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CONTROL AND RESISTANCE IN DYSTOPIAN SOCIETY IN
LOIS LOWRY'S *THE GIVER* (1993)

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for the Master Degree**

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I would like to dedicate my work and my entire effort to those who were there with me during
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To my loving parents, for always loving and supporting me.

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Dedication

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Abstract

Dystopian fiction has become increasingly popular in recent years due to its unique perspective. The majority of dystopian stories revolve around frustration with the authorities. *The Giver*, by Lois Lowry, is an example of a sequel that discusses dissatisfaction with authority behaviours, where it has moved from being enforced physically to being enforced psychologically and biological so it can carry out its ideology, as it shed light on the totalitarian regime and its extreme ways to achieve its goals. Lowry wants to demonstrate that everyone has the right to freedom. Individuals have the freedom to choose their own identities, that something that the authority tries to suppress to maintain its rule over the citizens; by omitting any shape of nonconformity and promoting sameness. We can learn from *The Giver* that an individual must resist in such a situation to gain individuality. And that knowledge is the power that can be used to both liberate or control. Individual resistance in society is critical to achieving the desired outcome. identity.

Keywords: control, resistance, identity, biological, Totalitarian, Dystopia.

Table of contents

Acknowledgement.....	ii
Dedication.....	iii
Abstract.....	v
Introduction	01
Chapter one: Socio-Historical and Theoretical background	
Part one: Socio-Historical Context	
1.1 Postmodernism.....	06
1.2 World war II.....	08
1.3 The end of history	09
1.4 The revolution of science and technology.....	09
Part two: Theoretical background	
2.1 Postmodernism theory.....	12
2.2 Panopticon theory.....	16
2.2.1 Power and knowledge.....	17
2.3 Dystopian literature.....	19
Chapter Two: Control And Resistance In Dystopian Society	
2. 1 Panopticism in Dystopian Society.....	31
2. 2 Control And Resistance; Power and Knowledge.....	36
2. 3 The Annihilation of The Historical Memory.....	42
2. 4 Damnation of memory	43
2.4.1. Linguistic oppression.....	55
Conclusion.....	63
Work Cited.....	64
Abstract (Arabic).....	69

General Introduction

The nineteenth century was the era that witnessed the birth of the precognition literary genre known as the dystopian genre. It emerged and developed mainly as a critical reaction and an absolute opposite to utopia fiction. Dystopia, as its Greek origin means “the bad place”, is generally portrayed as a society with a utopian organization that has a serious blemish. Although dystopia is known as anti-utopia, surprisingly, they appear as a reflection of one another as they share many characteristics.

A bulk of the literature has grown in the area of the post-apocalyptic world. As Maria Varsam(209) affirms precisely in her work "concrete dystopia: slavery and its others", that, while utopia is a manifestation of the desire and hope for a better world, and a non-alienated order, that upset the status... dystopia describes the destruction of hope and the shifting of desire to maintain that status. David Riesman(95) also explains the apparent slide into the dystopian idea, As a result of scientific progress that creates a negative outlook for the future of humanity; where governments have the absolute power to exterminate the globe. It is not unexpected that dystopian novels are far more popular than utopian, as the thought of a hopeful, bright future almost disappear. With the doubtful look of the future, many questions raise, The author Anthony Burgess questioned in his work *A Clockwork Orange*(1962) if it is higher for a person to own chosen evil than to have good obligatory upon him. Government control is the most common theme in dystopian novels. Oftentimes, the government is the cause of the dystopian world and the problems that the characters withinside the novel encounter. As a result of government control, the citizens would experience terrible living and environmental conditions, destruction and loss of the individual.

As a result, subjects often break out in the civil war to resist the authority and its totalitarian rules.

The Giver follows Jonas, a twelve-year-old boy who appears to live a normal life in a peaceful society on the verge of utopia, where everyone is taken care of and there are no societal problems. However, as the novel unfolds, the society becomes increasingly dystopian as the society's core goal: "Sameness" becomes clear. Through genetic and technological engineering, society has erased all memories of the past and eradicated external sources of difference such as physical distinctions and colours in order to create this state in which nothing stands out. Society has implemented a stringent system of control, surveillance, and sanctions to maintain this artificial condition of "Sameness." The citizens of the community are continually monitored and regulated in all aspects of their lives: the Committee assigns jobs, homes, wives, husbands, and children; sexual impulses are subdued with daily medication; and if found violating in any of the laws and regulations, folks are "released," which is a euphemism for murdering. Jonas is given the job title of "Receiver of Memory," which entails storing all memories from before "Sameness" in his head in case the community requires counsel based on previous experiences. During his training, Jonas gradually discovers the truth about control and observation and is startled by the horrible fate of a small baby sentenced to release because of failure to satisfy the expectations and standards of society.

Despite receiving the Newbery Medal for its remarkable contribution to American literature for young adults, there has not been much research on Lowry's *The Giver*. We believe the shortage of study originates from the novel's status as science fiction for young adults. Though famous examples of dystopian writing such as George Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World* (1932), and Yevgeny Zamyatin's *We* (1920, trans. 1924), have been praised and researched, the popular science fiction genre has long

been underrated and ignored by academia. Literature for young adults is also on the periphery of academia, frequently regarded unworthy of proper study. According to Sullivan (Sutliff Sanders 2009, 442), it is “too dangerous to examine a discipline whose residence in the academic gutter is ensured by its attention to both juvenile (YA) and popular (SF) fiction.” Young adult is abbreviated as YA, and science fiction is abbreviated as SF.

The Giver has remained relatively un-researched due to its affiliation with a discipline on the periphery of academia. There are few academic studies on the novel, but control, although being a prominent concern in *The Giver*, has only been studied in one essay (Latham, 2004). As a result, research on the subject is both justified and required. As it is critical to conduct additional academic research on one of the most well-known young adult novels. Furthermore, additional researches on the topic of dystopian fiction must be conducted, also the outsider status in academia has not hampered the recent surge in the popularity of dystopian novels for young adults. Thus, dystopian writing for young people remains an organic, developing, and evolving subject of literature that academia should not dismiss. *The Giver* has received little attention due to its association with a discipline on the fringes of academia.

This work is accomplished through a critical analysis of the novel alongside the theory of panopticism, postmodernism and dystopia, to comprehend how the Elderly attain power and project it over the entire society in *The Giver*. *Discipline and Punishment* is a primary source of inspiration for the sections that will make up this study.

Therefore. The specific objective of this study is; to analyze the resistance of the individuals against the controlling party in the dystopian society in Lois Lowry’s *The Giver* (1993). The vast systems of control permeate all aspects of human life in the novel, from institutional to biological. And the work continues establishing the dystopia tradition of

criticizing totalitarianism and emphasizing the importance of individual freedom and resistance to oppression.

This research is divided into two chapters. The first chapter is divided into two parts. The first part shall deal with the historical background of postmodernist literature, where the interest lies in the dystopia genre. The second part presents a brief introduction of the literary theories setting the focus on Panopticon and postmodernism as it sets the ground for the upcoming chapter. The second chapter is entitled: Control and Resistance in *The Giver*. It explores how the government uses disciplinary restraint to exploit the individual's body and mind. And analyzes how dystopian citizens unchain themselves from the control and resist the oppression of the authority.

CHAPTER ONE:

SOCIO-HISTORICAL AND THEORETICAL CONTEXT

Part One: Socio-Historical Context

The roots of great innovation are never just in the technology itself. They are always in the wider historical context. They require new ways of seeing. As Einstein put it, The significant problems we face cannot be solved at the same level of thinking we were at when we created them.(Brooks 5)

This chapter is divide into two parts that present an overview of the historical and theoretical background. It is widely acknowledged that every literary work is reflected by the author's background and environment. Therefore, the first part of this chapter is concerned with the socio-historical context that shaped the act of writing and reading the novel; i.e., we give an overview of Postmodernism and the events that shaped that period and how it affected the literature world and people's beliefs. that contains world war II, the end of history and the revolution of science and technology.

1.1 Postmodernism

Every cultural movement is outlined by its elementary philosophical premises. These premises states what is meant to be true, what it is like to be human, what is valuable, and the way knowledge Was acquired. In other words, any cultural movement has metaphysics, the meaning of human nature and values, and epistemology. Postmodernism often refers to itself as anti-philosophical, which means that it rejects many traditional philosophical choices. However, any statement or activity, including the act of writing any postmodern account of anything, is premised at least on the implicit concepts of reality and value.Metaphysically

speaking, postmodernism is anti-realistic, since it is impossible to speak meaningfully about an independently existing reality; Postmodernism replaces it with a sociolinguistic and constructivist explanation of reality. It denies that reason or any other method is a means of gaining objective knowledge of this reality. After replacing this reality with sociolinguistic constructions, postmodernism emphasizes the subjectivity, conventionality and commensurability of these constructions.

Postmodern accounts of human nature are consistently collectivist, arguing that the identity of individuals is largely constructed by the sociolinguistic groups to which they belong. These groups differ radically in terms of gender, race, ethnicity and wealth. Nature also constantly emphasizes the conflicting relationships between these groups. And given the role of reason without emphasis or elimination, postmodern accounts say that these conflicts are primarily resolved through the use of force, whether masked or naked; The use of violence, in turn, leads to relationships of dominance, submission, and oppression in the name of reason, truth and reality. "Reason and power are one and the same," Confirmed Jean-François Lyotard. Both lead and are synonymous with "prisons, prohibitions, selection process, the public good," (Fish 180) Postmodernism then becomes an activist strategy against the coalition of reason and power. Postmodernism, explains Frank Lentricchia, "seeks not to find the foundation and the conditions of truth but to exercise power for the purpose of social change" (Lyotard 46) After all, the postmodern issue of ethics and politics is characterized by identification and sympathy with groups considered oppressed in conflict, and a willingness to fight for them on behalf of them. The term "postmodern" opposes the development of modernity both historically and philosophically. Therefore, it is helpful to understand that movement is considered negative and subsequently define postmodernism. The modern world has existed for centuries, and after a few centuries, we have a good sense of what modernism is.

1.2 The World War II

Postmodern artists usually leave the meaning of the work to the viewer to decide, just as they believe that the meaning of reality depends on the viewer. Bass art is another common theme in the postmodern era. Artists often want to describe what they see, not what is "good" or "sublime". The transition from contemporary art to postmodern art took place immediately after the Second World War. Commissioned, exploratory and meaningful paintings that were popular all over the world have been replaced by abstract paintings.

At first glance, artists such as Jackson Pollock and Mark Rothko were at the forefront of this movement, but when the 1960s began, it began with the World War. The Jewish Holocaust was only exacerbated by the Vietnam War and the Cuban crisis, which is reflected in art. Many people think that the 1960s, 1970s, and 1980s were just the road to postmodernism, laid stones on the wall of the postmodern thinking process that distinguished us from truth and meaning. Decades of events have become the coffin of a belief system that values humanity and progress. In the controversial Vietnam War, patriotism collapsed. The Watergate incident, the cultural exclusion of meaningful art, and the global recession in the 1970s led many scholars to believe that this was the beginning of the postmodern era: the Berlin Wall fell in November 1989, and it collapsed decades later. Postmodernism only expanded after the fall of the Berlin Wall and led to attempts to legitimize and integrate all worldviews. This process legitimizes everything involved, legitimizes all standards by which moral justice can be judged, good or bad, Everything is an understandable response to the events that began in the postmodern era. People are tired of death, war and inequality, and have eliminated any reason for war and oppression. From a postmodern perspective, religion

and crowds are no longer possible. Moral codes are established over time and are not given to Almighty God. Initially, it was a response to problems with postmodern ideology.

1.3 The End Of History

Francis Fukuyama published *The End of History* and wrote: "What we may experience is not just the end of the Cold War or the passing of a certain period in post-war history, but the end of history as such ... the endpoint of the ideological development of the Humanity and the universalization of western liberal democracy as the ultimate form of human government" He argued that there could be no large-scale wars over core values because "all of the above contradictions are resolved and all human needs are met. He was, as you may have noticed, wrong in all important details, but no matter: his thinking fitted into the prevailing postmodern mood. If the West had won, if it wasn't worth fighting for, if all values were relative and eternal, then only people that were left are laborious whose choosing between consumer goods that only did little to our prosperity until our species did the decent thing and did it itself in.

1.4 The Revolution Of Science And Technology

Progress would be wonderful - if only it would stop. (Robert Musil)

When looms weave by themselves, man's slavery will end. (Aristotle)

Postmodernism has many different meanings. It can represent a chronological order, a special style found in certain modern artworks and literary works, which is a characteristic of

the structure of the late 20th century. As a historical period, postmodernism can follow modernism determined by political, social, cultural and economic factors. At the end of the 18th century or for success. Postmodernism is regarded as an aesthetic style, which can be referred to according to the content of its research in ancient historical art (that is, the development of a unique "modern" style of architecture, or the latest art in this kind of film art). Different characteristics. It only appeared in the modern era.

The rationality of scientific knowledge and technology has been rigorously tested through postmodern ways of thinking, which more generally question the basic assumptions of subjectivity, knowledge, and public relations in the Enlightenment. Some of the most impressive technological advances, such as the exploration of the moon and Mars or the invention and progress of the atomic bomb. Quantum mechanics has groundbreaking significance in theoretical revolutions such as relativity and DNA discovery. Few of us would think of the extremely complex materials and processes used to make staple foods in daily activities. In industrialized countries, materials, sanitary products, food, and even more obvious "technical" artefacts (such as refrigerators, televisions, and cars) have become important parts of everyday life, so they are no longer considered social products. Relatively young innovation. The characteristic of the science and technology field is that more visible innovations have produced great enthusiasm and deep utopia or hope in various ways.

In the second half of the 20th century, information and communication technology became the three areas of hope and concern for search engines. , Biotechnology and ecology; each of these fields is also connected in some way with the notion of modernity heritage, thus clarifying certain aspects of the relationship between postmodernism and science and technology. The rise of digital technology is accompanied by Utopia's hope for the transformation of social structure. Some people believe that marginalized people and communities will have easier and cheaper access to information and that the new environment

will lead to greater democratization of the political process, changes in education methods, and the emergence of new types of social communities. ...At the same time, it is clear that although digital technologies allow easy access to various knowledge resources, they also make it difficult to distinguish between accurate and inaccurate information or statements obtained from the process. Overview. It turns out that digital learning requires more guidance to solve these problems than the original idea.

Although information has been a scarce resource for most of history, the Internet has triggered an information explosion. Science critics appear in various fields influenced by postmodern thought, such as anthropology, sociology, philosophy, gender studies, and cultural studies. It is necessary to redefine the boundaries between experts and non-professionals, "internal" and "external", as well as institutional mechanisms to protect the scientific community from non-professionals who need scientific research, and most scientists working in these fields are working. Focus on studying its functions and uses, and gradually expand scientific knowledge. This description of the history of science does not lead Kuhn to adopt a scientific view of relativity or reject the concept of scientific progress. However, he insisted that the normal understanding of scientific progress is a gradual refutation of knowledge, which will one day lead to a complete and complete description of the natural universe, which cannot stand the scrutiny of historical evidence.

Part Two:Theoretical Background

This section is devoted to the theoretical background of the theories used in the study, the focus lays on Postmodernism theory, panopticon and dystopia.

2.1 Postmodernism Theory

“The lie is the future, one may venture to say. To tell the truth is, on the contrary, to say what is or what will have been and it would instead prefer the past.” (Derrida 83)

Postmodernism broadly refers to social-cultural and literary theories, as well as changes in viewpoints that have been demonstrated in various disciplines including social sciences, art, architecture, literature, fashion, communication, and communication technology. The change in concept began sometime in the late 1950s and is likely to continue to this day. Postmodernism can be connected with the power changes and dehumanization in the post-war period, as well as the violent impact of consumer capitalism.

The term Postmodernism implies a relation to Modernism. Modernism is an earlier aesthetic movement that has been popular in the early decades of the 20th century. Postmodernism is often referred to as the continuation and breakthrough of modernist positions. Both modern schools reject the strict boundaries between high and low art. Postmodernism goes further, deliberately blending low art with high art, the past and the future, or one with the other. This mixture of different and incompatible elements illustrates the postmodern use of lighthearted parody, and modernism also uses this imitation. The two

schools also use styles that imitate the styles of others works. Parody and pastiche, which means this imitation help reminding the readers that the work is not "real" but fictional. Modern and postmodern works are also very fragmented, unable to directly convey a fixed meaning. deliberately ambiguous and give way to multiple explanations. The people or subjects depicted in these works often decentred, have no central or objective meaning in life, are dehumanized, and often lose their characteristics, but only become a representative of an era or civilization.

Modernism and postmodernism represent the uncertainty, disorientation and fragmentation of the Western world in the 20th century. The Western world began to experience this deep sense of security after gradually losing its colony in the Third World in the 20th century. Exhausted from the two world wars, its knowledge and social foundation were shaken by new social theories and developments, such as Marxism and post-colonial global immigration, new technologies, and the transfer of power from Europe to the United States. Although, both; modern and postmodern use fragmentation, discontinuity, and eccentricity in content and technology. The main difference between the two schools is hidden in the same aspect. Fragmentation and disorientation are no longer tragsdies in postmodern era. On the other hand, postmodernism welcomes fragmentation and treats it along with decentralization as the only possible form of existence, and does not try to avoid these situations. This is where postmodernism and poststructuralism meet: both postmodernism and poststructuralism recognize and accept the possibility of a coherent centre.

In Derridian terms “the centre is constantly moving to the periphery, and the periphery is moving to the centre. In other words, the centre of power is never omnipotent” (Darrida 45) When the helpless peripheral people keep trying to seize power, he keeps becoming helpless.As a result, it can be said that there is never a centre, or there are always multiple centres. The central shift to gain power or maintain its status is what Derrida calls difference.

It beautifies the fragmentation of postmodernism and is based on the belief indifference, unity, meaning and continuity are constantly delayed. Postmodernism's suspicion of permanence and unity points to another fundamental difference between modernity and postmodernism: Modernism believes that consistency and unity are possible, thus emphasizing the importance of reason and order. Make society work better.

To establish the primacy of order, modernism continues to create disordered concepts including non-whites, non-men, non-heterosexuals, and non-adults, and so forth. In other words, to establish the superiority of order, modernism has left the impression that all marginalized and marginalized communities are infected with the disorder. In its criticism of duality, postmodernism does not claim that certain parts of society explain the order, while other parts explain chaos. Postmodernist understands that great narratives conceal, suppress and deny the contradictions, turbulence and differences inherent in any social system. Postmodernism prefers "small stories" that explain local small practices and events without pretending. Postmodernism recognizes that history, politics, and culture are great narratives for those in power to understand lies and incomplete truth.

Modernity regards language as a rational and transparent tool that represents the reality and activity of rational thinking. From a modernist perspective, language represents ideas and things. The identifier always points to the value. However, in postmodernism, there is only the surface, no depth. The signifier here has no signified because it has no practical meaning. French philosopher Baudrillard regards postmodern surface culture as a simulacrum. It is a virtual or false reality imitated or triggered by the media or other ideological devices. "A simulacrum is not only duplication or imitation but also replacing the original image with a simulated false image" (Baudrillard 66). The modern world is a simulation in which reality is replaced by false images. These are not originals, just photocopies. No area, only map; no reality, only simulation. Here, Baudrillard does not only imply that the postmodern world is

artificial. This also means that we have lost the ability to distinguish between real and artificial. Just as we lose contact with the reality of life, we also keep a distance from the reality of consumption. In postmodern countries, one of the driving forces behind transnational capitalism and globalization is another.

Fredrik Jameson(45) combined modernism and postmodernism with the second and third stages of capitalism. The first stage of capitalism from the 18th century to the 19th century was called market capitalism, which was witnessed in the early days. The technological development of the steam engine also corresponds to the actual stage. At the beginning of the 20th century, the development of electric motors and internal combustion engines marked the beginning of monopoly capitalism and modernism. Nuclear and electronic technology and consumer capitalism focus on marketing, sales and consumption, not production. A dehumanized and globalized world eliminates individual and national identity, which is conducive to cross-border marketing. The concept of "metanarrative", Derrida's concept of "play" and Baudrillard's concept of "simulacra". Postmodern writers get rid of the modernist pursuit of meaning in the chaotic world, often jokingly avoiding the possibility of meaning, and postmodern novels usually imitate this pursuit. Postmodern writers often exaggerate skills rather than techniques and use metaphysics to destroy the "uniqueness" of the author.

The distinction between high culture and low culture is also attacked by style. The combination of many cultural elements, including themes and genres deemed unsuitable for postmodern literature, can be regarded as the general term for the development of post-war literature. Like the absurd theatre, the rhythm of generations and magical realism. Postmodernism, as expressed in the writings of Beckett, Robbe-Grillet, Borges, Márquez, Naguib Mahfouz, and Angela Carter, is based on an appreciation of the complex nature of reality and experience, The role of time and memory in human perception as historical construction in self and the world, and the problem of language. Despite the cynical

and fairly elaborate arguments of postmodernism, the theory had a profound influence on late 20th-century thinking. It has revolutionized all areas of intellectual research to varying degrees

2.2 Panopticon Theory

Panopticon acts as a surveillance machine around the clock. Its design ensures that no occupant will see the "inspector" from the central privileged position within the radial configuration. This kind of mental insecurity will prove to be an important discipline observation tool in itself. Therefore, the reason is that authorization must be visible and not verifiable. The prison construction and control system was developed by the British philosopher and social theorist Jeremy Bentham in the late 18th century. The French philosopher Michel Foucault had the greatest influence on the idea in his book "Discipline and Punishment" (1975), which is an influence on modern ``discipline "Social metaphors, and their general observation and standardization trends. This means that flavonoids act as a mechanism of power.

According to Foucault, modern social critics often argue that technology has made the entire society use the panoramic structure invisibly. Video surveillance in public places is an example of technology that has attracted the attention of people's daily lives. In addition, many all around the world have added speakers to their existing CCTV cameras. These cameras can broadcast the voice of the camera observer to The public delivers audio messages. Criticisms of Internet practice have shown that the Internet allows people to take a panoramic view. ISPs can track user activity and user-generated content, which means daily social activities can be recorded and streamed online

Most of all, Michel Foucault believed in human freedom. He learned that as individuals who react to situations in different ways, we use his book as a way to show the various factors that interact and collide in his analysis of change, and he is a historian of philosophy and humanity

The focus of the relationship observer's work is that he has studied popular genealogy and archaeological systems as well as the practice of knowledge, and traced various historical periods, including the social background that existed and contributed to change: "society's natural power". He wrote that power "reached the seed of people, touched their bodies, and was inserted into their actions and relationships, their words, the learning process, and their daily lives" (Foucault 1980: 30).

2.2.1. Power and knowledge

Foucault, like other social theorists, believes that knowledge is always a form of power, but he goes further and tells us that knowledge can be obtained from power. Produce it, not stop it. new knowledge Generates through observation. In his opinion, knowledge is always associated with power, and he often writes like this: power/knowledge. This metaphor enables Foucault to study the relationship between 1) the relationship between social control system and the person in a disciplinary situation; 2) the concept of power-knowledge. Disciplinary action, control all actions, record all events. The result of this vigilance is acceptance of the rules and their compliance, which is a standardization threatened by discipline. The right behaviour is not achieved through complete vigilance, but through the overall discipline and internalization to inspire people to abide by this reality. The observer's actions are based on this monitoring and the behaviour he exhibits; the more you look at it, the more powerful it becomes. Power comes from the knowledge accumulated by the observer through observing actions, and knowledge and power are complementary. Foucault said: "Through their union and generalization, they have reached a level where the formation of knowledge and the growth of power in the cyclical process often promote each other" (Foucault 1977). For Foucault, the real danger is not necessarily that individuals are oppressed by the social order, but that they are "crafted invented" (Foucault 1977) and because power penetrates the

behaviour of individuals. Power becomes more effective through the observation mechanism of observing knowledge, and the observation mechanism always seeks "new objects of knowledge on all surfaces that exercise power" (Foucault 1977).

consequently, Modern closed-circuit television systems can use this peculiar performance ability to force people to obey. Even if the CCTV camera hanging on the wall of a large store is a counterfeit or counterfeit camera, the purchaser will not know that it is a counterfeit. Be polite and don't steal, because they are worried about being watched. You will feel the danger of being caught. They are real and powerful. They think they cannot steal inventory from the store. He applied panoramic pressure and asked them to abide by social rules. Even if the camera is made of wood with a metallic texture, and built-in red indicator light is hung from the bracket on the wall, it shows that every movement of yours has been recorded. You have great power against potential thieves. This assumes that the attacker saw the fake camera and thought he was being monitored. Even if the CCTV camera is real, its performance is the same as the virtual camera. Likewise, it is this mental insecurity that proves itself to be the most important means of observation.

2. 3 Dystopian literature

Without discussing utopia it is nearly difficult to characterize dystopian fiction. Most critics allude to Thomas More's utopia (1516) when the term utopia was used for the first time when dystopian literature and its antecedents were discussed. Murphy (472) continues with this tradition by stating that some "saw the social collectivism of eutopias such as Utopia

(1516) of Thomas More as Dystopian." As Huntington (124) points out, utopian and dystopian novels share certain similarities:

both utopia and dystopia are exercises in imaging coherent wholes, in creating a concept work, either to lure the reader towards a perfect or to drive the reader back from a nightmare. each is the expression of an artificial imagination, comprehension and expression of the deep principles of happiness or unhappiness.. (Huntington 124)

Both utopia and dystopia address social and political institutions, but where utopian fiction is concerned with the ideal society and social, political, and legal system, dystopian fiction is concerned with the horrific reality. As McAlear (25) explains, hope is the persuasive approach that dominates utopias, whereas fear dominates dystopias. According to Huntington (124), utopia provides "single, flawless systems that solve social dilemmas, whereas the anti-utopian form discovers flaws and generates questions and doubts." Dystopian literature has such deep roots in utopian fiction that it is frequently characterized in terms of utopia. Many of the terms used to describe the genre, such as negative utopia and anti-utopia, define it as the polar opposite of utopia. However, the distinction between utopian and dystopian features is not always clear, as many works merge both utopian and dystopian characteristics, and many dystopian worlds and their failures emerge from utopian dreams. Murphy (473) claims that the "dystopian inversion did appear in the late nineteenth century," citing publications such as Walter Besant's *The Revolt of Man* (1882) and *The Inner House* (1888), H.C. Marriot-Erchomenon Watson's (1879), and H.G. Well's *When the Sleeper Wakes* (1899) as examples.

Dystopia, according to Tower Sargent (9), is "a non-existent civilization described in sufficient element and usually positioned in time and region that the writer supposed a contemporaneous reader to regard as far worse than the society wherein that reader lived." While Sargent's concept of dystopia is definitely functional and captures the core of dystopian society, It should be expanded to adequately capture and underline the role of time, as later

critics have pointed out. According to Baccolini (114), "all utopias and dystopias are dependent on their historical context for interpretation." Dystopian fiction cannot be separated from its historical setting and must be viewed as a product of its time. This may appear to be the case at first, however, the difficulties presented in dystopian novels are frequently broader issues that remain important for years and years, such as environmental issues or ever-increasing technical advances. According to Stillman (35), dystopias "warn the people of contemporary society about the potentially fatal consequences of some key or dominant developments in their cultures." In addition to contemporary events, dystopias seek to challenge societal norms and governmental structures that the authors regard as endangering society and its residents' well-being. According to Stillman (35), the exaggerated dystopian vision emerges when "the author selects, highlights, and magnifies unpleasant, destructive, or dehumanizing aspects or tendencies of modern society."

The dilemma here is readily apparent: how can such a highly exaggerated vision help to alert people of the dangers of particular political systems or standards? Although exaggerated, the vision has its roots since dystopias "began with real occurrences, present opportunities, and contemporary dreams" (Stillman, 35). The readers identify this link to their reality and can thus accept the exaggerated vision as a future for their globe. The objective of dystopian criticism is to make people aware of the potential future and disaster if people in social affairs stay apathetic and inactive. Thus, readers must connect their world with the imagined world of the dystopian novel to achieve its objectives.

Besides understanding the link between dystopian literature and its realities, readers must believe they can change the situation. If readers do not feel that they at least have some way to prevent the dreadful vision, a fear-governed persuasive approach paired with a dreary view of the future may be a paralyzing combination. As argued by Sisk (11).

the successful dystopia cannot propose issues that the reader will understand as on the far side of their ability to change; their mission is to encourage the reader not simply horrified. . . For the fiction to succeed as a didactical warning readers should be able to each establish the contemporary source of the extrapolated horrors and feel capable of preventing them. Therefore, it behoves dystopian writers to base their hellish societies on concepts that will make most readers at the same time feel personally vulnerable and empowered to resist. (Sisk 11)

In particular, horrific events of dystopian literature concentrated on environmental difficulties, such as Margaret Atwood's *Oryx and Crake* (2003), *The Year of the Flood* (2009), and the *Sheep Look Up* (1972). The resistance act and the attempt to avert the atrocities must not be major, but must be based on readers' reality.

The description of the dystopian society of Gottlieb (18) encompasses several of its primary features and themes:

A hell on earth, an absurd, death-bound social-political system wherein the elite intentionally conspire in opposition to its very own people, against the most common standards of justice, with emphasis on nightmarish rigged trials, with make-believe accusations accompanied with the aid of using all-too-actual sentenced to hard labour or death. (Gottlieb 18)

Gottlieb's portrayal highlights the harsh and extensive social oppression of the individual. Dystopian fiction focuses, as Malak (10) says, "on power to ban or pervert human potential; on authority in its absolute form, which tolerates no errors in society's patterns, to quote from 1984." Social control is created and maintained in classic dystopias by several methods and combinations of controls that cover every element of human life - religious, philosophical, technological, corporate and bureaucratic control. For instance, the political philosophy of

Ingsoc in Orwell's *Nineteen Eighty-Four* is that of William Gibson's *Neuromancer* (1984) a universe of virtual reality and powerful corporations dominating governments; and *The Handmaid's Tale* (1985) by Margaret Atwood is conducted within a totalitarian theocracy. According to Malak, "dystopias thus illustrate, in extreme terms, power functioning efficiently and mercilessly to its maximum totalitarian limit" (10).

As Gottlieb (8) points out, "every dystopian society carries within it the seeds of a utopian dream." That is, the dystopian society emerges from a utopian aim to improve society or guide it through a crisis, but the remedy swiftly becomes a permanent system "of a quasi-utopian ideology" (9), a totalitarian collectivist outlook that emphasizes the importance of common goal over individual goals. Totalitarian collectivism, the polar opposite of individualism, obliterates individual choice and freedom for the sake of the authorities' set shared goals, and social cohesion becomes an aim. As Aldridge (65") argues, "dystopia's distinctive characteristic lies in the drawing of a utopian structure, the activation of utopian ideas that become dystopian if acknowledged through their effects on the individual," as regards the debate on the relation between utopia and dystopia previously. The elite, like Big Brother and the Party in *Nineteen Eighty-Four*, The Benefactor in *We* by Zamyatin and the oligarchy at Jack London's *Iron Heel* (1908), are distributed to their power to control society, while the rest of the people are a faceless mass working towards the improvement of society without an individual identity, aspiration and means of influence. The rest of the people become a faceless mass working for the improvement of society without the identity, aspiration and means of influencing their environment. They must be a united entity and work together to promote society, like the indefatigable workers' ants. The Giver civilization strives to attain "similarity" in short, change everyone into one single organism, eradicate physical distinction by genetic engineering, deal with people as vast groupings rather than individuals, and even control the environment and simply remain identical.

The utopian ambition is commonly rooted in progress, creative ideas, and technological discoveries which are adopted in the quest of a perfect society, however as the utopian desires become dystopian reality, the society “appears continuously static: built on coercion and rigid structures, the system resists change and becomes arrested in paralysis” (Malak 11). The authoritarian system and its power structures could be disrupted by new ideas and findings and are therefore shunted by the ruling class. Malak concluded that dystopian systems fear the unknown and uncontrollable future, but also they fear the past. In a dystopian society, the past and memories are tightly monitored; for instance, all memories are obliterated in *The Giver*, and history and records are faked and rewritten by the Party in *Nineteen Eighty-Four*. As the quotation from *Nineteen Eighty-Four* (117) shows, the past and our understanding of it influence how we understand the present:

And once memory failing and written records were falsified - when that happened, the claim of the Party to own improved the conditions of human life had need to be accepted, as a result of there failed to exist, and nevermore may exist, any customary against that it can be tested

Without a proper understanding of the past, the present cannot be questioned since it cannot be compared to anything that might expose the controlling elite's abusive behaviour and oppression. Maintaining the nation's history and memories and denying the future maintains the society's static survival. Because both the future and the past are considered harmful, society “no longer distinguishes between the present, the past, and the future” (Gottlieb12). The dystopian society is trapped in the everlasting present.

Falsification of past and memory is related to propaganda, in which the regime utilizes all forms of communication to spread its lies and ideology. Propaganda carefully provides facts, removing or manipulating those that do not complement the regime's activities and frequently seeks to evoke an emotional reaction rather than a reasoned one. The goal of comprehensive

propaganda is to transfer and implant the chosen belief system, and to prohibit alternative concepts from appearing through censorship and the legal system. The telescreens in *Nineteen Eighty-Four* continuously blast people with propaganda because the displays cannot be turned off, while the monitors throughout the community in *The Giver* reminds individuals of the laws and regulations and give instructions when necessary.

To continue societal tyranny and power distribution, the totalitarian dictatorship establishes a complicated legal system that specifies in minute detail what one is not authorized to do and the severe sentences for any offences. The legal system continuously adapts and adjusts laws and regulations in response to contemporary trends in which it considers as dangers to the regime, making it nearly impossible for residents to know what is expected of them. The legal system is turned into a weapon against the individuals, justifying the regime's ongoing surveillance and censorship of its citizens. Another important aspect of dystopian fiction arises from the complex legal system: the continuous fear of punishment or death as a means of maintaining oppressive societal control. The ruling party imposes violence on society and manages it through strict regulations and a legal system. The severity of the infringement determines the severity of the penalty, yet the perverted legal system created to sustain societal control overdoes the penalty rather than wasting the opportunity to demonstrate the system's strength and inspire fear in individuals. *The Giver* contains forced euthanasia, *The Handmaid's Tale* includes labour camps where non-persons are subjected to radioactive waste and die horrific deaths as a result, and *We* include lobotomy for violators.

Furthermore, dystopian fiction frequently portrays violence as a form of entertainment. As a punishment for a past revolt against the Capitol, children representatives from districts bordering the Capitol compete in televised battles to the death in Suzanne Collins's *The Hunger Games* (2008). These presentations are intended to be entertaining, but they also serve as warnings. They are representations of the state's or another ruling party's authority, and

residents are warned that if they become a threat to the ruling party, they may one day be participants in such games. Death and violence are also frequent elements of their life in the shows.

Dystopian fiction introduces the protagonist's point of view to demonstrate the terrible aspects of the world in which the protagonist lives. "Dystopias are stories that parallel the protagonist character's failure with society's continuous progress towards totalitarianism," writes Mihailescu (215). When the heroine "understands that rather than the rule of civilized law and justice, dystopian society operations as an uncivilized state religion that practices the ritual of blood sacrifice," he starts to question the political system and power structures around him, and may openly attempt to leave the horrifying environment (Gottlieb, 10-11). The level of oppression is uncovered to the reader simultaneously with the main character: the reader learns about society alongside the protagonist, a learning curve that often resulted in the heroine's own trial, where the true purpose of control and oppression is revealed and "followed by unavoidably harsh judgment" (Gottlieb, 10). According to Gottlieb (10), most classic dystopian novels, such as *Nineteen Eighty-Four*, *Brave New World* (1932) by Aldous Huxley, and *We*, *Fahrenheit 451* (1953) by Ray Bradbury, use the heroine's trial to "juxtapose the heroine's belief in individualism with the elite's ideology totalitarian collectivism, targeted at the reduction of the individual." Despite the absence of the heroine's trial, *The Giver* contains the traditional dystopian learning curve. The community appears nearly utopian at first, but as Jonas discovers more about the social order surrounding him, the dystopian features become clear.

Despite a detailed representation of the features, it is interesting that both Gottlieb and Malak have excluded from their analysis one of the primary features commonly found in dystopian writing: the citizens' unawareness of the oppression. In dystopian fiction, the other characters never realize the full depth of the social and political structures that dominate them or the

destruction that the authorities have wrecked on individualism and identity, as the main character does. The characters have complete faith in the authority, and even if the protagonist attempts to reveal the truth, the other characters refuse to acknowledge it. They are lead to the slaughter like lambs, never challenging or questioning official commands or judgments. This is, of course, one of the goals of totalitarian societies, because lack of awareness effectively keeps individuals from rebelling against or opposing oppressive authorities. This ignorance is accomplished by the aforementioned manipulation of the past – one cannot rebel if they are unaware of anything better and the strict usage of power and control. In the writer's opinion, these individuals warn against being a docile members of society and allowing the dreadful future to occur.

CHAPTER TWO:
CONTROL AND RESISTANCE IN THE DYSTOPIAN
SOCIETY

The main focus of this chapter is on the aspect of control, and the loss of the individual freedom portrayed in *The Giver*. and how the technique that the authority utilize parallel with the mindset of panopticon "the creation of prison theory" as well as the Dystopian world.

This book starts with a description of sameness before moving on to the two main ideas upon which society is based. The story then proceeds while Jonas (the main character) waits for his community duty. Rises in action while he waits to learn what his task is and what it entails. The climax occurs when the plot to run away from society is developed, as well as the actual leaving. The falling action occurs when he is running from the search planes and attempting to save himself and Gabriel. The ending comes when he triumphs at the top of the hill and then sledges down it to his new family, which is his first personal recollection.

In *The Giver*, Lowry uses a constrained omniscient viewpoint, to tell the story in the third person. Jonas sees his society as a utopia — a flawless location — that is self-contained and cut off from the rest of the world. In the village, there is no indication of disease, famine, poverty, conflict, or long-term misery. Jonas' family, like everybody else in the community, consists of a loving mother and father and two children - one male and one female. Jonas' mother works for the Department of Justice, and his father works as a Nurturer, caring for newborn babies. Lily, Jonas' only sibling. His family appears to be perfect, every morning, they talk about their dreams from the night before; during the evening meal, they share their sentiments about the events of the day, comforting and supporting one another under the community's regulations. We learn more about Jonas' family as well as the community as a whole as we discover more about him. Families must apply for children, spouses are not allowed to choose one another but are matched, and grandparents are not allowed. This utopia that Lowry has constructed now does not feel quite right. The atmosphere feels ominous as if something horrible is about to happen. Jonas' community appears to be far from ideal, based

on this atmosphere. His community had chosen to be governed by a Committee of Elders a long time ago. Everyone and everything is under the jurisdiction of the Committee of Elders, who communicate rules and reprimands over loudspeakers placed throughout the village, including in every family's home. Every year, fifty children are born to Birthmothers. Each peer group is distinguished by its age — for example, the Threes, Sevens, and Nines — and must live up to specific regulations regarding suitable clothing, haircuts, and activities for that age group. When children turn eight, they are required to volunteer and are closely monitored by the Committee of Elders so that at the Ceremony of Twelve each kid will be assigned a lifelong Job, during the December Ceremony where this event takes place. Jonas' nervousness over his Ceremony is at the heart of *The Giver*.

He can estimate which tasks will be given to his friends Fiona and Asher, but he could never guess the nature of his assignment. Jonas learns at the Ceremony that he has been chosen to be the next Receiver of Memory; the community's greatest position. Jonas starts his training with the current Receiver of Memory, an older man called "The Giver" by Jonas. The giver lives alone in remote rooms with shelves stacked with books. his training entails receiving from The Giver all of the feelings and memories of events that the community members choose to give up to achieve Sameness and the illusion of order and harmony. The Giver gives Jonas a sledge ride down a snow-covered hill as his first memory. Jonas has never gone downhill before, nor has he ever experienced cold weather or snow. The Giver eventually teaches Jonas about colours, love, battle, and grief through memories. Jonas comes to recognize the hypocrisy in his community, namely the delusion that everything in the community is fine when it is not. People pretend to love one other, but they have no idea what love is like because their lives are a charade and their reactions are scripted. Jonas recognizes that people have chosen to be governed by others over their ability to feel and think as individuals. Jonas asks The Giver if he can view a video of his father performing a "release"

on an infant earlier that day. When he finds that a “release” is actually forced death by fatal injection, he was terrified. Jonas and The Giver come up with a strategy to force the people to abandon Sameness; after Jonas discovering that Gabriel, a two-year-old infant who has been residing with Jonas' family unit because Gabriel has trouble getting to sleep through the night, is about to be released (killed) Jonas carries Gabriel, whom he loves, out of the village and to Elsewhere on a bicycle to save Gabriel from being killed. By running away from the community, Jonas will be able to transmit all of the memories he has received from The Giver to the citizens, compelling them to experience emotions and feelings as well as recall their past. Jonas travels for days carrying Gabriel, who is near death due to malnutrition and the cold. Finally, they arrive at the top of a hill, which is covered with snow and equipped with a sledge. They climb into the sledge and went downhill approaching Christmas lights and music. What happens to Jonas and Gabriel in the end? Will they face death? Were they hallucinating? Will they be able to return to their original community? Will the community change? All of these concerns remain a mystery as Lowry purposefully leaves the ending of The Giver vague so that readers can interpret for themselves what happens to Jonas and Gabriel.

The goal of this book was to show us a different kind of "Utopia". It was a fantasy novel that was meant to inspire the readers to consider the possibilities for the future. the scenario shows a flawless society (utopia) in which everyone is looked after and no one is out of place. Lois Lowry does an excellent job depicting this supposedly "perfect" society.

2. 1 Panopticism in Dystopian Society

Dystopian fiction is frequently referred to as a negative utopia because every dystopia is thought to contain; a utopian fantasy. The boundary between the two concepts is often not plain to see. since works, such as *The Giver*, have both utopian and dystopian themes. Some critics believe that dystopia is a distinct genre with its own set of methods, such as hostility toward the body, loss of identity, changes in family life, euthanasia, oppression of literature and the arts, heroic individuals who defy the oppressive system and so on. Dystopian fiction is also regarded; as a subgenre of science fiction, with which it shares many similarities. Despite the evident resemblance between the two genres of literature, dystopia differs from science fiction in that it emphasizes social and political criticism. As a result, a dystopia might be seen as a cautionary tale, warning the reader of the potentially fatal consequences of current societal tendencies.

Despite the dystopian society's best efforts to provide a solution to a crisis, the solution evolves into a lifelong system, that favours collectivism over individual goals. Harmony within the society becomes an aspiration when the citizen's choices and independence are annihilated. To enhance conformity and turn society into an organism where each member thinks and behaves Similarly, the state's collective mentality begins to repress any individual expression.

The authority is continually accessible through a tight monitoring system that continually observes individuals. Some critics have linked this regulatory system to Foucault's Panopticism system, which secures people's ultimate subordination and turns them into their observers. According to Virtanen. The notion of docile bodies is developed by Foucault, who claims that the individual "becomes the principal of his submission." (Foucault 56). He claims that the inmates are always visible, but the anonymous power is not.

Those who are continually monitored and disciplined develop a self-regulating system, and “continuous pressure operates even before offences, mistakes, or criminal activities are committed” (Foucault 74). The power and control system then becomes an integrated, automatic, and natural component of society, and “it can decrease the number of people who wield it [power] while reducing the number of people who are subjected to it.” (Foucault 74).

Virtanen claims that the disciplinary techniques of Foucault, as articulated in *Discipline and Punish*, are ideal for a dystopian government. According to Foucault, the authority exploits and monitors the citizen's body in order to achieve perfect submission to the state's purposes while also ensuring its productivity. Individuals might be disciplined as a result of spatial arrangement. This indicates not only that; they are spread in a monotonous space that is closed in on itself, but also that each individual is assigned a certain place in society as a result of this act of partitioning. Individuals are subjugated to collective activity for the sake of the "common good" under dystopian collectivism, and in order to achieve this aim, the authority supports only those behaviours that benefit society while prohibiting any counterproductive or unproductive ones.

While the prohibited actions are those that are necessary for a person's self-actualization, the beneficial acts destroy any growth of identity, individual choice, and rights. People are gradually trained, through a system of increasingly difficult duties in order to become useful members of society. Because the individual has become a component of a machine with multiple segments, all of his interests and abilities must be utilized for the advantage of society.

All of these themes are reflected in Lois Lowry's *The Giver*, which transports us to a world stripped of colour and emotions. Where natural families have been substituted by artificial family units and where individuals are regimented from birth; Citizens strive to become a unified unit, and they employ genetic engineering to eliminate physical differences in order to

attain sameness. The novel is presumably set in North America, though no geographical entities are mentioned. The action takes place in a city that has no name at all. Everything else is just referred to as "Elsewhere"(Lowry 57). The community appears to be part of a bigger body that incorporates similar communities. As Hanson points out, individuals with a narrow worldview suffer from a loss of spatial awareness, which is compounded by a loss of historical memory.

The city, constructed and sculpted by authority, gives a magnificent portrayal of tyranny as a privileged centre of dystopia. This environment established for collective happiness is transformed by scientific and technological progress into an instrument of the repressive and dehumanizing system that kills individual freedom. The members of this monotonous environment, which has been walled in on itself, live in similar residences with unlocked doors. Every home has standardized, functional furnishings, and each piece of furniture serves a specific, useful purpose. There are no one-of-a-kind private residences, only comparable ones. Nature has also been restrained and moulded to meet uniformity and pragmatic criteria.

The mechanism of Panopticism can be seen, as Virtanen demonstrates, in the excessive concentration on monitoring. The authority infiltrates both; private and public locations to manage every element of society's member's lives, using loudspeakers and microphones that enter houses and cover every inch of the city. These technologies, cannot be turned off by the residents, and only the Giver and the elite have access to them. The residents have no other information source than this propaganda machine, thus the loudspeakers are employed to monitor the community and remind its citizens of the laws and regulations repeatedly per day. They also operate as microphones, always recording everything that is said and continuously collecting information on everyone in order to root out potentially hazardous thoughts. We

could see why Latham describes the novel as "a literary incarnation of Michel Foucault's social theory."(49)

This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, [...] in which each individual is constantly located, examined and distributed among the living beings, [...] all this constitutes a compact model of the disciplinary mechanism. (Foucault 65)

The rituals of "sharing of dreams" and "telling of emotions"(Lowry 9) that occur every morning and evening in houses, according to Virtanen, invade the individual's psychological space. Each family member feels compelled to tell about his or her dreams or sentiments, while the others try to console or advise him. As these brief chats are shallow, incapable of dealing with profound human difficulties or providing genuine comfort, they do serve the objective of obtaining information about the residents, as the loudspeakers record everything. It becomes clear that one of the major purposes of the totalitarian regime is to maintain its subjects in a controlled, blind, and impoverished temporal reality through the adoption of "proper" language.

Dystopian civilizations, as Eike Kühl points out, strive to "form discourse according to their current norms, and only their current norms." (21) The censorship of terminology in *The Giver* has resulted in completely limited, inaccurate, and factual use of it. For the citizens. Many ideas have lost their significance, and language is insufficient to communicate genuine feelings and experiences. Words associated with authority and its control system are deceiving, despite the desire for precision. To preserve a clean image of society, those that denominate harsh, taboo topics are substituted by euphemisms: "release" truly implies "death penalty," "stirrings" conceal the truth of physical desire, and "Elsewhere" refers to the

mysterious "other." This demonstrates that, rather than being a source of liberty, language serves the Committee's totalitarian objective of creating mindless, robot-like subjects with infantile levels of awareness who never challenge authority.

The state's surveillance; of all human ideas and feelings, as well as its denial of a fundamental human character, relates to its goal of achieving sameness in a psychological sense. In reality, the power does everything it can to separate any natural bonds between community members and prevent the establishment of emotional ties, channelling their ability of devotion to the system's support. Personal attachments might be demonstrated; in the simplicity with which a kid, might be replaced in a family unit. As well as the fact that, when the children are grown, they have no contact with their parents. Because the individual is replaceable, his value is based only on his system adaptation and devotion, or his "achievements." Jonas is punished for his choice of words when he asks his parents if they love him:

Your father means that you used a very generalized word, so meaningless that it's become almost obsolete," his mother explained carefully... "You could ask, 'Do you enjoy me?' The answer is 'Yes,' his mother said. "Or," his father suggested, "Do you take pride in my accomplishments?" And the answer is wholehearted "Yes" "Do you understand why it's inappropriate to use a word like 'love'?" Mother asked. (Lowry 7)

The oppressive authority aims to raise control of all sectors of life in the Giver "Dystopian" society, infiltrating all layers of society. The mysterious, all-encompassing power, affects people in both; their body and psyche, destroying their capacity to live as fully human beings and converting them into prisoners. Extreme discipline, applied on several levels and in numerous forms, is the power's unfailing instrument for establishing supremacy. The state utilizes technology to exploit and manipulate its subjects' lives; it employs planned social engineering and instils habit and prescribed schedules in order to convert people to mindless robots.

Both men and women are strictly disciplined and expected to carry out their allotted tasks without ever criticizing or questioning authority. People become incapable of having any emotion or thinking for themselves when individual sentiments and personal relationships are excluded to achieve control over the number of births, the authority extends its disciplinary system to the reproductive process. Children's separation from their original parents, as well as their ideological indoctrination from infancy, insures their allegiance to authority and their hard work. Because language is linked to the mind and inner space, authorities control it by deleting specific words or fabricating particular meanings.

2.2 Control And Resistance; Power and Knowledge

The Giver depicts the information society of Michel Foucault how the Elderly obtain power and project it over the entire society. The board of directors of Jonas' community wields enormous power in terms of decision-making, legislation development, and enforcement. This power looks natural to the reader, but the mechanism through which it is maintained is immoral. The board gains authority by conducting extensive monitoring of the community. The most important instrument is the employment of loudspeakers; "the speakers continually gather information on the members while blasting them with regulations, reminders, and acts of supervision" (Virtanen 33). These devices are strategically placed throughout the community to ensure that their messages are heard. And their subjects are been watched. They monitor every dialogue, every mistake, and every movement. These loudspeakers can gather information on every member of society by using cameras and sound technologies. They can observe not only the outward activities of each citizen, but also their inner dreams, desires, and concerns. This is accomplished through morning dream-sharing sessions and midnight emotions discussions: "The ceremonial functions were a method to collect information on the citizens, on their inner thoughts and dreams" (Virtanen 34).

At first sight, these gatherings appear to be a good means of venting and resolving difficulties. However, most individuals are unaware that their house has a continually monitoring loudspeaker. In this approach, the committee receives knowledge not just about the members' physical acts, but also about their inner intentions. This form of data eventually aids them in exercising control over the community through activities such as job assignment, productivity enforcement, geographic distribution preservation, and other life-directing behaviours.

Power gained via continual surveillance is wielded in subtle ways. The ultimate objective is straightforward: to control the masses in all aspects of life. At the age of twelve, the Elders of the community, not only allocate professional occupations to youngsters, but they also decide who dies, which one lives, how big one's family can be, how one talks, and what hobbies one may partake in their free time. This sort of control was classified by Foucault into three categories: spatial distribution, efficiency, and specialized training. (Latham 136-138). The concept of spatial distribution is concerned with the separation of individuals based on their profession or life stage. "Adults have distinct roles that they complete, such as nurturer, birthmother, and speaker," according to the functional definition (Virtanen 22-23). Everyone in the community serves a role. This delegation assists the authority in keeping track of the individuals without being overly personal. Everyone has a designated location where they should be at certain times; the community is structured in this manner. Spatial distribution is imposed based on the life stage. Newborns spend their first year of life in the Nurturing Center before joining a family unit. The next stages of their lives will involve thorough; childhood, a limited adolescence period, an adult life, and a small tenure as an elder. In order to preserve control and production, the community closely follows this procedure. It enables the Elders to maintain a count of the individuals' development, interests, location information at all times.

The board can identify the most beneficial manner for children to spend their time by evaluating each individual's activities and life stage. In society, they maintain a stringent efficiency policy. Time and action are assessed by how much they contribute to society as a whole. If something is not assisting in becoming more efficient, it is not needed. Although young children are permitted to start performing community service hours, these hours are classified and monitored. Even this minimal sensation of independence is, at its foundation, constrictive. The youngsters have little say over how they use their spare time. Even during "recreational time," the Elders require that their citizens maintain a feeling of control. Of course, a few choices are deemed all useful to the community. By restricting their options, the Elders have access to the location of all their upcoming members. They can calculate that citizen's productivity based on their selection of community service outreaches.

Everyone is taught to effectively participate in the common good" (Virtanen 25). Any behaviour that does not serve society as a whole, is prohibited by the Elders. If individuals start acting freely, the system will have a problem. The authorities, on the other hand, can eliminate this major obstacle through monitoring. They are able to closely monitor and manage everyone's highly controlled lifestyles. This rule extends to occupations and career options as well.

At the age of twelve, children are given a career. The board tracks them throughout their youth in order to determine a personalized route for maturity. Jonas recognized this a year before his major professional reveal: "he had been aware of the increased amount of surveillance." He had spotted the Elders following him and the other elevens at school, at recess, and during volunteer hours" (Lowry 15). Even the most inattentive youngsters are aware of the community's scrutiny. People, however, put up with such monitoring because they feel it is for the greater good. It is indeed, in reality, for the greater good, though not for the individual. The Elders are only concerned with their power and how to maintain it. They

assign specific duties to children at such a young age in order to preserve society operating properly. This specialized training is not for the benefit of individuals, but for the benefit of the community: “individuals are methodically taught via assignments of increasing complexity to equip them to be a productive member of society” (Virtanen 25). The Elders purely and simply want the community to continue to operate. They are unconcerned about the citizens that keep it running.

In his Panoptic society, Foucault discusses this precise issue of specialized training and the absence of individual value in the same sense that Lois Lowry addresses it in her novel, *The Giver*. People are trained for a single purpose and have no other abilities beyond that area. At first look, one may think that a career-trained individual would be useful in keeping a society running smoothly; nevertheless, this is not the case. Foucault highlights the concept that “no matter what position you have, you may easily be replaced” (Virtanen 23). In this society, no one is truly unique; people are merely numbers in a throng. Faces devolve into numbers rather than individual tales. In *The Giver*, a family unit loses a youngster called Caleb, demonstrating a lack of respect for human uniqueness. The community mourns for a year before attempting to forget he ever existed. They even add a new member to Caleb's family unit and assign it the exact name. They act as though the former toddler may simply be replaced by the new one, a new Caleb. Although wrong, this mindset of indispensability is typical across Jonas' community.

As one might expect, the Panoptic jail was managed in a similar manner. With several faces in the throng, each prisoner's unique characteristics were lost. There was a gloomy feeling of impending retribution and a sense of hopelessness. Punishment was employed as a technique in the Panopticon, as it was in most jails. however, it focused on targeted rehabilitation and redirection rather than brutal and aggressive conduct. The Panopticon was primarily used to reform criminals rather than to punish them. In his investigations, Foucault hypothesized

about this discipline of punishment. He wanted to demonstrate its validity in a modern society; he sought evidence of punishment in reality, as depicted in the Panopticon. Foucault argued that "punishment was an important notion in every social system, however, that was often neglected due to its constant and subtle presence" (Felluga, Module on Foucault.). This sort of punishment was administered behind locked doors. It was not well-understood or a public affair.

When the notion of "release" is described in Lois Lowry's *The Giver*, this type of punishment is portrayed. The release to "Elsewhere" is meant for all characters in the novel. It occurs when someone violates the law, grows old, or when a new baby fails to fulfil the community's health requirements. If any random individual were to respond to the questions "What is release?" they would most likely assume it meant someone was transferred to another community or expelled out of their own. The fact that "release" is really a euphemism for "lethal injection" (Latham 138).

The individuals that are released are murdered rather than being discharged into a different setting. The citizens of the society are unaware of what is going on and have no motivation to explore. They are satisfied with the idea that being released as a punishment represents "a definitive choice, a horrible penalty, an overwhelming condition of failure" (Latham 134). The release of the elderly and newborns, on the other hand, would be regarded as a "moment of celebration" (Lowry 7).

Despite this, no one completely comprehends the depth of the situation. They have no reason to doubt the Elders' motivations, so they do not. Meanwhile, they are being killed once they reach a certain age and whenever they disobey several regulations. People in such a community have a restricted amount of opportunities before they would be punished: "Punishment is considered as inevitable in this sort of community, even though it is frequently invisible." (Latham 141). Despite their ignorance, the citizens of the community are aware

that they will all be released at some point. It is inevitable. Their sedentary lifestyles and approaching release is intrinsically tied to Foucault's Panopticon interpretation. He considered that, like the members of the community in the novel, the people faced an unavoidable reformation type of punishment.

Lois Lowry's book does not end in such a depressing tone. Jonas carries a combination of optimism and resistance. He is unique, dissimilar from the other individuals in the community. His eyes are awakened to the real world by his assigned job, which he had been blinded to by the act of the Elders of the community. Jonas learns to view his life and community in a new perspective once he has the freedom to feel colour, music, memories, sunshine, and snow. "he comes to appreciate the idea of choice and then chafes against the thought of an assigned role," he writes (Latham 145). Jonas, unlike the Giver of Memories, is unable to continue living his limited, sub-ordinate existence. His resistance to the oppressive regime is the thing that draws the most attention to it. The reader can only identify the flaws in such a panoptic-like community because of Jonas' awakening. As Jonas uncovers the flaws in the community, the reader understands more about panoptic society.

The Giver's wide authoritarian civilization is a modern portrayal of Foucault's Panopticon. On some of Foucault's fundamental beliefs, the society in the fiction falls in line with him, There is a clear connection between Foucault's views of discipline (internal and external), Bentham's prison structure, and the community shown in The Giver. The characters in the story are subjected to the same type of discipline that Michel Foucault anticipated after learning about the Panoptic prison. Furthermore, the story corresponds to his theories on the information society. Strong evidence indicates the intensive monitoring and control gained by that approach. Both inside the prison and inside the novel.

In addition, Foucault conducts research on the ever-present punishment or rehabilitation inside the prison system. This similar feature is vividly reflected in the story by society's

"releases." The significant difference between the story and Foucault's philosophy serves to amplify this panoptic parallel. At first sight, one may think that Jonas' resistance throughout the story contradicts Foucault's ideology; however, Lowry merely utilizes this resistance to highlight the Foucauldian society. Readers gain a better grasp of the enormous monitoring and control systems that limit freedom and choice by having the protagonist exist under the oppressive rule of a social system. It may seem paradoxical at first, to have the protagonist in conflict with the utopian society; nonetheless, Jonas' resistance is what exposes the readers' eyes to reality. Readers can recognize The Giver's panoptic design and the dystopian society through him. If Foucault had written a dystopian novel that simply embodied his theory in all elements of discipline, surveillance, information obtaining and punishment, it would have resembled The Giver.

2.3 The Annihilation of The Historical Memory

Connerton (14) contends that all totalitarian regimes transmit "the mental enslavement of its individuals," in which "the state apparatus is utilized systematically to strip its subjects of their memories" to secure and maintain totalitarian control.

This is also true in dystopian novels, as authoritarian nations appear to be terrified of both the unknown future and the past, preferring to live in the unchanging everlasting present. "Power is articulated directly onto time," writes Foucault (160), in his examination of the structuring of geneses.

the following part will Discusses The Giver's "technique of organised oblivion" (Connerton14). The discussion begins with an explanation of memory erasure, bloodlines, and the complex role of the Receiver of Memory. continue up by discussing the situation of language, which is another form of transmitting and conveying cultural knowledge and memories that are subject to severe laws and limitations in the community

2.3.1 *Damnation of memory*

The committee in *The Giver* decided to obliterate all memories of the community's past, in order to attain Sameness. The community has been cut off from the logical flow of time and the interrelatedness of past events and individuals for centuries. Because "everyone in the community has one-generation memories" (Lowry 93), the community exists only in the present, with no knowledge of the past or interest in the future. However, they are unable to go back any further. Jonas is told at the start of his training to be the next Receiver that he will be carrying "the memories of the entire globe... before you, before me, before the former receiver." as well as previous generations" (Lowry 77). Jonas was perplexed by the thought of memories and of an actual past: "I'm not sure what you mean when you say... 'generations before him.' I was under the impression that there was only now" (Lowry 78). "Memory is... necessary to an understanding of oneself and the past, but also of the present and the future," writes Baccolini (118). Connerton (3) adds that "our knowledge of the past is mainly what our experiences of the present depend on, and that our representations of the past frequently help to legitimize a current social order." Memory "protects (or attempts to protect) the identity of the individual or community, the continuity of the individual or community throughout (dispersive) time," according to Booth (xi). It's logical that totalitarian regimes aim to change the past to legitimize their current rule to mould their subjects. This erasure of historical memory is employed to sustain the totalitarian regime's static and rigid structures by concealing the authorities' less flattering behaviours and depriving citizens of their knowledge of their options: what has been and what could be.

As a result, it's not surprising that totalitarian regimes want to change the past so as to legitimize their current rule or control their subjects. The erasure of historical memory is utilized to sustain the totalitarian regime's static and rigid structures by concealing the

authorities' less appealing behaviours and depriving citizens the knowledge of their possibilities: what has been and what could be The past and historical memory are viewed as a potentially dangerous "method of detachment from the provided facts, a mode of 'mediation' that interrupts, for brief times, the omnipresent power of the provided facts" (Marcuse 118).

Connerton (38) raises the question "How are these collective memories transmitted down from one generation to the next within the same social group?" It boils down to "facts of interaction among individuals," according to Connerton (38-39), and "to investigate the social structure of memory is to study those acts of transmission that allow remembering in common possible." Connerton (40) emphasizes the included practices of memory transmission, claiming that historical memories are "conveyed and preserved by (more or less ritual) performances." These rites and commemorations are "formalized behaviours that tend to be stylized, stereotyped, and repetitive" (Connerton 44) and "serve to transmit common values within the group" (Connerton 49).

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The Giver's community is riddled with ritualized performances, culminating in the two-day Ceremony, which is made up of smaller ceremonies, such as the annual ceremonies for children: for example, the Ceremony of Seven, when they are handed jackets "that fastened down the back so that they would have to assist one another dress and would learn interdependence" (Lowry 40), They are given bicycles in the Ceremony of Nine, and their future careers are assigned at the Ceremony of Twelve. Adults, also, take part in their ceremonies, as with the Naming Ceremony, in which the newborn infants are given names and introduced to their families. Despite the fact that the community has a large number of ritualized performances, they do not convey or maintain historical or social memories. "At no point does the usual Ceremony recall the community's history or the present community's continuity with it," Hanson (51) observes, "no mythic or historical roots are ritually re-enacted, no founding Elders are praised." Nothing in the ceremonies or the community connects them to a larger historical context. The ceremonial performances are detached from the community's history, and in their current form, they promote the authoritarian objective of Sameness by urging people to mature according to the timeline established by the annual ceremonies and to internalize the laws and accepted way of life.

Connerton (38) emphasizes the importance of transmitting social and cultural memory from one generation to the next in his discussion of transmitting memories, saying, "It is also necessary that the older members of the group should not neglect to transmit these representations of the past to the younger members of the group." In practice, this would imply that grandparents would tell stories to their grandchildren about their youth and life and that the grandchildren would then pass on this information, as well as knowledge about their own lives, to their children and grandchildren, thereby bridging the generations together. The

Giver destroys this natural transmission of past events and memories, since “each family unit's genealogy is progressively truncated” (Hanson 49). As previously stated, the group procreates through gestational surrogate women, preventing biological bloodlines from establishing. The committee that determines who is eligible for marriage and which family units are suitable for children forms the family units. The formation of family units is based on the traditional heterosexual family structure, yet it appears that the family units are merely in place to help nurture useful members of the community.

In addition, members of family units are isolated from one another. When the children grow up, the parents are moved to Childless Adults housing, followed by the House of the Old when they are no longer contributing members of the community. As Hanson (49) points out, as the children reach adulthood, they have no interaction with their parents. Children are given their own homes, careers, spouses, and children, which take up all of their time. The parents are uninvolved in their life, and the children will not even visit their own parents' release parties as they are unaware of the event. Booth (xi) acknowledges that collective memory can be found in his examination of memory and family “anniversary and birth dates, family trees, remembered stories, and material repositories of memory, in archives or photo albums in which images of the family across years and generations, are tokens of both continuity and absence” All of these types and sources of social memory are absent in The Giver's community's family units. There are no family relationships in the community.

The absence of grandparents is the result of the break between children and their parents. Jonas was confused by the presence of the grandparents when he was given a memory of a Christmas celebration in which he observes a family composed of children, parents, and grandparents opening presents around the fireplace. He was puzzled by this thought, laughingly questioning whether "there could be parents of the parents of the parents?" (124) (Lowry) Jonas has no concept of history or human interconnectedness. His

existence and world are firmly limited to the present, where human relationships are regulated according to the community's needs: after the children have been trained properly by their parents, there is no need to preserve the kid-parent relationship. In the community, there are no long-term connections. As a result of the lack of familial relationships, there are no affectional relationships in the community to bind community members together.

The House of the Old is a residence to the elderly, who are the parents and grandparents of the community's younger members, occupy the House of the Old, and until they are freed, “the Old of the community did not ever leave their special place, the House of the Elderly, where they were so well cared for and respected” (Lowry 123). This divides the generations, preventing the elderly from even passing stories and recollections from their own lives. Their memories are as isolated and removed from the community as they are. This separation is disguised as a desire to honour and care for the elderly, but it is actually about isolating the old generation and, as a result, prohibiting the sharing of even short term memories. This is the consequence of the committee's desire to control the community's cultural memory and enhance its presence in the everlasting present. As noted in Chapter 3.2, the formation of emotional ties and private allegiance is obstructed in the community, and this physical detachment of family members strengthens this goal by reinforcing Foucauldian concepts of humans as replaceable elements and parts of the community.

Furthermore, as stated in Chapter 3.2, the elderly and very young children are not entitled to obey certain laws, such as those concerning nakedness and touching. The elderly are connected and cared for in unison with the toddlers, another category of non-productive members of society. This categorization further isolates the elderly from society and weakens their possible prestige. Fiona, Jonas' companion, is assigned as Caretaker of the Elderlies, and she discovers that the disciplinary wand is used “on the Old, as it is for young children” (Lowry, 90), yet again reinforcing the link between little children and the elderly. The practice

of physical punishment on the elderly further undermines their supposedly respected position. Why is the disciplinary wand used on them if they are respected and properly cared for? the committee views the elderly as dangerous and intends to maintain strict control over them. Jonas' knowledge of the past is "limited largely to a few apocryphal rumours" murmured among the adolescents,

Jonas' understanding of the past, as Hanson (49) adds, "is restricted exclusively to a handful of apocryphal rumours" among the children. The hearsay is more a warning about the consequences of breaking rules rather than genuine historical knowledge:

Once, long ago, it was whispered among the children, an Eleven had arrived at the Ceremony of Twelve only to hear a public announcement that he had not completed the required number of volunteer hours and would not, therefore, be given his Assignment... disgrace that had clouded his entire future. (Lowry 28)

Another story circulating the community is about a man who "jumped into the river, swam across, and joined the next community he came to. (Lowry 47) The tale ends with the haunting sentence, "nobody ever saw him again" (Lowry 47), which serves as a warning against abandoning the community and portrays the world outside as unpredictable and highly dangerous.

Jonas is understandably perplexed when told that he will be storing the memories of the whole world: "I'm not sure what you mean when you say 'the entire world...' I thought there was only us" (Lowry 77-78). As the memories that would have formed the narrative for the community's identity and relationships with the outside world are erased, the community is unable to understand its place in the world. The world views of the members of the community are fragmented, without genuine connections or relationships. According to Hanson (49-50), Jonas' "myopic worldview" consists of only a few identical societies, and "all

else is just Elsewhere." Without a basic understanding of the world around them, Elsewhere becomes the dreaded and unknown Other, whereas the community becomes a safe haven. Another strategy to limit members' exposure to external influences that can weaken the committee's power or entirely reveal them for what they are is to instil fear of the Other, the world outside the community.

The community is part of a "bigger political organization," but the community's citizens do not know this political organization, that supplies them with cargo planes, or sends Jonas patrol planes when he runs away (Hanson 49). From a control standpoint, the existence of a political body beyond the community is interesting, since it raises questions about the novel's chain of command. In a way, the chain of command expands Foucault's Panopticon concept. The family units are the prisoners who internalize monitoring and control; the committee members are the prison guards; and, in addition to the usual Panopticon, there is an unknown larger political body. The prison governor responsible for the whole prison is the unknown larger political body. It is regrettable that the novel does not broaden the concept of the governmental body which is in charge of the society to allow appropriate discussion of the addition to the Panopticon. The Theory section remarked that dystopian fiction for young adults has assimilated the majority of the themes and traditions of classical dystopian literature. Many of the classical dystopian fictions are very politics-relevant, and the conference has been discussed, thereby prohibiting work from increasing its influence within the community through the norms of young adult dystopian fiction.

The Giver's society, according to Latham (2004), is "the quintessential utilitarian society, wherein memories and pain can be compartmentalized and relegated to a particular individual." The Receiver of Memory is the individual who keeps records of all the memories from before the committee chose to pursue "Sameness." Both physically and mentally, it's a huge burden. There are many days during the training when Jonas is sent away as the Receiver

of Memory is in physical pain, “hunched over, rocking his body slightly back and forth, his face pale” (Lowry 106). The posture and suffering which it produces have significantly aged the receiver, as he himself says "I'm not as old as I appear. . The work is ageing for me. Am aware that I seem as though I'm expecting to be released very soon. But I have a great deal of time left in fact" (Lowry 76). He was affected physically by the stress of bearing the memories.

Besides the suffering created by generations of traumatic memories, the preparation to become the next receiver is physically demanding as well. sledging down a snowy hill, sunshine and other pleasant topics were Jonas's first given memories. The transmission process functions to make the sun or wind on his skin genuinely felt. He lives via memories to understand their significance and sensation. This implies that whenever Jonas is shown a memory of a sunburn, a broken limb, or a war, he feels the pain:

Then, the first wave of pain. He gasped. It was as if a hatchet lay lodged in his leg, slicing through each nerve with a hot blade. In his agony, he perceived the word “fire” and felt flames licking at the torn bone and flesh. He tried to move, and could not. The pain grew. He screamed. There was no answer. Sobbing, he turned his head and vomited onto the frozen snow. Blood dripped from his face into the vomit. (Lowry 109)

The agony often lingers after the memory is passed on, for instance, Jonas limps in real life after he receives a broken leg memory. In the community, pain treatment is always available "for the bruise and injury, a broken finger, a stomach ache and the skinned knee of the bicycle fall" (Lowry 109), which leads to lives without pain. Although medicines are accessible conveniently, the regulations for training Jonas cannot apply for medicines for discomfort associated with his training specify. For the benefit of the community, the committee forces

Jonas and the receiver of memory to endure tremendous physical suffering for the sake of the community so that the remaining members can enjoy simple and painless lives.

The memory receiver position is lonely. Although a spouse and family are permitted, he was not allowed to talk to anybody except the new receiver of his job or knowledge of the past. As the receiver noted, this is challenging since "there will be a great part of your life that you cannot share with a family. This is difficult, Jonas. It is difficult. It's been difficult for me" (Lowry 103). "the worst part of receiving memories is not pain" The receiver further notes. " It is its loneliness. Memories need to be shared" (Lowry 154). The receiver is not a member of society, accepted only by his support and his guidance in society. It is remarkable because in the story the receiver is never named. No other identification is given to him but the receiver. Because of the mysterious aura around his position, he is forgotten and avoided by most of the community members. After the ceremony, Jonas asks his friend Asher to company him on the ride back home, even though Asher accepts, Jonas "had felt a moment of hesitation by his friend, of uncertainty." (Lowry 65) As well as "there was just single moment when things were not the same, they weren't as they usually " (Lowry 66). The shift in Jonas perception is imminent and strengthened by Jonas' orders not to discuss his training with anybody.

Furthermore, the receiver must train his successor, which is extremely difficult since the memories of agony, famine and war must shock an innocent child. The receiver looked "as though he could not bear to witness what he has done to Jonas after transferring the war memory to him. He said, 'Forgive me' " (Lowry 120). The receiver is struggling with his responsibility of transferring mental and physical pain to another individual. Jonas' training involves mementoes of the physical agony, whereas Rosemary, a former trainee, concentrated on mental agony since he was " not able to inflict physical pain upon her" (Lowry 142), Giving her loneliness, grief, "a child's memories snatched from her parents" (Lowry 142). He

attempts to balance the horrendous memories with happy and joyful ones and finish the session on a good note, but neither the trainee nor the receiver is able to perform the job properly.

Although the committee claims that the role is quite honourable, Latham (2004) states that the receiver is basically a scapegoat, but I would argue that the sacrificial lamb is a more suitable analogy. A lamb to the slaughter is a person who is in one manner slaughtered for the common good, and that is exactly what happened to the receiver in the Giver. The community sacrifices the receiver's physical and emotional wellness, so "others might live without knowing sorrow or being burdened with knowledge and guilt of mankind's history" (Hanson 49). When Jonas realizes that certain memories are going to be painful, he asks, "Why can't everybody receive the memories? If the memories were shared, I suppose it might seem a bit easier. If everybody took apart, you and I wouldn't have to bear so much on ourselves" (Lowry 112). The receiver recognizes that Jonas is right, "but then everyone is burdened and sorrowful. And the real reason is they don't want it. The recipient is highly important and honoured for them. They select us to ease the burden" (Lowry 112-113). This also applies to the emotionally stunted life discussed in the previous chapter. The committee denied the members from experiencing pain by erasing memories of incidents that usually produce pain. The committee for generations has robbed a person's freedom and individual desire, hopes and dreams and sentenced them to a dulled controlled emotional existence. The committee has left the bulk of people unburdened with the past. In addition, the individuality of the receiver, and humanity to some extent, is denied as he or she would be used as a container for generations' memories.

This leads to a dilemma for the receiver. On the one hand, he is knowledgeable and wise beyond his own time as he has handled the memories of society and experienced them all. He suffers physically and mentally due to the memorable experiences, and this is also

demonstrated by his exterior looks. His life was noticeably incidental, on the other hand. Ironically, the receiver, who experienced the most in the community, lived the least.

Furthermore, there is a doubt about the dependability of the receiver's memory and information. First of all, the receiver does not always have the knowledge to correctly understand the memories. A few years back, the committee approached the receiver“a lot of citizens petitioned the Committee of Elders. They wanted to increase the rate of births. They wanted each Birthmother to be assigned four births instead of three so that the population would increase and there would be more Laborers available” (Lowry111.)

The idea of raising the number of Laborers made sense for the Commission, but they sought the receiver's advice and counsel, examining his memories carefully and finding one that would guide him to advise the Committee against the rise of the population “The strongest memory that came was hunger. It came from many generations back. Centuries back. The population had gotten so big that hunger was everywhere. Excruciating hunger and starvation. It was followed by warfare” (Lowry111)

The memory is compromised by its unilaterality as a basis of decision making. Overpopulation clearly contributes to food shortages and hunger, but the memory includes or carries no information on other issues, such as environmental, social or food supplies. The memory should provide the receiver with a comprehensive awareness of the situation and of elements that may impact the results in order to make an informed decision.

Memory transmission has an oral aspect and it demands it. The trainee does not know or comprehend beforehand issues he or she will have to experiences when obtaining memories. The giver must verbally describe to the learner the memories and meanings. Many different receivers, their attitudes, thoughts and articulation have affected the oral tradition of explaining the memories. The information supplied by the memories has been changed by

each receiver, maybe even significantly altered. Memories hold knowledge and information for the Committee which may be utilised in challenging judgments and situations. The Giver is aware of Jonas' attachment for Gabriel and of the constant threat that the baby is under "release". The giver pushes Jonas to either accept the realities or attempt to save Gabriel by teaching Jonas what release is.

2.3.2 *Linguistic oppression*

Besides the ceremonial and performance of memory maintenance and transferring, language is an essential aspect of social memory forming and transmitting. "Language is utilized to organize, interpret and convey our world views," says Mayr (17). proceeds to argue that language is "used to enable us to interact with others and convey thoughts, attitudes and judgements and comprehend them." As a result, language is one of the main topics of dystopian fiction. Sisk (2) comments "twentieth-century dystopian novels in English universally reveal a central emphasis on language as the primary weapon with which to resist oppression, and the corresponding desire of repressive government structures to stifle dissent by controlling language"

Because language allows us to communicate, it could be utilised to resist and challenge the totalitarian system by offering the individuals a means of expressing their thoughts and rejecting oppressive systems. Those under the repressive totalitarian regimes might attempt to generate and spread true knowledge about their system, so they can try to change others' vision of the world and encourage resistance. It is of the highest necessity to control the information under oppressive government institutions. Control of information is extremely important. Language affords the government a means of producing its own

propaganda to promote its own objectives, influence society's thinking, and dismiss claims considered hostile or critical of its authority and methods.

In *The Giver* language is controlled by acquiring the right, accurate language that begins when the child is Three. This is one of the key objectives of the education system in the community as "our community can't work properly if individuals don't use the exact language" (Lowry 127). As Jonas's mother says, the importance of the right language imposed by the Committee in protecting its position is absorbed and accepted by the whole community. The requirement for accurate language has led to very rigorous and factual use of language. When Jonas is Four, he gets scolded before the noon meal for declaring "I'm starving" "Immediately he had been taken aside for a brief private lesson in language precision. He was not starving, it was pointed out. He was hungry. No one in the community was starving, had ever been starving, would ever be starving, To say "starving" was to speak a lie". (Lowry 70)

A factual remark about the physical need for nutrition 'hungry' is acceptable, but an emotional figure of speech, 'I am starving,' is prohibited The community has also deleted emotions, feelings and sensations from their language in connection with the disruption of the emotionless life mentioned in Chapter 3.1. The emotionally uncomplicated living is assisted by the limited language. Any unproductive and even specific terms are erased from the language, in a pure Foucauldian style.

Jonas has absorbed the necessity for appropriate and exact language by the time he is eleven and only days away from his Ceremony of Twelve. He makes great effort to find the right words for every situation. " 'I'm feeling apprehensive', he confessed, glad that the appropriate descriptive word had finally come to him" (Lowry 9). The scope of his vocabulary and his enthusiasm for deciding on the right words is, overdeveloped for an

eleven-year-old. The strict schooling on the proper use of language has brought Jonas linguistically nearer to adults than regular schooling and childhood could ever bring.

"a quick smack across the hands for a bit of minor misbehaviour; three sharper smacks on the bare legs for a second offence" (Lowry 54). Jonas' friend Asher struggles with language to a point of regular beatings that "left marks on Asher's legs" (Lowry 55) This eventually results in silence. Asher refuses to speak "rather than risk the punishment that came with the incorrect use of language"(Latham 2004). In the Ceremony of Twelve, Asher's silence is retold as a funny anecdote by the Chief Elder. "But he learned" (Lowry 55). the anecdote ends as the chief elder triumphantly notes. Rather than receiving suitable treatment to overcome his linguistic deficiencies, the child is beaten into obedience at the age of three. Recognizing Asher's need for further linguistic guidance would free him from "Sameness," the need that all children grow following the committee's plan.

Though one of the primary goals of education is to improve linguistic clarity, the actual use of language and words with concerns of power and control is deceitful and misleading. Disruptive terms are prohibited or replaced with euphemisms in the vernacular. The name of the previous trainee for the position of Receiver of Memory is one of the terms that has been completely removed from the community's language. Rosemary's name is permanently erased from the language and "marked Not-to-Be-Spoken... [which implies] the ultimate degree of dishonour," (Lowry 67). This is due to Rosemary's failure to finish the training required to become the Receiver of Memory, and she deliberately released herself to avoid the suffering of carrying all of the community's memories. As a result, the trainee's regulations were revised to include a clause stating that the trainee is not "permitted to appeal for release" (Lowry 68). Rosemary got released at the start of the training, but the memories she had acquired were given to the community, causing anarchy for a while. The committee seeks to cover their mistakes by effectively denying Rosemary's existence and eliminating her from the

community's language. This ensures that the incident would not raise issues or be used against them.

It is vital to view *The Giver* in its historical context in order to understand the following euphemism discussion. As previously stated, dystopias must be comprehended in light of their historical contexts, and *The Giver* was published at a time when the somewhat obscure term "politically correct" and its variations had properly entered the vocabulary. The word gained popularity in the early 1990s when conservatives in the United States criticized college curricula and teaching (Hughes, 65-66). The aforementioned 'release' was used to lighten the act of killing those who did not comply with the guidelines and Sameness or were unable to contribute to the community's common good; 'Stirrings' was used to remove awareness of physical intimacy and natural procreation, and 'Elsewhere' was used to differentiate the community from the impacts of the rest of the world. The euphemisms are used to conceal radical changes or decisions made in relation to problems that the committee views as crucial in preserving their influence over the community. It's also striking how vast the conceptions concealed by euphemisms are, encompassing such big topics as the whole world beyond the community. When such vast issues can be passed with vague euphemisms without anybody questioning them, it is a testimonial to the oppressive authoritarian system and its methods of manipulating people and language.

Jonas is admonished for using the term 'love,' which is almost extinct. As the issue or thing to which they refer has been erased from the community, the meaning of some terms has altered and deteriorated. The term 'animal' is frequently used to describe someone who is illiterate or clumsy, or who does not fit in. The terms do not represent something that was formerly a part of nature; they are just amusing names for various soft comfort objects. The desire for exact and correct terminology has the side effect of ensuring that nobody in the community lies, according to official doctrine.

He is terrified when he finds that others, kids who are now adults, may have been granted the same immunity from telling the truth like him. Others have clearly been told to lie in order to keep other members from discovering the actual nature of the activities committed. They've been instructed to lie for the benefit of the community, to keep the peace and conceal the dark side that is necessary to maintain the peace. When Jonas confronts his father about the forthcoming release of a youngster that his father must perform, his concerns are confirmed. His mates are having a good time playing the game since they have no idea what it is simulating. Similarly, the father has no concept of murdering someone, and his language does not provide him with any other terms to describe the issue except "release." Jonas' father is a creation of the community in which he grew up, and his morals and conscience are influenced by society's surroundings, customs, and concepts. For him, the release is intricately linked to the policies in existence in the community, and he is unable to relate to the kid and feel grief or sorrow for it because of his stunted emotional life. He is unable to empathize with the child or to feel grief or regret for him. We might wonder if a person can develop a functional conscience and a sense of good and evil if their surroundings and mental processes are interfered with and banned to the level that they are in The Giver's community.

Paper, pens, and other technical tools that may be used to create texts are not mentioned. The only way to get information through in a community is to express it out. Microphones capture everything spoken in both private and public settings, putting this type of communication under permanent observation. This, along with the previously described language and word control, corresponds to Foucault's spatial distribution technique, which aims "to build up productive communications and to disrupt others." (Foucault, 143). The announcements on the microphones or the official books discussed next that support the totalitarian system are useful communications, whereas the production of texts or information

outside of government control could be disruptive, and thus must be interrupted, intervened in, or completely prevented.

When Jonas first visits the Receiver of Memory's home, he is taken aback by the fact that the "room's walls were fully covered with books, stuffed to the ceiling" (Lowry 74). Jonas had never seen such a large number of books before. "In his own dwelling, there were the necessary reference volumes that each household contained: a dictionary and the thick community volume which contained descriptions of every office, factory, building, and committee. And the Book of Rules, of course" (Lowry 74)

The committee oversees the writing process to ensure that only acceptable and valuable items are produced. Jonas can't imagine having any other type of text than the ones provided by the Committee. "couldn't imagine what the thousands of pages contained. Could there be rules beyond the rules that governed the community? Could there be more descriptions of offices and factories and committees?" (Lowry 74). Perhaps this is why Jonas never reads a book from the Giver's library. He is unaware of its ability to both amuse and educate. Literature is very accurate and organized for Jonas, with lists and descriptions.

In *The Giver*, language and its by-products are regulated or deteriorated to the extent that, as Stillman (36-37) points out, there would be no language in which to conceptualize and communicate it. While throwing an apple with Asher, Jonas' ability to see beyond the colour blind vision granted to him emerge for the first time, and he is bewildered precisely because he has no terms for the situation. He could only think of one term to describe the monumental situation: 'change,' which is far from an accurate interpretation of his vision. Jonas is frustrated by his failure to articulate and explain what has happened. Jonas is given numerous memories during his training, ranging from joyful visions of Christmas to horrible recollections of wars. Jonas is guided by the Receiver of Memory in understanding what the visions mean and what terms were formerly used to express and label them. Jonas rapidly

realizes that if he violates the rules and tells someone about his experiences, he would fail miserably:

How could you describe a sledge without describing a hill and snow; and how could you describe a hill and snow to someone who had never felt height or wind or that feathery, magical cold? Even trained for years as they all had been in the precision of language, what words could you use which would give another the experience of sunshine?. (Lowry 89)

Despite the fact that it is against the regulations for Jonas to share what he learns during his training with others, he tries to "share his new knowledge with his mates" (Lowry 99). He attempts to instil in Asher the awareness of red, but by touching him, which is considered impolite in society, he simply makes him uncomfortable. When Jonas asks her younger sister Lily whether she knows "that there were elephants once?" Ones that are alive?" Lily cynically says, "right... Sure, Jonas," (Lowry 101). Lily is unable to comprehend the thought that her tattered comfort item previously represented something real.

“Language structures all of our knowledge of the phenomenal world... and as a result, one who controls the language we communicate rules us utterly,” writes Shklar (10-11). The members of the community's thinking are guided by their limited and poor vocabulary, and their colourblind eyesight further prohibits them from comprehending any of Jonas' recollections. Jonas' vocabulary and understanding of how the society works increases to encompass many concepts and themes that the bulk of the citizens overlook, finally distinguishing him from the rest. Jonas feels frustrated by his new position and his inability to change things“he was often angry, now: irrationally angry at his groupmates, that they were satisfied with their lives which had none of the vibrance his own was taking on. And he was angry at himself, that he could not change that for them” (Lowry 99)

Arguably, one of the key reasons Jonas and Gabriel create such a close emotional bond is because Jonas can share his memories with him. Gabriel frequently naps in Jonas' room, and to soothe him, Jonas sends Gabriel good memories. Jonas has finally found someone to share his memories with besides the Giver. Gabriel is still young enough to not fully comprehend and absorb society's rules and norms, allowing him to accept, experience, and cherish the memories Jonas shares with him. Gabriel, unlike Jonas, is not yet a result of the surrounding society's expectations, conventions, flaws, and restrictions.

2.4 Conclusion

This thesis analyzes and reveals the critical approach of the novel to totalitarianism in the extensive systems of control and the resistance existent in a dystopian society and described in Lois Lowrie's *The Giver*. The novel emphasizes the value of the individual; individual freedom and choice, by depicting a society in which every single aspect of the world and lifestyle of the inhabitants is controlled and monitored. As mentioned in the study, physical as well as mental spaces in the community are being violated with bodily integrity. Members of the community are continually monitored; their every word is listened to and recorded, and regulations are strictly enforced.

Revolt against tyranny through the use of memory, Living in the community became outmoded and dangerous due to the absence of memory. The memory revealed that the Sameness was a massive psychological illusion. It caused inhabitants to do numerous horrific acts without realizing what they were doing, such as release, which was the same as murdering. As a consequence, Jonas went to the "Elsewhere" to transfer all memory in order to make them understand what terrible things they had done thus far, to expose all totalitarian regime lies, and to offer the citizens the sweetness and enjoyment of having the memory in order for them to experience the true feeling.

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ملخص

أصبح الخيال البائس (ديستوبيا) أكثر شعبية في السنوات الأخيرة بسبب منظورها الفريد. تدور غالبية القصص ديستوبيا حول الإحباط من السلطات. (المانح)، من تأليف الكاتبة لويس لوري، هو مثال على تكملة تناقش عدم الرضا عن سلوكيات السلطة، حيث انتقلت من فرض السلطة جسدياً إلى فرضها نفسياً وبيولوجياً حتى تتمكن من تنفيذ أيديولوجيتها، حيث إنها تلقي الضوء على النظام الشمولي وطرقها القسوى لتحقيق أهدافها. تريد لوري إثبات أن لكل فرد الحق في الحرية. كل فرد يتمتع بحرية اختيار هوياته الخاصة، وهو الشيء الذي تحاول السلطة قمعه للحفاظ على سيطرتها على المواطنين؛ عن طريق حذف أي شكل من أشكال عدم المطابقة وتعزيز التشابه. يمكننا أن نتعلم من كتاب المانح أن الفرد يجب أن يقاوم في مثل هذا الموقف لاكتساب الفردية. و إن المعرفة هي القوة التي يمكن استخدامها للتحرير أو السيطرة. المقاومة الفردية في المجتمع أمر بالغ الأهمية لتحقيق النتيجة المرجوة. الا و هي هوية الشخصية

الكلمات المفتاحية: سيطرة، مقاومة، هوية، بيولوجية، شمولية، ديستوبيا