectic technocracy. In other words, the truth could only be arrived at by logic, and consequently, society should be controlled by experts like engineers or scientists. This system strongly opposed social equality and autonomy but favoured control and management (Adorno & Horkheimer, 2002).

Like many dystopian texts, Kate Wilhelm's *The Funeral* (1972) which is about a society that is divided into classes according to their expertise and usefulness, provides an illustration of Adorno's 'administered world'. Apart from the teachers who have the primary power over children, there are professionals; doctors, technicians, ladies and child-bearers. The teachers decide on the students' future occupations according to their skills and biological appropriateness which means that the teachers shape the society. In the story, for a child to become a doctor or a technician, great skills in mathematics are required and in order to become a child-bearer the child needs to be strong and healthy. This is seen overtly in the conversation that Madam Trudeau has with Carla. The narrator sharply declares that Madam Trudeau hates Carla and despises her as she points out in the text that she is 'Old and full of

<sup>4</sup> This was first published in 1947 but in 1944 it was under the title of Philosophical Fragments.

hate ...' (Wilhelm, 1972, p.226). Although the exchange between the two is disturbing, it clearly demonstrates the skills needed along with biological suitability for a student to become an expert.

'Why were you not chosen to become a woman to bear young?'

'I am not fit, Madam. I am weak and timid.'

'Look at your hips, thin, like a Male's hips. And your breasts, small and hard.' Madam Trudeau turned away in disgust. 'Why were you not chosen to become a Professional, a Doctor, or a Technician?'

'I am not intelligent enough, Madam. I require many hours of study to grasp the mathematics.'

'So Weak, frail, not too bright. Why do you weep?'

'I don't know, Madam. I am sorry.'

'Go to your cubicle. You disgust me.'" (Wilhelm, 1972, p.226-227)

As Adorno points out, another element of the 'administered world' is that everyone has a job to do and human actions are stifled with an increasing amount of control and supervision. In order to maintain control over the students in this dystopian community, the teachers make them wear bracelets which contain information such as name, identification number instead of a surname, and any kind of biological transformation that could aid in choosing the right profession, such as puberty. The first encounter with the bracelet in the story is when Carla is liked by one of the Ladies<sup>5</sup>. As she leaves the viewing room which seems to be a place for paying one's last respects to the dead, Carla is noticed by one of the Ladies who had come to observe the viewing. One of them goes to her class and chooses Carla to be a Lady. "'She's too young for choosing,' said the Teacher, examining Carla's bracelet. 'Another year, Lady'" (Wilhelm, 1972, p.219). The second time the bracelet is mentioned is when the Doctor adds new information to the bracelet. Carla hits puberty: "Instead, she was ordered to the infirmary and was forced to attend a lecture on feminine hygiene. She watched in stony-faced silence while the Doctor added the new information to her bracelet" (Wilhelm, 1972, p.220). Another mention of the bracelet is when Carla is given a notebook and a pen to write down 'the words of wisdom' (Wilhelm, 1972, p.222) which she had heard from Madam Westfall while she was attending her. In her newly appointed cubicle, she "started to put down her number, the one on her bracelet, then stopped in confusion" (Wilhelm, 1972, p.223). She realizes that she does not have a surname but instead she has a number. Although there is no further explanation provided by the narrator, there is a strong possibility that the reason for not having a surname is because as soon as the child-bearer gives birth, the child becomes the property of the state which makes management and control easier. Finally, the bracelet is alluded to when Madam Trudeau talks about Madam Westfall's childhood. She explains to Carla how Madam Westfall was found at a very young age with a steel bracelet on her arm and that she could not recall her past. The bracelet on each student's wrist aids in an uncomplicated management system when it comes to selecting the proper occupations for the students. There is a strong probability that the bracelet is also used as a listening device. This is seen when Madam Trudeau demands Carla to encourage the girls to speak of what they had heard from Madam Westfall while they were attending her. This occurs in Madam Westfall's native city at her final ceremony in Scranton.

In addition, advanced technology aids in the management of the students and the rest of the society. The reader is first introduced to this situation at the very beginning of the story when the narrator points out the improvement made in gerontology. The narrator indicates that the dead teacher named Madam Westfall who is in the viewing room, is around 120 years of age. Apart from the bracelets and the progress in science, other examples of the advanced technology used are the 'machines' that the students

<sup>5</sup> The Ladies are women who have been chosen to satisfy the community's sexual urges.

use in their classrooms, the touch-screen desk of the headmaster which she uses to procure information on Carla, and the reaction of Carla towards the pen and notebook. In the story, technology not only makes education and administration easier, but it also enforces rules that strip down individuality.

Similar to Plato's social philosophy, hierarchical societies are manufactured for maintainability in *The Funeral* (1972) and *Never Let Me Go* (2005). Plato believed in three social classes: the guardians, the auxiliaries, and the producers.

“Those persons preoccupied with discovering truth and knowledge comprise the philosophers or intellectual class. Those persons dominated by their emotions, in particular the emotion of courage, comprise the soldiers or military class. The largest class in society is preoccupied with the pursuit of wealth, power, and pleasure. This is Plato's economic class of farmers, craftsmen, and merchants' (Anthony, 1972, p.253).

In *Never Let Me Go* (2005), Plato's auxiliaries are the teachers who are called the Guardians: Miss Lucy who believes that the clones should be aware of their future, the head Guardian Miss Emily who is an advocate for the humane treatment of the clones and Miss Geraldine who teaches the younger students and is loved for her kindness towards the clones. Likewise, Plato's producers are the clones who are 'responsible' for donating their organs to the relevant human and become Caretakers for the ones who are alive after their donations. The Madame who is a benefactor of Hailsham falls into the group of auxiliaries since she is only trying to better the conditions of the clones by trying to prove that they have souls. Her frequent visits to Hailsham to acquire the student's artwork, make the students believe that she has an important position at Hailsham's hierarchy. Plato's guardians which are the rulers of dystopic England of the late 1990s have allowed all citizens, regardless of their rank in society, to have their own clone which is why Kathy H. searches her 'model' in magazines and Ruth tries to find her 'possible'. Hierarchy can also be seen among the students of Hailsham. Kathy H. describes how the students were fed with a piece of information on their future which they could not connect for a long time. She understands that this was done intentionally since withholding knowledge meant withholding power. She explains how they hesitated to ask too many questions since the other students would ostracize the ones who would. These actions show how hierarchies are not only forced by the oppressors, but also by the oppressed themselves.

Another interesting idea that is commonly used in dystopian texts is from the French philosopher Louise Pierre Althusser. His notion of 'interpellation' or in other words 'hailing' is one of his most important concepts which indicates that individuals are fashioned to be subjects who work for the benefit of the authoritative forces that hold the dominant ideology of a given society. He states that "Ideology 'acts' or 'functions' in such a way as to 'recruit' subjects among individuals (it recruits them all) or 'transforms' individuals into subjects (it transforms them all) through the very precise operation that we call interpellation or hailing" (Althusser, 2014, p.243). In addition, he discusses the difference between the Repressive State Apparatus and the Ideological State Apparatus. By definition, the Repressive State Apparatus is oppressive and 'uses direct or indirect physical violence' (Althusser, 2014, p.243). On the other hand, the Ideological State Apparatuses function with ideology which can be transferred by state or non-state institutions such as religious foundations, private or state schools, theatres, cultural institutions, and activities. Apart from school, which is mandatory until some point, one is not forced to attend any concert, join a political assembly, "buy and 'consume' records, paintings or posters, and literary, historical, political, religious, or scientific works" (Althusser, 2014, p.243). Therefore, the greatest difference between the Ideological State Apparatus and Repressive State Apparatus lies in how

they function; while usage of force and violence in the latter is a priority, ideology and the ability to influence becomes of importance for the Ideological State Apparatus.

Within Wilhelm's story, the citizens are shaped from a very young age to become a subject that works for the benefit of the commanding forces. Not only are they educated for their precise roles at boarding school to fulfil their designated destinies, but they are also required to accept them without any objections. In the case of Carla and many others of her age, the Repressive State Apparatus is used to maintain control and power. It is overt that the authoritative forces have formed a system that has erased all opposing ideas by murdering the adults along with the young in order to create a "utopia" of their own. From time to time, Carla remembers Madam Westfall's statements on the matter. At first, they (the current authority) forbid the radio and television: 'they took away the music from the air... voices from the skies... erased pictures that move.. boxes that sing and sob..' (Wilhelm, 1972, p.220). According to the narrator, Madam Westfall was roughly one hundred and twenty years old and by the way she describes the television and radio, it is almost certain that she has witnessed the war as a young child. Further in the story, the reader is given insight on the matter. According to Madam Trudeau, Madam Westfall was found as a very young child in a state of confusion in which she was malnourished, not knowing anything about her identity, and not having any memories of her past life. Subsequently, the reader is informed about the next step the authoritative forces had taken. They eliminated the leaders which they thought would disunite and divide the remaining people: 'The first time, they slaughtered only the leaders, the rousers, ... would be enough to defuse the bomb, leave the rest silent and powerless and malleable..' (Wilhelm, 1972, p.222). Thereafter, they attacked the armed ones who did not have leaders which made it easier for the authoritative forces to accomplish their aim: 'The second time they slaughtered all those who bore arms, unguided, mindless now, but lethal with the arms caches that they used indiscriminately' (Wilhelm, 1972, p.218). Finally, they targeted the young: 'The last time they left no one over ten. No one at all. Ten to twenty-five' (Wilhelm, 1972, p.223).

As a result, only children younger than ten years old were allowed to live. Undoubtedly because it was easier to impose their own ideas and control the children. It is with direct violence that the new authority had enforced their ideology upon the society, or rather whatever was left of it, in which they envisioned to create. Madam Westfall's statement on how the old hated the young and murdered the ones between ten to twenty-five of age in the past to create a new generation in their image, elaborates the length that they had gone in order to design a society of their will. Not only is the Repressive State Apparatus used to establish an authoritative system of their own, but it is also exercised to maintain order by indoctrinating strict rules. While Wilhelm's story focuses on Carla, the narrator reveals a few details about the Male society. Apparently, like the Females they are given professions such as Doctors of Law or Teachers. However, unlike the Females, some are given the role of enforcers. The narrator engages this detail when Ruthie is caught by the 'blue-clad Males', stoned to death and buried without a ceremony at the place where she was caught. Soon after the death of Ruthie, the blue-clad Males were situated around the house, over the hill and probably in the woods so that the girls would not be able to escape.

Another appealing idea that reinforces the concept of dystopia is seen in Althusser's theory. He claims that interpellation makes people think that they have free will and without using violence, the authoritative forces are able to maintain order and control. Booker in his *Dystopian Literature: A Theory and Research Guide* (1994) asserts that the act of interpellation takes place in educational, religious, and cultural institutions which Althusser defines as the Ideological State Apparatuses. He

suggests that individuals live very much in the power of large impersonal forces that exist beyond their understanding or perception.

In the novel *Never Let Me Go* (2005), this theory's application may be seen in Kathy H.'s thought process who explains how Tommy thought that the guardians had installed piece by piece the information of their future carefully:

"Tommy thought it possible the guardians had, throughout all our years at Hailsham, timed very carefully and deliberately everything they told us, so that we were always just too young to understand properly the latest piece of information. But of course, we'd take it in at some level, so that before long all this stuff was there in our heads without us ever having examined it properly" (Ishiguro, 2005, p.141).

She also adds that it was 'a bit too much like a conspiracy theory' yet, there was 'something in it' since she finds it interesting that when they were given 'those talks' by the guardians, 'nothing came as a complete surprise' (Ishiguro, 2005, p.142). Moreover, the clones were eager to discard the inevitable reality that was awaiting them. Similar to the way that the Guardians withhold information, the students do not allow themselves to acknowledge the information that is revealed. They somehow have created unseen rules that prevent them from crossing a line that they have created themselves. This is seen in Kathy H.'s discourse of the 'Madame' where she talks about territorial grounds: 'We were, I'd say, as curious as ever about her, but we all sensed that to probe any further—about what she did with our work, whether there really was a gallery— would get us into territory we weren't ready for yet' (Ishiguro, 2005, p.66).

The reason for an inclination to obey the unseen rules is the fear of being alienated from the rest of their friends as they cherish the only environment they have. Therefore, they do not wish to behave in a way that might cause isolation. Although this group mentality is dominant in Hailsham, it changes with the relocation of the clones to the Cottages when they become young grown-ups. They acquire personal space by having their own rooms and there are no Guardians on duty watching them. However, even though the conditions are in place to escape, there is no "will" seen to break free. The thought of running away does not even appear when they are on the road, making great distances to do their jobs as Carers. Moreover, the only rebellion in the novel is seen by Kathy H. and Tommy who want a 'deferral' which is to stop the final donation of Tommy so that they could be together for a while longer. Nevertheless, this action cannot be considered a 'rebellion' since they only confronted Madame and Miss Emily who is the prior headmaster of Hailsham. Their aim was not even to run away from the final process but rather to slow down the procedure.

Another interesting theory that is associated with dystopian literature originates from the Russian philosopher Mikhail Bakhtin. Most groups or governments in power concentrate on language because it is an impeccable way "to control and manipulate their subjects but also because language may harbour powerfully subversive energies" in which they would want to overpower (Booker, 1994, p.19). That is to say, language is a very powerful tool that can be used to influence people and contrarily may be used for revolutions by the overpowered. According to Bakhtin, the kind of language used is called 'authoritative language'. The authoritative language requires one to internalize and accept anything that is put forward without questioning or thinking. He points out that the authoritative word is the already accepted word from the past and commands distance as it is to be acknowledged as dissimilar when compared to other language types. In other words, the authoritative language must be distinguished from the everyday language which is dialogic. "It is not a free appropriation and assimilation of the word itself that

authoritative discourse seeks to elicit from us; rather, it demands our unconditional allegiance" (Bakhtin, 1981, p.267).

In Wilhelm's story, there are several instances that Carla remembers Madam Westfall stating the rules of the government. The first one is about the difference between maturity and immaturity. Carla recalls that she had written, 'Maturity brings grace, beauty, wisdom, happiness. Immaturity means ugliness, unfinished being with potential only, wholly dependent upon and subservient to the mature citizens' (Wilhelm, 1972, p.220). She recollects this moment after she sees a lecture on personal hygiene. Undoubtedly these words are the authoritative language of the government. The statement is used to remind the young people that they are not worthy, do not possess identity and are to remain obedient until they become adults. The second time, Carla tries to recollect Madam Westfall's words as she writes down in her notebook for Madam Trudeau. Although not perfectly sure, she writes; "Society may dispose of its property as it chooses, following discussion with at least three members, and following permission which is not to be arbitrarily denied" (Wilhelm, 1972, p.224). According to this rule, the properties in question are the non-citizens who are not yet adults. This indicates that if the young person does not obey the rules, or is not beneficial to the society, the citizens are able to eliminate, or rather murder them by simply coming to an agreement with three members of the society. Another incident associated with authoritative language is when Carla talks about the 'school rules book' with Lisa who is not yet familiar with the concept because of her young age. Carla writes down on her notebook a rule which states: "They said it is the duty of society to prepare its noncitizens for citizenship but it is recognized that there are those who will not meet the requirements and society itself is not to be blamed for those occasional failures that must accrue" (Wilhelm, 1972, p.229). This rule which seems to facilitate the former, appears to be created as an explanation in the case of failure. Later in the story, Carla recalls that Madam Westfall speaks of how they filled up the empty schools with the ones that were to be made in their image and how they disposed of the ones that were incapable of learning the new ways. Although there are not many rules that Carla remembers, there are several that have been already internalized and not even being talked about. These may be the dress codes for everybody including the students, the way they walk, the way they are not allowed to touch each other, the way they are not allowed to talk unless they are spoken to or requested, the way that Males who have a profession are allowed to pick a female student as their Lady unless they are already chosen by another profession. These internalized rules certainly validate the success of the authoritative language and its power over the society that they have forcefully created.

In *Never Let Me Go*, some words are infused carefully into the language of the students to make sure that they understand their difference from the rest of the society. For instance, they are taught to call the people outside the school or the guardians as normal. When Kathy H. explains how the topic of sex was almost always done with the 'talks' about donations, she states: '... it would have been odd not to mention how much more important this was for us than for normal people outside' and 'someone else said what we had to remember was that the guardians were "normals"' (Ishiguro, 2005, p.143). The use of the word normal suggests that the students are used to the idea of being different and not having the same rights as the 'normal' people.

Another infamous word would be donation which implies that it is voluntary. The term completion, which is a euphemism for death, is used when the 'donors' do not have any organs left to donate and die. This usually happens after the fourth time. On the other hand, some words emphasize discrimination, such as 'poor creatures' which is said by the Madame to break silence. The word creatures implies separation from the humans, making them non-human. The artwork which is exhibited four times a

year is called exchanges. It is a time when the students buy the work of their fellow students and the best ones are reserved for the Madame who comes and takes the ones she likes to the Gallery. Later in the novel, it is understood that the Gallery is a special place where the Madame places the artwork of the students to try to convince the society that the students had souls which is later understood that it was merely an attempt to improve the conditions of the clones. In addition, the 'horror story' of the woods that is close to Hailsham is never authenticated by the guardians in the novel. However, it makes the reader wonder if the tale was intentionally created by the authority of the school, to frighten the students from any attempt of running away. It seems that the clones have internalized the authoritative language and they are not aware of the fact that they are using the words that the oppressor had created. There is another possibility that the reason for their education to be focused on art, that is primarily to prove they have souls, instead of science or literature, could be that the rulers of Hailsham did not want the students to acquire knowledge that would lead to asking questions.

A further demonstration of the elements employed in dystopian society may be seen in the French philosopher Michel Foucault's theory of carceral society. He points out that while the old methods of punishment are for the body, the new ways are for the soul. This modification in the punishment method "represents the move from one regime of power/knowledge to another regime of power/knowledge" (Beiner, 2014, p.155). The non-corporal, or rather, the soul requires surveillance and discipline which is the new regime of power. This new power is to be "exercised on those punished – and, in a more general way, on those one supervises, trains and corrects, over madmen, children at home and at school, the colonized, over those who are stuck at a machine and supervised for the rest of their lives" (Foucault, 1977, p.29). In connection with his theory, Foucault studies Jeremy Bentham's 'Panopticon', a nineteenth century prison structure that has cells which do not allow interaction among the detainees. The cells surround a central tower in which the guards are able to observe every angle of the building. However, the tower is built in such a way that the inmates are not capable of perceiving whether there is a guard in the tower or not. This assures the belief that they are being watched every second through day and night although they might not be. Bentham believes that this may possibly be a model for a society to ensure order (Bentham, 1995). Foucault states that this kind of structure would ensure the internalization of surveillance which would act as civil enforcement: "He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection" (Foucault, 1977, p.202) In layman's terms, the people that are exposed to the panopticon adopt surveillance naturally which occurs in both ways; the wish to observe outside as well as within. Therefore, this adoption of visibility becomes something that one builds and preserves by oneself.

Once we analyse Wilhelm's story, the utmost priority appears to be permanent surveillance and is considered to be normal. The violation of individuality not only starts by tearing down the students' sense of identity by giving them numbers instead of surnames but also by constant surveillance which has certainly created an understandable awareness among the students. This alertness is reflected in their behaviour such as the way they walk, talk or 'not talk'. For instance, the narrator describes the 'serpentine line' of students in the viewing room for Madam Westfall's dais as bleak as the viewing room itself. The girls in the line have 'their heads bowed, their hands clasped' (Wilhelm, 1972, p.218) and they move slowly. They are aware of the fact that they are being observed at all times and silence is the result although there is much to comment on. On the other hand, the students are likewise encouraged to observe and report back to the authorities, which in this case is Madam Trudeau. Carla is assigned to be the student in charge of the team who is to escort Madam Westfall's final ceremony in Scranton. She is

ordered to report back to Madam Trudeau if 'any disturbance, or any infringement of rules' (Wilhelm, 1972, p.228) occur. Another example would be the aforementioned informer situation where Madam Trudeau already knows what the girls were talking about in their rooms. Another means of surveillance is the use of the Males as they keep guard around Madame Westfall's house at Scranton for the ceremony. Undoubtedly, surveillance is not only done to create control and discipline among the girls but also for detailed information in order to predict if there would be any unwanted incidents such as the escape attempt of Ruthie who was caught by the blue-clad Males and was stoned to death at the exact place that she was captured.

Furthermore, in *Never Let Me Go*, surveillance is not only carried out by the Guardians who are in charge of the students of Hailsham but is also unconsciously conditioned in such a way that after the Donors graduate and start living at the Cottages they still seem to accept the outcome that is to come. While Kathy H. was in Hailsham, she remembers how the lunch queue at the Great Hall was a place that one was most of the time overheard when they attempted to talk: "As soon as you looked like you were trying to sneak off for a secret talk, the whole place seemed to sense it within minutes and you'd have no chance" (Ishiguro, 2005, p.39). This not only shows that they are constantly being observed by the teachers but also by the fellow students. Another illustration would be when she talks about the pond which is on the school premises. She points out that the best way to avoid people eavesdropping is to "... crouch down the bushes on the other side of the pond" (Ishiguro, 2005, p.45). Apart from the overt surveillance in Hailsham, negative psychological surveillance is certainly used as a tool. For instance, the woods that surround Hailsham are used to create terrifying stories about the students who have tried to enter. Undoubtedly, these fictional stories are generated by the authorities to keep the students in line. With the surveillance system of the Guardians and the students, the isolation of the school makes it easier to control. After the donors graduate from Hailsham, they are moved to the Cottages which is a deserted farm. The only positive thing there is that they have an unrestricted life. There are no Guardians like the ones in Hailsham. Under these circumstances the donors can change their lives or the better but unfortunately all of them seem to accept their fate. However, Ishiguro does not in any way provide the reader with any kind of detail on any attempt of escape from the Cottages. Without a doubt he does this on purpose. He wants the readers to understand the length of loyalty that the donors have about the idea of Donations. Death is submissively accepted and normalized.

In conclusion, discriminatory social hierarchy is a feature of both texts which is widespread in dystopian literature. While there is discernment towards the children in *The Funeral* (1972), there is discrimination towards the clones in *Never Let Me Go* (2005). The clones are raised to be harvested for their organs and the children are raised to be a proper citizen which in this case is in their (authoritative forces) own image. Both the clones and the children are the property of the state. Therefore, their future has been planned out according to the requirements of the ruling authority and this carries the subject to the idea of the classes. Both texts have strict classes that are to be obeyed and agreed with as they oppose equality and autonomy. The texts also provide an implementation of control by either Repressive State Apparatus or the Ideological State Apparatus which practices authoritative language and surveillance. However, there is a great difference in the subject of resistance. In *The Funeral*, Ruthie is the first to oppose discrimination and inequality. Although she is captured and murdered, she instigates hope into Carla who finds the 'cave'. Carla finds the courage to take Lisa and hide in the 'cave'. Even though after some time in that hidden, dark, tight closet she knew that they were not going to survive, she resisted. On the other hand, the only resistance that is seen in *Never Let Me Go* is when Tommy and Kathy H. go to their teachers later in the novel to ask for a deferral which is merely to have some more time together before Tommy donates his last vital organ. It seems that the clones were conditioned

strictly that they do not belong among the 'normal' which is the only sense that could stop one from pursuing freedom. Indeed, both texts have common dystopian features which are also shared in totalitarian regimes such as the use of language, an idea to be imposed on society, surveillance, hierarchy and the rejection of autonomy. However, it is expected in totalitarian societies who are comfortable in greedily consuming all the resources of the world for their own wishes to take this habit further and tread on human and moral codes in line with their own needs.

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