

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF – M'SILA

FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF ENGLISH LANGUAGE

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DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**DOCILE BODIES: PANOPTICISM IN
KAZUO ISHIGURO'S *NEVER LET ME GO***

**Thesis Submitted to the Department of Letters and English Language in Partial
Fulfilment of the Requirements for Master's Degree in
English Literature and Civilisation**

Candidate:

Ms. Safia BENIA

Supervisor:

Mrs. Nassima AMIROUCHE

2019

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Publically defended before the following jury:

Ms. Messaouda LAADJINI	University of M'sila	Chairperson
Mrs.Nassima AMIROUCHE	University of M'sila	Supervisor
Ms. Khaoula REBAHI	University of M'sila	Examiner

2019

Declaration

I hereby declare that except where due acknowledgement is made, this thesis is the result of my own work and has not been submitted previously.

Acknowledgment

Undertaking this research has been an eye-opening experience for me, for it has enriched my understanding of the workings of the governing powers. I hope I had more time to attribute to this study and to explore it further and give it the importance it truly deserves.

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Last but not least, I thank my family for their unconditional support. I can never thank them half as well as I should like.

Dedication

This Thesis is dedicated to every soul that has been a source of inspiration to me, had it been with a word, a piece of advice, or a motivating support. I am indebted to each and every one of you.

List of Abbreviations

NLMG: Never Let Me Go

ABSTRACT

Though totalitarian governments appear to have ceased to exist, totalitarian control is still exercised in ways that are not particularly traditional and constitutional. The authority has moved from being enforced physically to being enforced psychologically. To exercise its ideology, a totalitarian government needs to utilise different fields of science and arts. Architecture is one field that is able to serve the aims of government. The Model of the Panopticon suggested by Jeremy Bentham, is theorised by French theorist Michel Foucault into Panopticism, leading the panopticon to transcend its physical being and be that of a metaphorical one. Since literature mirrors to a certain degree the real state of societies, a work of fiction will be analysed to better examine how totalitarian governments function in disguise. Therefore, this research examines the subtle ways modern ruling powers follow to indoctrinate and make docile bodies out of their subjects in Nobel Laureate Kazuo Ishiguro's novel *Never Let Me Go* using Foucault's theory of panopticism.

Key words: Panopticon, Totalitarian, Dystopia, Discipline, Kazuo Ishiguro, *Never Let Me Go*.

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Introduction

Our existence is largely defined by political and social conditions. As individuals we constitute a system that sets for us rules to facilitate our lives. Although governments have always existed worldwide, they come in different forms. One to mention is the totalitarian government which centers on the system possessing the total power and authority. It is difficult to trace back this ancient type of governing, nevertheless, the first half of the previous century offers us brilliant examples of modern totalitarianism; namely Nazism and Fascism in Germany and Italy respectively. Extreme and dictatorial systems can be said to exist no more in a world of free speech and celebration of individuality.

Indeed, totalitarian governments seem to have already had their heyday, and any exertion of classical totalitarianism appears to have ceased to exist. Nonetheless, the totalitarian power is still exercised in ways that are not particularly traditional and constitutional. The rapid societal changes emerge to fit into a world of high technology and advanced science. The governing body is no exception when it comes to the realms that underwent and still undergo this change of contemporary insight. Consequently, totalitarian systems adapted to our current era. Unfortunately, some people are embracing what they believe is the age of freedom and diversity unaware of the political true state of affairs.

Traditionally, power is what was visible and manifested. However, it is not the case with all the different forms of systems. One to mention is: the disciplinary system which exercises its power through its invisibility, imposing a principle of compulsory invisibility on those whom it subjects. Authority has moved from being enforced physically to being enforced psychologically. With the aid of recent technological advances, the totalitarian state took different shapes to manipulate its essence.

Ignorant of the truth of matters, we believe that we have command over our lives. Nowadays, individuals can supposedly choose with ultimate freedom what they want to study, what they like to wear, and where they want to live. However, our lives are rather mapped out for us by the government. Undoubtedly, the issue is totally different from the perspective that God had planned all in advance. The power of God Almighty is one unquestionable and rightful authority. Hence, my concern evolves solely around our earthly constructed constitutions.

Since literature mirrors to a certain degree the real state of societies, a work of fiction is analysed to better examine how totalitarian governments function in disguise. Kazuo Ishiguro's *Never Let Me Go* narrates a story where clones are raised in boarding schools in order to donate their organs to human beings. The child clones have been programmed and tamed through the educational system; there is no escaping their fate and destiny of having a limited lifespan. The donors' last years would be spent in donation centres, giving up their organs and ultimately their lives to humans. They grow up with such a willful ignorance, never actually stopping to question their tragic fate or who in the first place is in charge of indoctrinating and ruling them. They are only programmed to think that this is simply the way things are, they lead their lives without freedom or self-determination. Throughout the novel, there is no display or mention of any deliberate, open form of resistance or rebellion. And if they do resist, the clones are not fully aware of it, it is rather the product of the psychological workings of their minds.

To exercise its ideology, a totalitarian government needs to utilise different fields of sciences and arts. Architecture is one field that is able to serve the aims of government. The English social reformist Jeremy Bentham offers an example of an institution's design where all the areas of the institution can be seen from one point, known as the *Panopticon*. The word primarily referred to an optical device similar to a telescope, the prefix pan means all

or everything in Greek. The design is that of a prison which comes in a circular shape with an inspection tower at the center. Prisoners are to be watched from the central building. They are watched without them being able to see what is in the building. Bentham suggests that this design is applicable in other institutions such as schools and hospitals.

The Panopticon today transcends its physical being to be that of an imaginary one. One is not imprisoned nor is he or she watched from circular surrounding buildings, but; he or she absolutely feels surveyed like a prisoner. Nowadays for example, the existence of surveillance cameras everywhere, regardless of them functioning or not, is enough to influence the behaviour of most people. Individuals' awareness of being observed results in conformity; people end up acting and thinking the same for fear of being caught out or punished. A society of robots is therefore created.

Never Let Me Go resembles George Orwell's *1984* (1949) in many aspects as it is a dystopian totalitarianism. However, its lack of the corporal punishment and the active resistance distinguishes it from both Orwell's *1984* and Aldous Huxley's *Brave New World* (1932). These two works are often linked to Ishiguro's when comparisons are drawn. The authors' ideas go hand in hand with some theorists' philosophies interested in analysing totalitarianism and panopticism.

One good example is the French theorist Michel Foucault. He insists that the Panopticon continues to emerge, only it is taking different forms. *Never Let Me Go*'s Hailsham (the boarding school where the clones reside) is considered to be a new form of prison, where the appearance of indocility would be a crime, and where the ruling power is the disciplinary power. On the practice of discipline, Foucault puts it best in his book *Discipline and Punish* (1975): "discipline 'makes' individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise. It is

not a triumphant power” (171). Individuals believe that they are watched and hence, end up acting accordingly. The risk of exposure and visibility is high due to Hailsham’s panoptic physical structure. Consequently, students grow up to act as useful as they think the system wishes them to be.

Upon reading Kazuo Ishiguro’s celebrated novel *Never Let Me Go* a certain passage intrigued my attention; it reads as follows:

There were all kinds of horrible stories about the woods. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and feet chopped. Another rumour had it that a girl’s ghost wandered through those trees. She’s been a Hailsham student until one day she’d climbed over a fence just to see what it was like outside. This was a long time before us, when the guardians were much stricter, cruel even, and when she tried back in, but no one let her. Eventually, she’d gone off somewhere out there, something had happened and she’d died. But her ghost was always wandering about the woods, gazing over Hailsham, pining to be let back in. (50)

Simple as it may seem, and though the guardians’ (Hailsham’s instructors) claims have it that these are mere rumours, this passage communicates two important ideas. While the first one reveals the fate of any student who misbehaves and tries to escape. The second idea unveils how students’ curiosity toward what lies beyond the school’s fences is blocked through those same rumours. Spreading these rumours is probably deliberate from the guardians’ part, otherwise ensuring students’ docility and rules’ compliance would be a challenging task. Therefore, it is highly compelling to examine the different ways used by the totalitarian panoptic institutions in order to subjugate and tame characters in this novel.

Absence of open rebellion in *Never Let Me Go* invites readers to question the reasons behind it. This fact denotes the presence of a disciplinary power that has, indeed, succeeded in brain-washing the characters. Although, no coercive discipline is exercised, the act of constant surveillance is an effective method in controlling individuals, as this thesis aims to demonstrate. Hence, this research is concerned with the subtle ways the ruling power follows to indoctrinate and make docile bodies out of its subjects.

Fiction has often tackled the practice of totalitarian governments in dystopian contexts, namely Huxley's *Brave New World*, and Orwell's *1984*. The general framework of Ishiguro's *Never Let Me Go* is based on dystopian themes, motifs and discourses. Unlike other dystopian novels, the dystopian structure of Ishiguro's novel works on a different axis. Readers do not even notice that they might be studying a dystopian work. Ishiguro's narratives are not stories of active resistance as it is usually expected in works of such genre. The practice of the disciplinary power is embedded which gives readers a solid reason to relate to Ishiguro's characters. The theme of *Never Let Me Go* is a universal one, an experience that all human beings can go through. You cannot escape or rebel against what your reality is and who you are. Readers, thus, can readily relate to the tragedy of the novel's characters.

In *The Political Unconscious* (1981), Frederic Jameson argues that literary texts are socially symbolic acts. He discusses the importance of narratives in understanding social and economic matters. Jameson further contends that "these matters can recover their original urgency for us only if they are retold within the unity of a single great collective story; only if, in however disguised and symbolic a form, they are seen as sharing a single fundamental theme" (Jameson 19). The function of literary texts relies on the fact that, as Jameson explains, "the literary or aesthetic act therefore always entertains some active relationship with the real" (81).

In the light of Jameson's words, *Never Let Me Go* makes an excellent choice for this thesis, as it discusses a contemporary matter. Ishiguro's criticism of modern societies and their ways of ruling the individuals is clear. We are living in a panoptic society. We may be aware that we are watched, but, we do not know when exactly, which results in modification in our behaviour. With contemporary conveniences like internet, CCTV, and other technological developments, the panopticon has become an allegory for the loss of privacy. In this regard, this research attempts to explain how the panopticon transcends its physical meaning and take the form of an invisible one, making panopticism a focal point of my study.

Considering what has been discussed so far, it is conceivable to examine the practice of the modern totalitarian regime in comparison with its traditional counterpart. Moreover its embedded workings are further discussed. This work is interested in exploring the means by which bodies are made docile, and in highlighting the indirect ways of resistance and rebellion. Additionally, it investigates some of the psychological effects of panopticism and the influence that power has on the observed subject. Therefore, this research examines the processes embedded totalitarian and panoptic institutions utilise in order to subdue and manipulate characters in Kazuo Ishiguro's *Never Let Me Go*.

Kazuo Ishiguro is a popular award-winning author and a Nobel Prize laureate. He has a steady and increasing readership worldwide. Nevertheless, a great part of the literature published on his works tends to focus on his novel *The Remains of the Day* (1989) that won him the Booker prize. *Never Let Me Go*, shortlisted for the Man Booker Prize and one of his bestselling novels, is well received and reviewed favourably.

One of the notable publications on the novel is an article entitled "Reader Response and the Recycling of Topoi in Kazuo Ishiguro's *Never Let Me Go*" (2008) by Leona Toker and Daniel Chertoff. The essay proposes that the reader's current ethical entailments of the

psychical side of characters' stories are connected to the ethical entailments of how the topoi of dystopia is reformed by the narrative. Toker and Chertoff go further in their examination and astutely observe that Hailsham is not free from at least some features of an alienating environment. It is, they believe, "a panopticon where the students are under constant surveillance" (169). This focus on the oppressive and traumatic panopticism of Hailsham is rather broad compared to what would be discussed in this thesis where focus on panopticism is of a primary concern.

In Megan E. Cannella's recent article "Unreliable Physical Places and Memories as Posthuman Narration in Ishiguro's *Never Let Me Go*" (2017), she shows how the narrator's posthuman interactions with physical places serve to stabilise an otherwise unreliable posthuman narrative by linking Michel Foucault's panopticism with Edward W. Soja's theories on thirdspace. She discusses the four major physical places featured in *Never Let Me Go* using the theoretical works of Foucault and Soja revealing the unreliable roles of these physical places and memory. She eventually concludes that the physical places in this novel temper the unreliability of memory and serve to provide a cohesive and coherent posthuman narrative. Some aspects of Cannella's arguments may appear to be similar to this study. However, it differs from it in that this thesis focuses on the oppressive and traumatic atmosphere of Hailsham.

Another significant article is James Tink's "The Pieties of the Death Sentence in Kazuo Ishiguro's *Never Let Me Go*" (2016). In his article Tink proposes that Jacques Derrida's "The Death Penalty," originally provides us with another way to think the ethics and pathos of *Never Let Me Go*. His essay proposes a reading of the novel through Derrida's seminar to see how it develops its own logic of the death and its abolitionist counter-argument. Tink argues that there exists in the novel another resonance that relates it to

thinking of the death sentence. This is communicated through themes of art, creativity and education. These themes, however, will be approached differently in this thesis.

Keith McDonald in her article “Days of Past Futures: Kazuo Ishiguro’s *Never Let Me Go* as ‘Speculative Memoir’” (2007), investigates the ways in which the tropological highlights of autobiography are utilised in this novel. Additionally, she examines the conceivable reasons and results of such a narrative technique through a discourse of the distinctive autobiographical exchanges that the novel utilises, which incorporate the delineation of schooling and the coming of age narrative. Moreover, she discusses the meta-fictional references to the writing process, and the consideration of the novel as a pathography, where the ailment of those cared for is given testimony. McDonald further claims that in his novel, Ishiguro invites readers to forsake the cloak of genuineness and bear witness to a memoir from another reality, where science-fiction once more calls on our creative energies to act as a lens by which to scrutinize contemporary social dilemmas.

This work is achieved through close reading of the novel in addition to Foucault’s theory of panopticism aided by an analysis of dystopian and totalitarian traits in order to understand the means by which clones in *Never Let Me Go* are kept docile. *Discipline and Punish* is a major recurrent inspiration to the passages that will compose this research.

This research will be presented in two chapters. The first chapter deals with dystopia and totalitarianism. However, the interest does not lie in their historical development. Rather, it sets the ground for the upcoming chapter by examining briefly the workings of dystopia and totalitarianism. More importantly, it includes a background about the emergence of the panopticon concept, its roots, and the way it is present in modern day institutions. The second chapter, entitled “The Making of Docile Bodies In *Never Let Me Go*” explores the unconventional ways in which dystopian and totalitarian features are present in the novel. It also unfolds the traces of panopticism in *Never Let Me Go* and

explains what makes Hailsham a panoptic institution by examining how the clone students of the school were disciplined. It should be noted that the terms “clones,” “students,” and “donors,” are used interchangeably throughout the second chapter.

CHAPTER ONE: Setting the Ground

Dystopian literature flourished in the literature of the nineteenth and twentieth century. It has emerged as an anti-thesis to the utopian fiction, its skeptic reaction against the utopian vision lies in the portrayal of the utopian dream that has turned into a dystopian nightmare. Dystopian works of fiction, more often than not, depict the reality of a government holding absolute power over its people and the ways by which it permeates all layers of society and regulate citizens, their actions, and thoughts. In order to remain omnipresent and have total control over lives, totalitarian governments implement a regulatory apparatus of surveillance employed as a mode of discipline to ensure domination on a wide scale.

1. Dystopian literature

In the preface to his book *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, Tom Moylan proclaims that the terrors of the twentieth century are the primary source of Dystopian narratives. He explains that “A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life” provided writers with an abundance of dystopian material (xi). Likewise, in his article entitled “Do Dystopias Matter?” Lyman Tower Sargent contends that due to the sinister and unsettling atmosphere of the twentieth century it has been rightfully called the dystopian century: “With World Wars I and II, Korea, Vietnam, the various revolutions both successful and suppressed, the struggles against colonialism that only succeeded after very high costs were paid, racism, sexism, homophobia, etc., etc., the twentieth century has quite correctly been called the dystopian century,” he continues “and the twenty-first century does not look much

better” (qtd. in Vieira 10). *Dystopia* is then presented as “what has happened as a result of human behaviour, of people messing up” (qtd. in Vieira 12).

In another publication entitled “The Three Faces of Utopianism Revisited” (1967), Sargent provides specific definitions for “Utopia,” “Eutopia,” and “Dystopia.” He defines *Utopia* as “a non-existent society described in considerable detail and normally located in time and space.” Eutopia or positive utopia is therefore “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably better than the society in which that reader lived.” Conversely, he defines *Dystopia* or negative *Utopia* as “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which that reader lived” (9). These definitions establish an intricate link between *Utopia* and *Dystopia*, this link is what allows Tom Moylan to label *Dystopia* as “literary utopia's shadow” (111).

Moylan offers further distinctions inside the dystopian genre itself depending on how the narrative ends. In the first place comes the *anti-utopian dystopia* where the system eventually crushes the resistant individual. The best that can happen in this kind of *dystopia*, however, is “a recognition of the integrity of the individual” (xiii). The second type is the *utopian dystopia*. The individual here finds allies, learns the truth of the system, and joins a collective opposition. This type of *dystopia* can either end by the defeat of an acknowledged collective uprising, or can end by the triumph of the individual over the system. Leaving the reader in both cases with a scrap of hope (xiii).

Vivien Greene explores the aforementioned link between *Utopia* and *Dystopia* in her work “Dystopia/Utopia,” and argues that the idea of Utopia is not free from dystopian

notions. She states that “More often than not, though, utopian fiction shows its underside, for the idea of *Utopia* is frequently intertwined with notions of *Dystopia*, an experiment that takes a tragic turn” (02). In a similar vein, M. Keith Booker, in his book *Dystopian Impulse in Modern Literature: Fiction as Social Criticism*, notes that rather than being opposed and separate, dystopian and utopian visions are two sides of the same coin; “One might, in fact, see dystopian and utopian visions not as fundamentally opposed but as very much part of the same project” (Booker 15). It comes as no surprise, therefore, that dystopian literature stems from the utopian one. Before the distinction between the two literary genres was made in 1952 by J. Max Patrick, the word *Utopia* was used for both the good and the bad place, as did Aldous Huxley in his 1946 preface to *Brave New World* where he refers to the bad place as *Utopia* (Gottlieb 04). Patrick implements the distinction between the good place and its counterpart, the bad place, by referring to the first as “eutopia” and the latter as “Dystopia” (qtd. in Gottlieb 04).

Gregory Claeys further suggests that within the idea of *Utopia*, there is the seed idea of *Dystopia*: “[T]he utopian impulse was itself inherently dystopia. That is to say, the desire to create a much improved society in which human behavior was dramatically superior to the norm implies an intrinsic drift towards punitive methods of controlling behavior which inexorably results in some form of police state.” (108) The aspiration to create a perfect society will inevitably lead to the emergence of some sort of oppressive governmental control, and in their attempt to protect and realise the utopian dream, they turn it into a dystopian nightmare. In the same sense, in her book *Dystopian Fiction East and West: Universe of Terror and Trial* (2001), Erika Gottlieb explains:

Zamiatin’s *We*, Huxley’s *Brave New World*, Orwell’s *Nineteen Eighty-four*, Bradbury’s *Fahrenheit 451*, Vonnegut’s *Player Piano*, and Atwood’s *The Handmaid’s Tale* constitute a clear counterpoint to utopian fiction; in addition,

however, we must realize that the dystopian novel itself demonstrates the push and pull between utopian and dystopian perspectives. To a significant extent, each of these novels makes us ponder how an originally utopian promise was abused, betrayed, or, ironically, fulfilled so as to create tragic consequences for humanity. (08)

On the same track, in his 1970 book *The Shape of Utopia: Studies in a Literary Genre*, Robert C. Elliott notes that rather than being worried that *Utopia* cannot be realised, many modern thinkers worried that it can. He then comments on how *Utopia* has become the enemy, for it is no longer an outcome we aspire for, it is an outcome that we fear; to use his words, “Utopia is a bad word today not because we despair of being able to achieve it but because we fear it. Utopia itself (in a special sense of the term) has become the enemy” (89). What serves as a support to this argument is Elliott’s reference to Aldous Huxley’s *Brave New World* (1932) and Yevgeny Zamyatin’s *We* (1924) as “negative utopias” (qtd. in Booker 16). Booker explains that “negative utopias” are “societies in which utopian dreams of the ‘old reformers’ have been realized, only to turn out to be nightmares” (16).

As a consequence to conventional *Utopias*’ thinning possibility, the desirability of a *Utopia* in works of modern literature decreased leading to what Booker calls “Paralysis and stagnation” (17). Thus, positive *Utopias* of earlier centuries have been less prominent in twentieth century literature. Driven by the horrors of the two world wars, the ghastly practices of totalitarian regimes in Nazi Germany and Stalinist Russia, the threat of global nuclear holocaust, “negative” texts like *We*, *Brave New World*, and *1984* escalated into prominence in modern literature (17). The first half of the twentieth century, providing authors with a myriad of triggering raw material, witnessed a dominance of dystopian works.

Utopian narratives witnessed a paralysis that paved the way to the emergence of dystopian works. In this respect, Sargent recalls Arthur C. Clarke’s speech on a panel he

was on, where he explains that “the dystopia is more interesting to write since it gives the writer an almost automatic entry to conflict that can drive a story” (qtd. in Vieira 10). This “automatic entry to conflict” springs from the lived anxieties the world has underwent and is still undergoing. Besides being a narrative trope, they are also used as warnings. That is to say, works of dystopian fiction that may appear at first glance as mere visualizations and speculations of future nightmares have more in them than what is visible or what authors choose to display on the surface. Novelists such as George Orwell and Aldous Huxley for instance, used their dystopian narratives as a warning strategy to directly or implicitly warn their readers from possible future dangers, invite them to contemplate the workings of their society and incite them to take actions, or using Gottlieb’s words: “So that we realize what the flaws of our own society may lead to for the next generations unless we try to eradicate these flaws today” (Gottlieb 04).

The dystopian turn in narrative fiction encouraged intellectuals to raise people’s awareness not only about the possible future dangers, but the turbulent present as well, because, first and foremost, dystopian societies are “generally more or less thinly veiled refigurations of a situation that already exists in reality” (Booker 15). Furthermore, dystopian narratives express discontent with existing social conditions and serve as social and political critiques. According to Booker, far from being just a “specific genre,” dystopian literature is a particular kind of “oppositional and critical energy or spirit” (03). This dystopian spirit represents the epitome of many works of fiction that strive to critique social institutions. Booker further puts forward that the specificity of its attention to social and political critique is what marks the distinction between the overlapping dystopian fiction and science fiction, making of the former a similar project to the project of social and cultural critics such as Nietzsche, Freud, Bakhtin, Adorno, Foucault, Althusser, and many others (03).

Zamyatin's *We*, Huxley's *Brave New World* and Orwell's *1984* are what Booker considers the great "defining texts" of the genre of dystopian fiction because their engagement with real-world social and political issues is vivid, and the critique of the societies on which they focus is of a wide scope (20). Booker additionally explicates:

We is set in an undisclosed location a thousand years in the future, but it is very much about certain ominous trends that Zamyatin sensed in the post-revolutionary society of Soviet Russia. *Brave New World* takes place in a far future England, but its satire is directed at excesses that were already brewing in Huxley's contemporary world. And *1984*'s prediction of a future totalitarian state gains its energy largely from its echoes of the Stalinist and fascist states of Orwell's own present and recent past. (20)

Indeed, in his letter to Francis A. Henson, Orwell perceives his novel *1984* as a warning against a future possible threat. He communicates his belief that though the kind of society he describes will not necessarily happen but something like it could take place. He also believes that totalitarian ideas have settled in the minds of intellectuals everywhere, and he admits to have tried to draw these ideas out to their logical consequences (Orwell 564).

This warning, more often than not, is carried out through alternative settings that open in a socially different world than the real world. Dystopian narratives rarely occupy a present time and a real place but "rather, an imaginary past, an invented present in a faraway site, the future, or the world of fantasy" (Greene 02). It is this focus on settings that are distant in both space and time that, according to Booker, helps establish the principle narrative trope of dystopian fiction which is "defamiliarization"¹ (Booker 19). This

¹ According to Russian Formalist Viktor Shklovsky, Defamiliarization is an artistic technique by which the familiar is presented in an unfamiliar way in order to enhance the perception of the familiar ("Art as Technique" 1917).

technique is realised through providing readers with fresh perspectives on social and political practices that they might otherwise perceive as natural and inevitable. The experience of the familiar, thus, acquires a new dimension when transferred to an alternative context.

2. Totalitarianism

The struggle against a totalitarian government is a prevailing theme in dystopian literature. Consequently our perception of *dystopia* revolves to a great extent around the nightmarish atrocities of the totalitarian regime. Many dystopian fiction writers took it upon themselves to present indirect and unflinching critiques of totalitarianism. In his “The Origins of Dystopia: Wells, Huxley, Orwell,” Gregory Claeys provides a thorough definition of ‘totalitarianism’:

The term ‘totalitarianism’, first introduced in 1928, but central to thinking during the Cold War period (1947–91), purports to define the common core of both dictatorships in terms of a militantly anti-liberal, anti-bourgeois philosophy hostile to most ideas of individualism and individual rights in particular. Unlike previous ideas of tyranny, including monarchical absolutism and military dictatorship, the key aspect of the new ideal was held to be the desire for complete control over the hearts and bodies, minds and souls, of the citizens of the nation. (119)

The hostility towards individuality and the desire for a complete control are central to the totalitarian rule. Through its use of propaganda, terror and technology, the totalitarian state monopolises all societal resources and seeks to penetrate and control all aspects of both public and private life. Totalitarianism demands conformity, it “demand[s] total, unrestricted, unconditional, and unalterable loyalty of the individual member” (Arendt 323).

Claeys suggests seven main features assumed by the totalitarian regimes, of which only a few are of interest. First of all, a totalitarian regime is a one-party state that holds hegemony over the secret police, and that monopolizes economic, cultural, and informational sources. Second, it is a technological basis to centralised power by means of the use of media and surveillance techniques. Third, it is a ‘totalist’ ideology that demands absolute loyalty, sacrifice, and submission of the citizens (119-120).

To force obedience and crush opposition, totalitarian states use terror and violence. Holding hegemony over the police, totalitarian states ensure the police’s servitude to enforce the central government’s policies through spying on or intimidating the citizens. Moreover, in their monopoly of economic, cultural, and informational sources, totalitarian states use propaganda and censorship. They spread propaganda, inclined or partial information to sway people to accept particular beliefs or actions; this is facilitated through control of all mass media which enables the state to surround citizens with fabricated information that appears to be true ("ICPFJ - International Center for The Protection and Freedom of Journalists"). In terms of providing false information, Hannah Arendt argues in her book *The Origins of Totalitarianism*, that there is a “possibility that gigantic lies and monstrous falsehoods can eventually be established as unquestioned facts.” She additionally stresses that “the difference between truth and falsehood may cease to be objective and become a mere matter of power and cleverness, of pressure and infinite repetition.” (333), suggesting that it is within the state’s disposal to blur the boundaries between truth and falsehood. Arendt further claims that fact, in the opinion of mass leaders, “depends entirely on the power of man who can fabricate it” (350).

Absolute loyalty of citizens is a product of the state’s reliance on indoctrination to mold people’s minds and to convince citizens— by control of education- that their unconditional allegiance is required. Indoctrination is enforced by schools as it sets off to

mold young children's minds from an early age ("ICPFJ - International Center for The Protection and Freedom of Journalists"). In order to shape minds, according to George Orwell, totalitarianism has abolished freedom of thought unprecedented by any previous age. In his essay "Literature and Totalitarianism," published in *The Collected Essays, Journalism and Letters of George Orwell* (1968), he explains that totalitarianism controls thought as follows:

It not only forbids you to express — even to think — certain thoughts, but it dictates what you shall think, it creates an ideology for you, it tries to govern your emotional life as well as setting up a code of conduct. And as far as possible it isolates you from the outside world, it shuts you up in an artificial universe in which you have no standards of comparison. The totalitarian state tries, at any rate, to control the thoughts and emotions of its subjects at least as completely as it controls their actions. (135)

Isolation extinguishes every possibility of comparison, and therefore assists the progress of such control. The thought and conduct of the citizen becomes not the one influenced by and acquired from the outside world, but the one dictated by the state. The desired result behind this complete control of thought and conduct does not only take the form of total loyalty but it takes the form of what would the totalitarian state most rejoice in, that is the loss of individuality and the personal identity through eliminating diversity of thought.

In response to the threat of the two major totalitarian regimes — Communist Russia under Joseph Stalin, and Nazi Germany under Adolf Hitler— a considerable number of writers took it upon themselves to depict the horrors of the totalitarian regime in their novels. In his novel *1984*, Orwell portrays a frightening world bereft of personal freedom and privacy; a world conceived through modern technology. The novel's vision of a totalitarian state is rather a conventional one where the government sustains power through surveillance, information control, and torture. Orwell envisions his novel as an alarming

warning about the inevitable dangers that a totalitarian state could bring about through modern technology.

Aldous Huxley's *Brave New World*, in contrast, portrays an unconventional vision of a totalitarian state. It argues that instead of torturing and frightening its citizens, a successful totalitarian state would be the one that endeavors to convince these citizens to accept their destiny and like their slavery. This conditioning, according to him, aims at "making people like their unescapable social destiny" (Huxley 11). Though the two novels reveal two dissimilar methods by which the state conceives its power, they both foresee future totalitarian societies in which individual liberty has been extinguished by an invincible state.

Indeed, totalitarian governments seem to have already had their heyday, and any exertion of traditional totalitarianism appears to have ceased to exist. Nonetheless, the totalitarian power is still exerted worldwide in ways that are not particularly traditional and constitutional. In this view of things Orwell speculates: "When one mentions totalitarianism one thinks immediately of Germany, Russia, Italy, but I think one must face the risk that this phenomenon is going to be world-wide" (134). Manifestations of embedded forms of totalitarianism are attributable to the rapid societal changes that emerge to fit into a world of high technology and advanced science, of which the governing body is no exception. While totalitarian systems are adapting to our current era, some people are embracing what they believe to be the age of freedom and diversity unaware of the political true state of affairs.

3. The Panopticon from Jeremy Bentham to Michel Foucault

To exercise its ideology, a totalitarian government needs to utilize different fields of sciences and arts. Architecture is one field that is able to serve the aims of the government. The British utilitarian philosopher and social reformer Jeremy Bentham (1748–1832) offers an example of an institution's design where all the areas of the institution can be seen from one point, known as the Panopticon. The word primarily referred to an optical device similar to a telescope. The design is that of a prison which comes in a circular shape with an inspection tower at the center. Prisoners are to be watched from the central building, without being able to see who is watching and when are they being watched. Bentham suggests that this design is applicable in other institutions such as schools and hospitals.

The Panopticon today transcends its physical being to be that of a metaphorical one. Without being imprisoned nor being watched from circular surrounding buildings, one feels that he or she is constantly surveyed like a prisoner. Individuals' awareness of being observed results in conformity; people end up acting and thinking the same way for fear of being caught out or punished. French theorist Michel Foucault insists that the Panopticon continues to emerge, only it is taking different forms. The Panopticon has moved beyond prisons and workplaces, it now encapsulates society as a whole.

In the context of his visit to the estate of Grigory Aleksandrovich Potemkin in Russia, Bentham developed the concept of the panopticon under the influence of his brother Samuel's project. It is the project of a circular factory developed for the Russian prince Potemkin using the idea of the inspection principle as a way to supervise from the centre the British workmen who, on their turn, were manifesting some indiscipline in their supervision of Russian workers in the ship-building plant (Fludernik M. 4). Bentham relates this fact in one of his letters:

It occurred to me, that the plan of a building, largely contrived by my brother, for purposes in some respects similar, and which, under the name of the Inspection House, or the Elaboratory, he is about erecting here, might ...be found applicable, without exception, to all establishment whatsoever, in which, within a space not too large to be covered or commanded by buildings, a number of persons are meant to be kept under inspection. (34-35)

In his seminal book *The Panopticon Writings*, Bentham outlined his model of a panopticon or “inspection house.” He describes the panopticon as a prison where the building is circular surrounding a central watchtower or what Bentham calls “the inspector’s lodge” (35). The lodge has multiple windows facing the inner side of the building, which in turn is divided into cells, each having two windows, one at the front of the cell facing the watchtower, the other at the back allowing daylight to penetrate inside the whole cell. Prisoners are kept in separate cells, isolated and, thus, prevented from all communication with each other and observed by an inspector who occupies the tower in the centre. Bentham asserts that it is necessary that the prisoners believe they are watched constantly for the panopticon to be ideally effective. He asserts that:

Ideal perfection, if that were the object, would require that each person should actually be in that predicament, during every instant of time. This being impossible, the next thing to be wished for is, that, at every instant, seeing reason to believe as much, and not being able to satisfy himself to the contrary, he should conceive himself to be so. (34)

The inspector can see inmates of each cell without himself being seen by them due to the clever design of blinds. Prisoners under the impression that there is a potential of them being watched at any moment in time would hence come to modify their behaviour accordingly.

In his article “Surveillance, Panopticism and Self-Discipline in the Digital Age,” Ivan Manokha evokes the idea that Bentham’s panopticon encompasses three main assumptions. The first one is the omnipresence of the inspector; his complete invisibility is from where he derives all his power over the prisoners. The second is the universal visibility of those under surveillance, and the third being the belief of ceaseless observation by the watched (222). He further highlights that for Bentham, the Panopticon plainly involves two sides of power, the ‘power over,’ and the power exercised over oneself. The ‘power over’ resides in the ability to spatially categorise and isolate inmates, the ability to observe, punish, and discipline those who, with their conduct, violate rules they should abide by. The power exercised over oneself, on the other hand, is manifested through self-restraint and self-discipline due to the assumption of being under constant surveillance. Consequently, coercion becomes only necessary in some scarce cases of disobedience (222). As accentuated by Johnson and Regan (2014), “this effect is precisely what Bentham believed the panoptic prison would produce. Seeing the guard tower or believing the guards were watching, inmates would adjust their behavior to conform to the norms they expected the guards to enforce” (qtd. in Manokha 222).

Anyone who gets familiar with basic information about Bentham’s Panopticon soon realises that this model of punishment is cost-efficient. It is with limited investment that this model seeks to both reform convicted criminals and prevent others from committing further crimes, and that only requires an architectural setting where a ‘human gaze’ reigns, as said by Bentham: “Preach to the eye, if you would preach with efficacy. By that organ, through the medium of the imagination, the judgment of the bulk of mankind may be led and moulded almost at pleasure. As puppets in the hand of the showman, so would men be in the hand of the legislator” (qtd. in Manokha 224).

The cost-efficiency of the panopticon model in architecture, and the easiness with which it compels its subjects to act accordingly, renders this model convenient not only for prisons where punishment is compulsory but in different kinds of institutions where obedience is required such as schools, factories, hospitals, etc. Bentham suggests that regardless of the purpose, this model “will be found applicable” to all establishments (33).

He goes on to say:

No matter how different, or even opposite the purpose: whether it be that of punishing the incorrigible, guarding the insane, reforming the vicious, confining the suspected, employing the idle, maintaining the helpless, curing the sick, instructing the willing in any branch of industry, or training the rising race in the path of education: in a word, whether it be applied to the purposes of perpetual prisons in the room of death, or prisons for confinement before trial, or penitentiary-houses, or houses of correction, or work-houses, or manufactories, or mad-houses, or hospitals, or schools.

(34)

Bentham aspired for the panopticon model to take hold of not only prisons but different institutions of society and be adopted by them. Nevertheless, the panopticon remained a sheer conception during his lifetime. Foucault argues that though the panopticon may not have been essentially implemented in the way Bentham originally proposed, it has subtly permeated society. He insists that the panopticon should not be understood as a mere dream building; it is rather “the diagram of a mechanism of power in its ideal form; its functioning, abstracted from any obstacle, resistance or friction, must be represented as a pure architectural and optical system: it is in fact a figure of political technology that may and must be detached from any specific use” (205).

Foucault, often described as the most important philosopher of the second half of the Twentieth Century, offers in his influential book *Discipline and Punish* an interpretation

of Jeremy Bentham's Panopticon, from where he draws his theory on panoptic power. He lays out in his book the ways in which discipline is implemented and has been implemented in the previous centuries. He writes on controlling population and workforces and on normalizing things to make people more docile through the channel of a disciplinary apparatus.

Discipline and Punish offers a genealogical study of the history of punishment. Medieval punishments characteristically took place in public settings involving ghastly spectacles of physical torture as a way to remind the populace of the ability of the official power to inflict its will on the bodies of the convicts. It is, according to Foucault, a physical manifestation of the power of the monarch reproducing the crime on the visible body of the criminal. He further elaborates that: "The public execution...deploys before all eyes an invincible force. Its aim is not so much to re-establish a balance as to bring into play, as its extreme point, the dissymmetry between the subject who has dared to violate the law and the all-powerful sovereign who displays his strength" (48-49).

However, in modern times, things have taken a different state of affairs. Foucault notes that in modern times, there has been a need for another form of punishment as public executions became intolerable; using his words: "Another form of punishment was needed: the physical confrontation between the sovereign and the condemned man must end; this hand-to-hand fight between the vengeance of the prince and the contained anger of the people, through the mediation of the victim and the executioner, must be concluded" (73). Thus, official power has focused less on the bodies of its subjects and more on their minds; it focused more on manipulating and administering these subjects than on taking away their lives through public executions where punishment was "thought to be equal, if not to exceed, in savagery the crime itself" (9). The replacing form of punishment will therefore tend to become the most hidden part of the penal system, leaving the domain of relatively

everyday perception only to enter that of abstract consciousness. Its effectiveness is perceived as a result of its inevitability rather than its visible intensity; crime is discouraged not because of the appalling spectacle of public punishment but because of the certainty of being punished (9).

Foucault's concern with discipline and surveillance becomes even more pronounced in *Discipline and Punish* than in his other books. Using the prison as an example, he demonstrates how disciplinary institutions employ different techniques to form "docile bodies" (136). The prison for Foucault is an essential element in the punitive system that marks a significant moment in the history of penal justice (231); it intends to render individuals docile and useful. Far from being an act of revenge as was the case in previous times, this form of punishment which directs the society towards a more civilised humanitarian society, is a kind of rehabilitation. It deprives the individual of his freedom and transforms him in a particular way so that his mind would change from irrationally breaking the law to rationally making the law. In regards to this, Foucault contends that "... penal imprisonment, from the beginning of the nineteenth century, covered both the deprivation of liberty and- the technical transformation of individuals" (233).

In order to mold the criminal in a correct way, Foucault believes that austere discipline is crucial. From his perspective, prisons are like "disciplined barracks" (233), and hence, should function like them; bodies of the prisoners are to be trained properly using timetables as a mode to regulate their behaviour as to when to walk, sleep, rest, and eat, etc. While timetables regulate the lives of the prisoners, they fail to discipline them when left unaided. To maintain the power and order more efficiently, the prison took the appearance of a panopticon. Foucault, inspired by Bentham's architectural model of a panoptic prison, extracts his theory on panoptic power which he considers an emblem of the modern power.

It is manifested in ways that are less overt, with no external force or explicit method of disciplinary power being necessary.

The panopticon then becomes the architectural figure of the disciplinary mechanisms of regulation, surveillance, supervision, and ostracism which surround the subjected body. It creates and sustains a power relation detached from the person who exercises it (201). From the inspection tower of the panopticon, convicts are observed and created into objects of examination and experimentation, with an anonymous power imperceptible to them. It is as though “The body of the king...is at the opposite extreme of this new physics of power represented by panopticism” (208).

The panopticon is “a privileged place for experiments on men” where the subject “becomes the principle of his own subjection” (203, 204). Foucault mostly focused on the panopticon as a dispositif that involves the exercise of power as a repression, but he also clearly considers that the power over oneself was equally operating in the panopticon. He claims that the major effect of the panopticon is to stimulate in the inmate a state of cognisant and enduring visibility that guarantees the automatic functioning of power due to the permanent effect of surveillance that is not necessarily continuous in its action (201). According to Foucault, this architectural apparatus should be a machine for “creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers” (201).

The property of surveillance thus enhances Foucault’s theorisation of discipline, in that:

Disciplinary power ... is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the

subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection. (187)

The individual, being subjected to a field of visibility and having awareness of it, assumes responsibility for the restraints of power and makes them impulsively play upon himself, he becomes the principle of his own subjection and inscribes in himself the power relation in which he plays both roles at the same time. It is then, no longer necessary to use force to oblige the convict to good behaviour, or the madman to calm, to induce the worker to work, the schoolboy to application, or the patient to the observation of the regulations (202-203).

Foucault establishes the roles within the panopticon as the visible and the unverifiable, stating: “Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at any one moment; but he must be sure that he may always be so” (198). The inmate is seen but he does not see; far from being a subject in communication, he is the object of information. His room is arranged so that it faces the central tower and thus imposes on him an axial visibility. The separated cells imply a lateral invisibility which in its turn guarantees order by eliminating all kind of contact between inmates and thus reducing chances of any possible dangers of plotting a collective escape or rebellion. The benefits of separating individuals does not confine only to prison convicts, as Foucault elucidates:

If the inmates are convicts, there is no danger of a plot, an attempt at collective escape, the planning of new crimes for the future, bad reciprocal influences; if they are patients, there is no danger of contagion; if they are madmen there is no risk of their committing violence upon one another; if they are schoolchildren, there is no copying, no noise, no chatter, no waste of time; if they are workers, there are no disorders, no

theft, no coalitions, none of those distractions that slow down the rate of work, make it less perfect or cause accidents. (200-201)

The spatial unities arranged by the panoptic mechanism, making it possible to see constantly and recognise immediately, are as Foucault suggests, essential to the success of the panopticon. This property reverses the principle of the dungeon, or most accurately of its three functions – to enclose, to deprive of the light and to hide – preserving only the first and eliminating the two others. Full lighting accompanied by the eye of a supervisor capture better than darkness, and hiding is replaced by the trap of visibility (200).

Foucault states that the fact that the panoptic institutions could be so light was surprising to Bentham; in the absence of bars, chains, heavy locks, all that was needed was the clear separations and the well-arranged openings (202). To both Bentham and Foucault, the extension of the panoptic model to the rest of society is an appealing idea, they both spoke of other institutions in which this model could be made operational. As Foucault puts forward: “the Panopticon must not be understood as a dream building... It is in fact a figure of political technology that may and must be detached from any specific use” (205). The panopticon does not only serve to reform prisoners, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work. Foucault goes on to explain:

It is a type of location of bodies in space, of distribution of individuals in relation to one another, of hierarchical organization, of disposition of centres and channels of power, of definition of the instruments and modes of intervention of power, which can be implemented in hospitals, workshops, schools, prisons. Whenever one is dealing with a multiplicity of individuals on whom a task or a particular form of behaviour must be imposed, the panoptic schema may be used. (205)

This panoptic schema enables any apparatus of power to be more intense, it assures both its economy and its efficacy, and it was destined to spread throughout the social body. It perfects the exercise of power in numerous ways as it reduces the number of those who exercise it, while it increases the number on whom it is exercised. It also makes it possible to intervene at any given moment allowing the constant pressure to act even before the offences. The panoptic exercise is quiet and spontaneous, and the effects of the mechanism of which it constitutes follow from one another. Other than architecture and geometry, it acts without any physical instrument directly on individuals; it gives “power of mind over mind” (204).

The Panoptic mechanism is indeed an efficient way of operating the power, the reason behind which institutions modeled on panopticon began to spread throughout the society. In his argument about the spread of panopticism in modern societies, Foucault does not fail to highlight the importance of “experts” who emerge in parallel with different panoptic institutions and create ‘truths’ about ‘normality’ and ‘deviance’: “The judges of normality are present everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the social worker-judge; it is on them that the universal reign of the normative is based; and each individual, wherever he may find himself, subjects to it his body, his gestures, his behaviour, his aptitudes, his achievements” (304). Individuals without any coercion practised on them, end up exercising self-discipline and self-restraint to be in conformity with the norm and to meet the perceived expectations of the watchers.

It comes as no surprise that the Panopticon may provide an apparatus for supervising its own mechanisms. The director may spy on all the employees under his orders from the central tower. Whether they are nurses, doctors, foremen, teachers or warders, he has the ability to judge them continuously, to modify their behaviour, and to impose upon them the

methods he thinks most suitable, and yet there might be a possibility for the director himself to be observed (202).

Panopticism is considered by Foucault to be a discipline image. Its discipline-mechanism is a functional mechanism that seeks to improve the exercise of power by making it lighter, more rapid and more effective. Its design is of a subtle coercion for a society to come. Additionally, it represents the movement from one project to the other, a movement from a schema of exceptional discipline to one of a generalised surveillance, smoothing the way to the formation of what might be called in general the disciplinary society (209).

4. Surveillance and Panopticon in Literature

The practice of surveillance is as old as human history, however, in the modern world, it took rather different forms. When it comes to surveillance discourses, the idea of the panopticon imposes itself. The notion of panopticism appears to be a recurrent theme in dystopian novels where surveillance and discipline prevail. The concept of the panopticon has caught the imagination of many writers whose dystopian novels fail to evade some interaction with the panopticon when analysis of surveillance is put into question.

Through the idea of “Big Brother” Orwell in his book *1984*, predicted the emergence of a panoptic society. From the beginning of the novel, the omnipresence of the telescreen, which follows the protagonist anywhere he goes, from the streets of London to the private confines of his apartment, is constantly mentioned:

The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you

were being watched at any given moment...It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. (Orwell 6)

The passage explores Foucault's idea of the panoptic gaze which is embodied through the telescreen, symbolising the omniscient dystopian government that constantly watches its citizens to maintain their docility and, eventually, renders them into their very own observers.

With the panoptic gaze that can see through everything, a lot of dystopian novels come to life. Suzanne Collins' 2008 young adult novel *The Hunger Games* deals with serious issues amongst which is the concept of constant surveillance. No matter where they are, characters in the novel are always under the impression that they are being watched. The Capitol believes that surveillance is what keeps these characters safe and prevents them from rebellion and uprising, obliterating all attempts for change. Surveillance is best demonstrated through the creation of the Jabberjays, birds that "had the ability to memorize and repeat whole human conversations" (42-3). The protagonist of the story, Katniss Everdeen, on the other hand, assumes that everything she says or does is being recorded by government officials. Even when she is in the woods all by herself, she believes that the government's cameras are recording her: "being in the woods is rejuvenating. I'm glad for the solitude, even though it's an illusion, because I'm probably on screen right now" (88). This impression of being under constant surveillance is the core idea the panopticon revolves around.

Ishiguro's *Never Let Me Go* is yet another novel that deals with the notion of surveillance in a different way. The presence of the panoptic gaze in the novel will be further analysed in the upcoming chapter.

CHAPTER TWO: The Making of Docile Bodies in *Never Let Me Go*

Kazuo Ishiguro, a popular award-winning author and a Nobel Prize laureate, was born in 1954 in Nagasaki to Shizuo and Shizuko Ishiguro. At the age of five, he left Japan and moved with his parents to England. He graduated from the University of Kent in 1978 where he studied philosophy and English, and earned an M.A. degree in creative writing two years later from the University of East Anglia. Ishiguro considers his background as distinct, as he conveys to Graham Swift in an interview: “I do have a distinct background. I think differently, my perspectives are slightly different” (Ishiguro 22). Despite his earning the British citizenship in 1982, Ishiguro, as a writer, still constructed most of his novels based on his childhood memories and his Japanese upbringing, as stated by Gregory Mason: “In most respects he has become thoroughly English, but as a writer he still draws considerably on his early childhood memories of Japan, his family upbringing, and the great Japanese films of the fifties” (Ishiguro 334).

Ishiguro’s two first novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986), could be “loosely call[ed] Japanese novels” (Ishiguro 22) as the events of both took place in a post-war Japan, involving Japanese protagonists. *A Pale View of Hills* revolves around the story of middle-aged Etsuko, a Japanese woman who lives in England, and reflects on her life of a young woman back in Japan. The novel was well-received among both critics and readers and was awarded the Winifred Holtby Memorial Prize for the best regional novel of the year. *An Artist of the Floating World* was equally a great success to Ishiguro, it centers on the story of an old Japanese painter, Hasuji Ono, who experiences remorse toward his previous war-time activities. The novel granted Ishiguro the Whitbread Book of the Year Award and was also shortlisted for the Booker Prize, Britain’s top literary award.

It was in 1989 that Ishiguro published his third and most popular novel, *The Remains of the Day*. Unlike his two previous novels with Japanese settings and Japanese protagonists, this work has for its central character “a most English caricature – the butler” (Wong 2). Throughout the narrative, Mr. Stevens recalls his early professional experience. The narrative is conveyed to the readers from a first-person perspective and delivers the stirring account of an estranged individual who tries to come to terms with his past and personal losses. Ishiguro owes his academic acclaim and growing reputation as a writer to his third novel which was awarded the Booker Prize and produced as a film four years after its publication increasing Ishiguro’s popularity.

Ishiguro sets his three early novels in similar time-settings; either post-war or pre-war periods of the Second World War; he comments about this in his interview with Graham Swift:

I chose these settings for a particular reason: they are potent for my themes. I tend to be attracted to pre-war and post-war settings because I’m interested in this business of values and ideals being tested, and people having to face up the notion that their ideals weren’t quite what they thought they were before the test came. In all three books the Second World War is present. (Ishiguro 22)

Another shared feature of Ishiguro’s novels is the main strategy he uses in his narratives, that is to leave a big gap that is filled by the readers in intervals “In all three, fragments of crucial information are exposed gradually, piece by piece, often seemingly in passing, so that the reader collects clues and arrives at the truth rather as in a murder mystery. Often the most basic information is only vaguely alluded to or withheld altogether” (Bryson n.p). In each of the previously mentioned works, the narrative unfolds through the words of the protagonists who themselves fail to see the truth they are relating to the reader (Bryson).

Ishiguro's first-person narrators are all far removed from him in his personal situation; the reason behind this is explained in a *New York Times* review by Bill Bryson where Ishiguro is quoted saying: "I've always found it easier to be intimate and revealing with central characters who are not like me," he continues, "Partly it's to do with not being of an exhibitionist kind of nature, but also I think it serves me as a form of artistic discipline." He then goes on to say: "When you're dealing with someone not like yourself, you have to think much harder about why that person behaves in certain ways, why certain things happened to him or her" (td. in Bryson n.p); which would still be the case in his other novels.

The author's fourth novel, *The Unconsoled* (1995), brought Ishiguro yet another literary award, that of the Cheltenham Prize. The book is set in an unspecified central European city and it centers on the the story of Ryder, an English pianist. He next published *When We Were Orphans* in 2000, a story set in Shanghai early in the twentieth century, revolving around a private English detective who tries to reveal the mystery of his parents' disappearance. It is yet another novel that was shortlisted for the Booker Prize.

Never Let Me Go (2005), the case study of this thesis, can be said to be an atypical dystopian fiction; it is set in an alternate world and narrated from a first-person perspective of a human clone. The novel was shortlisted for the Man Booker Prize, the National Book Critics Circle Award, and the Arthur C. Clarke Award. It was reviewed favourably and later received a movie adaptation. The story at first appears to be that of an ordinary woman of one and thirty years old who works as a 'carer.' She recounts her memories from some of the important stages of her life. Soon, however, as the events disclose, it becomes clear to the reader that what is going on in the background is far more sinister. Kathy H and her friends are revealed to be clones, created for the sole purpose to donate their vital organs to human beings. In their boarding school Hailsham, the clones –as children– are conditioned

and tamed in a way so that there is no escaping their destiny of having a limited lifespan. They grow up with such a willful ignorance, never actually stopping to question their tragic fate or who in the first place is in charge of indoctrinating and ruling them.

1. Unconventional Dystopia and Totalitarianism in *Never Let Me Go*

Readers of Kazuo Ishiguro's *Never Let Me Go* who are familiar with previous classic dystopias such as *1984*, *Brave New World*, *Fahrenheit 451*, and *The Handmaid's Tale* may soon realise that the dystopia between their hands is not a conventional one. Though the novel contains dystopian themes, motifs and discourses, it is almost free of any active, open form of resistance or rebellion, which is what readers of dystopian fiction expect from this genre.

Dystopias are typically set in futuristic settings and in geographical displacements. Ishiguro's *Never Let Me Go*, however, is set in the late 1990s while the novel was actually published in 2005. The course of events takes place in an alternate England where human cloning is permitted and where people's suffering is shadowed by the regularity of the events. Unlike typical dystopias, characters in this novel do not live in a totalitarian society under the subjection of the explicit control and oppression of the government, the totalitarian atmosphere in which they live is implicit; neither the characters nor the readers do even recognise who in the first place is in charge of the subjection. Furthermore, throughout the length of the novel, there are almost no hints of any direct physical violence or any practice of coercive methods.

Clones in *Never Let Me Go* are raised as students in a boarding school, "Hailsham," for the purpose of donating their organs once they become young adults. During their stay at Hailsham, Kathy H., her friends Tommy D. and Ruth along with the rest of the student clones, are raised by "guardians." These teacher-like figures are responsible for their

conduct and education; they teach them a scarce amount about the donation program, only infiltrating portions of information in a way so that students can never fully grasp their inevitable fate. There are more schools like Hailsham, but Hailsham's students are considered to be privileged because Hailsham is a part of a project to raise clones more humanely: "I can see," Miss Emily says, "that it might look as though you were simply pawns in a game. It can certainly be looked at like that. But think of it. You were lucky pawns. There was a certain climate and now it's gone. You have to accept that sometimes that's how things happen in this world" (*NLMG* 258-9). The clones were controlled like pawns to serve humans; they are not to leave Hailsham's fences and are isolated from normal people, raised to live a healthy life to ensure a good condition of their organs, and they are not allowed to reproduce. Though the clones seem to have enough freedom to escape they do not exhibit any desire to do so, and they readily submit to their fatal fate, which frustrates a great bulk of readers. A review from *Christian Century* echoes this frustration, "It's frustrating for the reader that [the clones] make no effort to challenge the society or their role in it" (Petrakis 23).

At the age of fifteen, the clones' unavoidable fate is eventually disclosed to them by Miss Lucy, a newly employed guardian at the boarding school:

Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. [...] You were brought into this world for a purpose, and your futures, all of them, have been decided. [...] You'll be leaving Hailsham before long, and it's not far off, the day you'll be preparing for your first donations. (*NLMG* 80)

Astonishingly, Miss Lucy's speech did not come as a complete surprise; the students have somehow had always a vague knowledge about donations, even as early as the age of six or seven. The guardians have, through a careful timing, managed to smuggle into the students'

heads basic facts about their fate, in a way so that they would always push it into the background. Tommy later conveys to Kathy his theory about what Miss Lucy called being “told and not told” (*NLMG* 80), he saw a possibility that,

the guardians had, [...] timed very carefully and deliberately everything they told [them], so that [they] were always just too young to understand properly the latest piece of information. But of course [they’d] take it in at some level, so that before long all this stuff was there in [their] heads without [them] ever having examined it properly. (*NLMG* 81)

Instead of revealing to the clones the reason behind their existence and what do their future hold for them at once, the guardians choose to introduce this information slowly and in instalments. The clones end up accustomed to every new piece of information they are provided with rather than being overwhelmed by the big picture, the time they are given to adjust to the smaller segments of the picture is what reduces the chances of any serious consideration of escaping or rebelling. They are induced into calmness through a carefully planned timing of information disclosure that seem to function line in line with the students’ current age and mental capacities. The students are lulled into passivity. Whenever something is disclosed to them they act puzzled and uncomfortable which lasts for an instant and then they resume their activities as if nothing happened.

The guardians’ control over how and when the clones should be made aware of their future is assisted by keeping them isolated. The school’s administration displays great interest in setting clear boundaries between the students and the rest of the world, which is not a tough task owing to the fact that Hailsham is located in a faraway countryside distant from any village. The flea markets, called ‘sales’ that involves workmen and supply vans is the sole occasion where students do actually have a real contact with the outside world.

Organised at the end of each month, these sales present an opportunity for the students to buy clothing items and other belongings that have been rejected by other ordinary people.

On a different note, Hannah Arendt argues that totalitarianism “demand[s] total, unrestricted, unconditional, and unalterable loyalty of the individual member” (323). For clones, such loyalty can be expected only when they are completely isolated, without any other social ties to family, friends or mere acquaintances; they derive their sense of having a place in the world only from their belonging to a movement.

Hailsham’s remote location serves the system in more than one aspect. It extinguishes contact between normal people living beyond the borders of the institute and clones, which enables these people to deliberately ignore inquiring about the origins of their transplant organs and to pretend that clones with human qualities do not even exist and, thus, they do not deserve empathy. Hailsham in this respect, does not seem to have much difference from prison camps in the Second World War. This topic is brought up implicitly in one of Miss Lucy’s lectures, as Kathy narrates:

We [...] had somehow drifted onto talking about soldiers in World War Two. One of the boys asked if the fences around the camps had been electrified, and then someone had said how strange it must have been, living in a place like that, where you could commit suicide any time you liked just by touching a fence. This might have been intended as a serious point, but the rest of us thought it pretty funny. We were all laughing and talking at once [...] I went on watching Miss Lucy through all this and I could see, just for a second, a ghostly expression come over her face as she watched the class in front of her. (*NLMG* 76-7)

The student did not think of the possibility of getting killed while trying to escape, because for him and his fellow students escaping is not a plausible option. Though Hailsham’s fences are not electrified, the students’ determination to escape does not reside in the possibility of

escaping beyond the fences but, rather, escaping inside the fences into the soothing, unexciting school routines. They retreat to the safety they think they are provided with, which is why they are eager to willfully dismiss facts about the purpose of their existence and the bleak future awaiting them. This in turn adds up to the subtle dystopian atmosphere of the novel.

To make sure no one breaches the unspoken agreement between the clones of abstaining from any attempt of escaping and meeting a “territory [they] weren’t ready for yet” (*NLMG* 37), they would not only turn a blind eye but also create stories and make assumptions to prevent any threat of misconduct. From an early age, Kathy and her friends are told by their senior students frightening stories about the woods bordering the institute in order to deter the rest of them from leaving the school’s territories. Although the guardians deny the authenticity of such tales, and their claims have it that these are mere rumors, the seniors keep insisting on the opposite, which eventually renders the woodlands a threatening symbol:

There were all kinds of horrible stories about the woods. Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and feet chopped off. Another rumour had it that a girl’s ghost wandered through those trees. She’d been a Hailsham student until one day she’d climbed over a fence just to see what it was like outside. [...] and when she tried to get back in, she wasn’t allowed. [...] Eventually, she’d gone off somewhere out there, something had happened and she’d died. But her ghost was always wandering about the woods, gazing over Hailsham, pining to be let back in. (*NLMG* 50)

This passage communicates two main ideas. While the first one reveals the fate of any student who misbehaves and tries to escape, the second idea unveils how students' curiosity toward what lies beyond the school's fences is blocked through these rumours. Spreading rumours is probably a deliberate act from the guardians' part. Otherwise, ensuring students' docility and compliance would be a challenging task.

The students at Hailsham grow up in a secluded environment. The only relationships they can develop are among each other, and since they are already isolated from the outside world they are inclined to restrain from any individual misconduct that would result in their isolation from the only group of friends they have. Even Kathy and Tommy who tend to share critical observations together, prefer to keep them to themselves and never take any form of action (Black 795). The way the clones are raised reinforces their group-oriented mindset. They are always surrounded by their peers and have scarce opportunity to spend time alone. Rather than occupying private bedrooms, the clones are housed in large dormitories; they would watch movies in a common billiards room and listen to music through a Walkman taking turn to listen to parts of whatever song is on play. Through this totalitarian mode of control, their emotional ties are deepened, and their individuality is crushed; thus, it becomes difficult for any rebellious parties to escape the social norm.

When the clones turn sixteen years old, they leave Hailsham and move to the Cottages, a transitional facility that constitutes a collection of old farm buildings where students are meant to spend their pre-adult years among other veteran students from institutions similar to Hailsham. While preparing themselves to confront the outside world, the clones enjoy an unprecedented degree of freedom. They have no guardians here to supervise them, they can occupy for the first time proper rooms and have access to money as well as the ability to make excursions by the car across the country. Surprisingly, having experienced a new form of freedom, none of the clones demonstrate any desire to run away

and escape. By the time they move to the cottages, they seem to have completely lost “their ability to imagine themselves outside the system that governs their collective lives” (795). They do not dare think outside the future prescribed by the system for fear of facing the unknown. Instead they fill their time with much peaceful activities such as reading literature and preserving the buildings they reside in from decay, which is yet another activity where they totally depend upon each other, thus, deepening a sense of affiliation.

Even after leaving the cottages, when some of the clones begin their job as carers and others prepare for their first donations, their herd mentality allows them to keep intact boundaries with the rest of the population. Kathy and her friend do not manifest any interest in interacting with ordinary people. Their sense of kinship grows even stronger when carers start to look after fellow clones who have started donating. On their part, the carers’ nature of work obliges them to constantly drive long distances all over the country on their own in order to take care of their patients. Despite being completely alone, neither Kathy nor the other carers appear to think about forsaking their job and running away. Instead, they stick to the notion of freedom that was instilled in them during their childhood.

Hailsham’s educational program is mainly made up of art classes, during their stay there, the clone students are to make use of their creative abilities. They produce art pieces and hand them to the guardians to get in return a certain amount of ‘tokens’ which can be used to buy art pieces during exhibitions called ‘Exchanges’ held four times a year. The students’ artworks are displayed, so that other students purchase the creations of their colleagues. The best pieces displayed are reserved for Madame’s visits, an emblematic figure in the novel. For her arrival, a selection of the best items is made and stored in the billiards room. She then inspects them and takes the ones she likes the most for her ‘Gallery’. throughout the length of the novel neither the clones nor the readers can grasp the real purpose behind this Gallery — a fact that is revealed only at the very end.

The purpose behind the art classes is later revealed. It turns out that these classes are intentionally delivered to keep the children preoccupied until they are old enough to donate. The Exchanges on the other hand are held to reinforce the students' group mentality and their dependence upon one another, "to produce the stuff that might become [...] private treasures" (*NLMG* 16). Moreover, the Gallery's purpose, according to Black is to make the clones accustomed to the idea of giving away parts of themselves (974).

When being eventually confronted by Kathy and Tommy, Miss Emily and Madame admit that the emphasis the school had put on creativity was in fact intended to keep the students calm while they were growing up. It was also part of a plan to enhance the conditions in which the clones were raised. The two women took it upon themselves to prove that the students could be as intelligent and sensitive as real human beings and, thus, they are worthy of a better treatment. In the following passage, Miss Emily explains to Kathy and Tommy why they needed the students' artwork in the first place:

We took away your art because we thought it would reveal your souls. Or to put it more finely, we did it to prove you had souls at all. [...] We selected the best of it and put on special exhibitions. In the late seventies, at the height of our influence, we were organizing large events all around the country. There'd be cabinet ministers, bishops all sort of famous people coming to attend. There were speeches, large funds pledged. "There, look!" we could say. "Look at this art! How dare you claim these children are anything less than fully human?" (*NLMG* 256)

Despite being fully aware of the inevitability of the clones' future and that they will never be able to completely liberate them, Miss Emily and Madame wanted to convince the rest of the system responsible for cloning that the clones do at least deserve a decent childhood. They wanted to encourage people to build more schools like Hailsham.

Their project, however, did not last long enough to celebrate further improvements. According to Black's perspective "the audience, far from being touched by the

accomplishments of the clones, begins to feel threatened by their impressive talents” (Black 794). Furthermore the Morningdale scandal marked the beginning of the downfall of Miss Emily and Madame’s movement. James Morningdale’s experiments, which he took far beyond legal boundaries, aimed to “offer people the possibility of having children with enhanced characteristics, superior intelligence, superior athleticism” (*NLMG* 258), and by which people were reminded of “a fear they’d always had” (*NLMG* 259), that is, the possibility that one of these days, genetically engineered children would be able to take their place in society. As a consequence, people recoiled from expressing any sympathy for clones, they once again “preferred to believe these organs appeared from nowhere” (*NLMG* 257).

Clones went back to the shadow exactly as was the case before the movement was introduced: “For a long time you were kept in the shadows and people did their best not to think about you. And if they did, they tried to convince themselves you weren’t really like us. That you were less than human, so it didn’t matter.” (*NLMG* 258). People would not sacrifice curing their loved ones from cancer, motor-neuron disease, and heart disease for the sake of mere clones whom, for a long time were only considered as “shadowy objects in test tubes” (*NLMG* 256). After Hailsham ceased to operate, no similar institution could be found across the country. Miss Emily claims that worse institutions have now replaced it: “All you’ll find, as ever, are those vast government “homes”, and even if they’re somewhat better than they once were, let me tell you, my dears you’d not sleep for days if you saw what still goes on in some of those places” (*NLMG* 260).

Unaware of the truth, Kathy and Tommy, through the help of their friend Ruth, were convinced to ask for a deferral, a privilege to ask for a postponement of donations that Hailsham’s students are rumoured to have; they heard about it only during their stay at the cottages from fellow clones. Their plea is thought to be only acceptable if they could prove

their true affection toward one another and convince Miss Emily and Madame of it. What is considered to be the only attempt to extend the span of the clones' life, however, was met with a bleak refusal, as it is not in the hands of Miss Emily or Madame to change the course of their fate. They are not part of the government responsible for the cloning business but advocates of a humanitarian movement that tried to ensure a better treatment for their students. They were trying to create for the clones a utopia in the midst of a bigger and long-established dystopia:

You must realise how much worse things once were. When Marie-Claude and I started out, there were no places like Hailsham in existence. We were the first, along with Glenmorgen House. Then a few years later came the Saunders Trust. Together, we became a small but very vocal movement, and we challenged the entire way the donations programme was being run. Most importantly, we demonstrated to the world that if students were reared in humane, cultivated environments, it was possible for them to grow to be as sensitive and intelligent as any ordinary human being. Before that, all clones [...] existed only to supply medical science. (*NLMG* 256)

It turns out that, confronting Miss Emily and Madame was of no avail, as they were people who were fighting for a better world for the clones against the ones oppressing them. The real oppressors in the novel are only referred to as 'they' and we do not get to know what their identity is. The situation in the end is more favourable for the oppressive power rather than the clones.

The link between dystopia and utopia that has been discussed in the previous chapter can be seen in the attempt to create a utopia by the system. From the system's point of view, the world they are trying to create is considered a utopia. Clones suffering from what is perceived as a dystopia are suffering so that ordinary people live in a perfect world, where their lifespan is prolonged and diseases which they thought were terminal can now be cured.

The oppressors believe that they are creating a utopia while in fact they are creating a dystopia. The two are intricately linked and, therefore, one leads to and serves the other, as M.Keith Booker claims: “One might, in fact, see dystopian and utopian visions not as fundamentally opposed but as very much part of the same project” (Booker 15). Their aspirations to create a perfect society turn their utopian dream into a dystopian nightmare for the clones, whose newest generation, as revealed at the end of the novel, are to be reared in nightmarish government homes. Booker’s reflection resurfaces here for its required necessity; he states “negative utopias” are “societies in which utopian dreams of the ‘old reformers’ have been realized, only to turn out to be nightmares” (16).

The totalitarian control portrayed in *Never Let Me Go* may seem to exert its power in an embedded form. A standing proof for this is the clear distinction the system creates between the ordinary people who are valuable beings and the clones who are of less value; their lives can be sacrificed in cold blood for the well-being of humans. From an early age, Kathy and her friends are taught to refer to the people outside the borders of Hailsham as “normal,” implying the idea that they themselves are not, and are subsequently denied to have the same rights.

Control over language is yet another embedded form of totalitarian practices. By employing certain words and euphemisms, Hailsham’s administration gains control over the minds of its students. The term “donation” for instance, suggests that clones decide on their own accord to undergo the organs’ transplantation process and voluntarily give up their organs for humans. “Completion”, used as a euphemism for death, indicates that donors after donating a number of organs pass away, or as referred to in the novel ‘complete’. The term demeans the idea of death and presents it so that the donor appears to have achieved his ultimate life goal (Toker 164). Additionally, the term ‘completion’ suggests that the

clones take pride in their death, as implies the notion that they have completed what they were created for.

Moreover, clones in *Never Let Me Go* are always referred to as students rather than clones, which is a camouflage of their situation. As Keith McDonald explains: “The children (or captives) are described as “special” and “gifted” by their guardians (or wardens), and their murders are described as “completions,” a jarring reminder of their sole purpose in the eyes of society, and of the ways in which language can normalize atrocities deemed necessary in a given ideology” (78). This manipulation of terminology is used as a form of conditioning to increase the clones’ enthusiasm to donate their organs to strangers without question. The usage of language in conditioning the clones has served to induce the clones into accepting their destiny and remain docile.

Sexuality plays a rather ambiguous role in *Never Let Me Go*. It is commodified and deprived of its use value, because though the students of Hailsham are allowed to have sexual relationships, they are unable to reproduce. It is used as a mean to keep the clones busy and to divert their complete attention from what is much serious. At around the age of thirteen, guardians start giving students lectures in sexual education. The lectures are carried out in an explicit and rather detailed way responding to the students’ worries and excitement and fascination. It is during these lectures that the guardians smuggle into the clones’ heads information about the donations, as Kathy recalls:

One thing that occurs to me now is that when the guardians first started giving us proper lectures about sex, they tended to run them together with talk about donations. At that age – again, I’m talking of around thirteen – we were all pretty worried and excited about sex, and naturally would have pushed the other stuff into the background. In other words, it’s possible the guardians managed to smuggle into our heads a lot of basic facts about our futures. (*NLMG* 81)

Furthermore, the persons holding power over the cloning system believe that by removing the clones' ability to have children, they are protecting their sexuality of all potentially dangerous emotions. In one of Miss Emily's lectures she informs them how they have to be careful with whom they have sexual intercourse, especially with ordinary people. she says: "sex affects emotions in ways you would never expect" (*NLMG* 82). She further explicates: "And the reason it meant so much [...] was because the people out there [...] could have babies from sex" (*NLMG* 82). Though the clones are not able to procreate, they had to behave like people out there and respect the rules. It is as Booker relates: "Foucault suggests that modern society seeks not to repress or even to extirpate sexuality, but instead to administer sexuality and turn sexual energies to its own advantage. In short, sexuality does not necessarily stand in direct opposition to official power and may in fact stand in direct support of it" (12). Hailsham's instructors made students preoccupied with sexual relationships and sexual education classes so that they distract them from their real concern.

Additionally, if the clones could reproduce, it would create many problems for the people who run the donation program, for their numbers would be bigger than to manage easily. If clones could become parents, they would refuse to sacrifice their children for somebody else's benefit, they would create a strong bond which may lead to rebellion and to the decline of the entire system. The clones, nevertheless, do capture some dangerous emotions that have been long feared by the system. During their stay at the cottages, the clones exhibit a desire for having a family, they start looking for 'possibles'; people whom they believe are the original models they were made from. They begin to organise quests and look for them. Finding their "possibles" is like finding surrogate parents, which is the closest thing to family they will ever have. When they realise that their quest is of no avail, they resort to another alternative, the myth of deferral. They start to believe that if they could convince the system that they are really in love, they could get a break of three to four years

from their donations. As Christie, a veteran clone at the cottages, remarks to Kathy: “You could ask for your donations to be put back by three, even four years. It wasn’t easy, but just sometimes they’d let you do it. So long as you could convince them” (*NLMG* 150).

Though Kathy and Tommy’s indirect rebellion ends up being useless, they do not resolve to drive far away where nobody would find them. Kathy for instance, after finishing her job as a carer, starts getting ready for her donations. She does not show any desire to seek her freedom and escape the donation program, instead, she willingly accepts that she cannot change her fate, and she seems to take pride in what she has accomplished as a carer:

I know for a fact they’ve been pleased with my work, and by and large, I have to. My donors have always to do much better than expected. Their recovery times have been impressive and hardly any of them have been classified as ‘agitated’, even before fourth donation. Okay, maybe I am boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors being ‘calm’. (*NLMG* 3)

This resonates with Aldous Huxley’s saying in *Brave New World*: “And that... is the secret of happiness and virtue—liking what you’ve got to do. All conditioning aims at that: making people like their unescapable social destiny” (11). The system has succeeded in making Kathy like and take pride in what she does. It is also interesting to mention that the clones do not have choices of their own and they cannot decide their fate for themselves. By asking for a deferral, they are begging what they think is the authority to allow them a temporary freedom. Their conditioning prevents them from seeking that freedom without relying on anyone to grant it for them. In a similar vein, Larken Rose in his book *The Most Dangerous Superstition* (2011), contends “The truth is, one who seeks to achieve freedom by petitioning those in power to give it to him has already failed, regardless of the response. To beg for the

blessing of ‘authority’ is to accept that the choice is the master’s alone to make, which means that the person is already, by definition, a slave.” (131).

Miss Emily and Madame at the other end are not much different than Kathy. They do not attempt to eliminate the donation program or oppose the system behind it. Far from having any desire to put an end to unethical organs’ transplantation, their only concern was to improve the clones’ environment and prove how they can be treated humanely. Their movement, however, ultimately fails and the situation of clones’ worsens. All what they have established has vanished and Hailsham eventually closed down. Besides Kathy, Tommy, Miss Emily and Madame, Miss Lucy can also be considered a different kind of a rebel. She, for instance was not pleased with the educational methods the school followed, and believed that students, instead of being “told and not told” (*NLMG* 80), deserve to be provided with a full explanation about their fate. Eventually, she ends up disclosing the truth herself. In the end, Miss Lucy leaves Hailsham and clones do not hear of her again.

The story ends on a pessimistic note, with Miss Lucy’s disappearance, Miss Emily and Madame’s movement’s failure, Hailsham’s closing down and its replacement with nightmarish government homes, Tommy’s completion and Kathy’s wilful acceptance to start her donations. As previously mentioned in the first chapter, Tom Moylan distinguishes between two types of dystopia depending on how the novel ends, the anti-utopian dystopia and the utopian dystopia which tends to leave the reader with a scrap of hope (Moylan xiii). *Never Let Me Go* proves to fall under the first type as the system eventually crushes the resistant individual, and any existing scrap of hope evaporates.

2. Panopticism In *Never Let Me Go*

Mandatory to dystopian literature is the existence of surveillance techniques. Ishiguro's novel *Never Let Me Go* lends itself to the Foucauldian theorisation of the Panopticon. Early on in the novel, the pervasive control of Hailsham is revealed through the constant surveillance of clones by the guardians, and through Hailsham's panoptic structure. Hailsham can then be considered a Panopticon where the students are under constant surveillance (Toker 169). The risk of exposure and visibility in Hailsham is high as Kathy reveals at the beginning:

The pond lay to the south of the house [...] if there were no guardians around, you could take a short cut through the rhubarb patch. Anyway, once you came out to the pond, you'd find a tranquil atmosphere [...] It wasn't, though, a good place for a discrete conversation – not nearly as good as the lunch queue. For a start you could be clearly seen from the house. And the way the sound traveled across the water was hard to predict; if people wanted to eavesdrop, it was the easiest thing to walk down the outer path and crouch in the bushes on the other side of the pond. (*NLMG* 25)

Identifying that the pond is not a safe option for them to communicate in subjects they deem as private or dangerous, the students prefer to retreat to the hubbub of the lunch queues:

I suppose this might sound odd, but at Hailsham, the lunch queue was one of the better places to have a private talk. It was something to do with the acoustics in the Great Hall; all the hubbub and the high ceilings meant that so long as you lowered your voices, stood quite close, and made sure your neighbours were deep in their own chat, you had a fair chance of not being overheard. In any case, we weren't exactly spoilt for choice. "Quiet" places were often the worst, because there was always someone likely to be passing within earshot. And as soon as you looked like you were trying

to sneak off for a secret talk, the whole place seemed to sense it within minutes, and you'd have no chance. (*NLMG* 22)

It is when these young students begin to sense their privacy threatened in open spaces and resort to communicate in lunch lines that the panoptic presence start to be rather felt than seen. The grounds on which it is situated expose it to constant supervision and control, Kathy recalls: "Hailsham stood in a smooth hollow with fields rising on all sides. That meant from almost any of the classroom windows in the main house [...] you had a good view of the long narrow road that came down across the fields and arrived at the gate" (*NLMG* 34).

While Hailsham exerts a panoptic power over its students, it is itself subject to an unseen panoptic authority. Though Hailsham is subject to an omnipresent panoptic surveillance, it is unclear who exactly watches over it. To this end, Foucault establishes the roles within the panopticon as the visible and the unverifiable, explaining: "Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at any one moment; but he must be sure that he may always be so" (198). Kathy's description above justifies the visibility. The unverifiability, however, is maintained through the uncertainty of who is watching and when. The highest level of this power hierarchy remains undefined. In one of the conversations between Kathy and Ruth, Kathy recollects that although Hailsham was full of hiding places, nobody would bother hiding since Miss Emily would most certainly know where they are exactly. She reminisces,

Hailsham was full of hiding places, indoors and out: cupboards, nooks, bushes, hedges. But if you saw Miss Emily coming, your heart sank because she'd always know you were there hiding. It was like she had some extra sense. You could go into a cupboard, close the door tight and not move a muscle, you just knew Miss Emily's

footsteps would stop outside and her voice would say: “All right. Out you come.”

(*NLMG* 43-44)

With no external force or explicit ways of disciplinary power, the panoptic power in *Never Let Me Go* is manifested in ways that are less overt. Hailsham subjects its students to a persistent visibility that enables the perpetuation of the panoptic mechanism. They can be continuously observed and therefore, maintained effortlessly. Toker and Chertoff maintain that Hailsham “is a panopticon where the students are under constant surveillance; they are, moreover, themselves maneuvered into complicity with surveillance” (169).

While at Hailsham and even after leaving it, students comply with the surveillance directed at them, there is for instance, no mention or desire for escape. Even the incidents where they attempt to demonstrate privacy and independence are scarce. As the story develops, it becomes plain that the clones are being controlled by a power that exceeds just the supervision of the guardians. When left without any coercion practiced on them, the clones end up exercising self-discipline and self-restraint to conform to the norm, to meet the expectations of the watchers, and to avoid being caught out. Though the clones feel at first that they are in control of their own actions they are in fact being subjected to various psychological pressures that encourage their compliance with the system. Consequently, they become more aware of their own behaviours and tend to correct themselves without the need of an external influence.

The modern society applies the panopticon to people who are considered as ‘abnormal’. Likewise, clones in *Never Let Me Go* are treated differently and discriminately, than normal people, not only at Hailsham but in the different institutions of the novel. This discrimination is normalized, which in turn, allows ordinary people to think of clones as abnormal creatures. Clones are assumed to hold a status different from ordinary human

beings; they are, therefore, placed since their early existence in isolated institutions exercising aspects of panopticism, such as Hailsham, the cottages, and the recovery centre.

At Hailsham, the guardians sustain the panoptic property of total and concentrated surveillance. Their gaze captures all students' activity, which offers students a certain sense of protection. Kathy narrates concerning Miss Emily: "We were all pretty scared of her and didn't think of her in the way we did the other guardians. But we considered her to be fair and respected her decisions; and even in the Juniors, we probably recognised that it was her presence, intimidating though it was, that made us feel so safe at Hailsham" (*NLMG* 39). The quotation implies the power of Miss Emily, who compared to other guardians, is stricter and has more authority. It also conveys the students' feeling about the power of her gaze which can make them feel both scared and safe at the same time. They feel scared because she has the supreme authority, as head of the school, to punish those who do not abide by the rules. And they feel safe because her existence prevents them from committing misconduct, and thus, they are kept out of danger's way.

Moreover, the concept of panopticism is applied by regulating the organisation of space, time, activity and behaviour. The organisation and distribution in space in *Never Let Me Go* appears at Hailsham and the recovery centre. The secluded location of Hailsham is not the sole indication of space partitioning in the novel. Inside the school, students are organised according to their age, a fact that is stressed by the use of the terms Senior year and Junior year. Each of Senior and Junior students are also partitioned into different classes such as "Senior 5s" (*NLMG* 42) and "Senior 2" (*NLMG* 6). Each class occupies a separate classroom. The organisation of space also extends to the partitioning of dorms, which is done according to the students' gender, which in turn implies that students are forbidden from going to the opposite gender's dorm.

Like in any other disciplinary institution, students of Hailsham have a schedule to be followed to ensure organisation. According to Foucault, bodies of the prisoners are to be trained properly using timetables as a mode to regulate their behaviour as to when to walk, sleep, rest, and eat, etc., (233). Students' schedule is set for them to arrange their activities during the day, and to guarantee self-control. It is also worth mentioning that even after being free of the guardians' surveillance outside Hailsham, the students' self-monitoring did not cease.

The application of panopticism is also apparent in recovery centres. These are places where donors are given medical treatment to recover after their organs' transplantation, and where carers look after them. Throughout Kathy's narration, there is never mention of normal people being treated in the recovery centre which implies that the clones are the only kind of patients treated there. Space partitioning appears again in this institution of the novel, in that donors are organised in separate rooms, one room for each donor. Moreover, the time of donations is scheduled by authorities. The clones do not know when they are going to start their donations only after receiving notifications about it; each clone has a schedule of the donation of his own.

Though the disciplinary power at Hailsham does not require a practice of overt punishment, there are, as already mentioned before, some cases when students' naughtiness had to be regulated through overt forms of punishment, thus, preventing other students from showing signs of non-docility. The incident of the girl who climbed over the fences of the school just to see what is it like outside is a good example. It is clear that the girl received severe punishment and the rumours about the incident keep the other students from doing the same. Except for a few cases, punishment in the novel is never conducted physically but psychologically through the repressive system of the authority.

3. Psychological Effects of Panopticism

According to Foucault, punishment in the modern times does no longer deal with the body, it rather deals with the soul, the mind, the thoughts, will and inclinations of its subjects. Panopticism is then: “power of mind over mind” (204). This is what leads to Tommy to get bullied by his peers for not making art, resulting in his state of rage and depression during his. On a similar vein, Rose argues that “enslaving the mind makes enslaving the body unnecessary. And that is exactly what the belief in “authority” does: it teaches people that it is morally virtuous that they surrender their time, effort and property, as well as their freedom and control over their own lives, to a ruling class” (79). The control Hailsham has over the minds of the students can be seen through the importance it attaches to art and creativity displayed mainly during the Exchanges.

Hailsham attributes a high importance to creativity and plants the belief of such importance in its students’ minds starting from an early age. Through the students’ art, people who run the school set out on a mission to prove to the government and to the rest of the society that clones have souls. Students grow up believing that their works of art and creativity are important elements for their existence at Hailsham. In his student’s years, Tommy gets bullied by his peers for not being creative, or more accurately for having “never even tried to be creative” (*NLMG* 10). The power that indoctrinates his mates into compliance leads them to direct it towards him and reproach him for not abiding by unwritten rules. His refusal to create art on the other hand is derived by his resistance to Hailsham’s regulation, and his rejection to conform to the students’ standardisation. Kathy, left to her own assumptions, deduces why Tommy is treated the way he is:

I can see now, too, how the Exchanges had a more subtle effect on us all. If you think about it, being dependent on each other to produce the stuff that might become your private treasures- that’s bound to do things to your relationships. The Tommy

business was typical. A lot of the time, how you were regarded at Hailsham, how much you were liked and respected, had to do with how good you were at ‘creating.’

(*NLMG* 16)

This assumption proves that they were made to believe what the system wanted them to believe. The fact that students are introduced to art and creation at a very young age, although they could not distinguish the real value of art objects themselves, is indicative of the mind manipulation the school exercises through the Exchanges.

While Tommy’s rage gives away his inner disapproval of the system, Kathy never directly speaks about her discontent. There are, however, several instances that suggest Kathy is unconsciously haunted by the thought of defying the apparatus that had set her fate. When she was at Hailsham, for example, she seemed attracted to places that permitted her to challenge the physical boundaries that limit her freedom: “The little footpath that went all round the house was a real favourite of mine [...] I suppose part of the reason I liked it so much was because I was never sure if it was out of bounds.[...] Most students avoided it anyway, and maybe the feeling of getting away from everyone else was another part of the appeal” (*NLMG* 44).

One of Kathy’s most prized possessions, is an old tape of Judy Bridgewater, with a track song on it called “Never Let Me Go,” from which the novel derives its title. She starts to listen to this track in particular over and over again when she unconsciously learns about the fact that the clones cannot have children. When she was once listening to the same song while pretending that she is gently rocking a baby, she senses Madame observing her from the doorway. The interpretation of this incident put forward by Madame at the end of the novel suggests that Kathy’s interest in the song implies her and the rest of the students’ reluctance to let go of the confinement of Hailsham, which is what Foucault defines as the success of the panopticon. Despite the oppressive power, the clones feel relieved and safe

as the subjection the system bestows upon them frees them from committing future misdeeds. Therefore, the students would not rebel against the system, believing that they are on the safe side of equation. Hailsham and all its regulations is safer for them than the dangers of the outside world. Thus according to Madame's interpretation, Kathy is begging to an unknown person not to let her go from her safe and familiar prison.

Conclusion

We are currently living in a panoptic society, constantly watched and surveilled. While we may not be aware of the methods used by ruling systems and powerful institutions, we still have the feeling our freedom and privacy are violated. The consciousness that somebody, somewhere, is watching us immediately instills feelings of self-control and self-discipline. One wonders if, indeed, we are not actually disciplined by way of surveillance rather than the old coercive means of punishment used by totalitarian regimes and power structures to discipline the masses. Thus, discipline becomes self-inflicted and psychological rather than physical. Although this panoptic society gives us every indication that we are free and masters of our own decisions, we fail to see that we are indoctrinated and manipulated by different ideologies.

As has been discussed throughout the length of this thesis, Jeremy Bentham's model of the panopticon becomes a metaphorical presence rather than a physical one. While his model of a prison having a watchtower at the center of a circular building was never built, the panopticon permeates our society metaphorically. It infiltrates all hierarchic power structures, with everyone in the system dominated by another entity that has more power. By creating psychological rather than corporeal walls between people and the outside world, the panoptic rule guarantees that the bodies are isolated and, thus, easier to control.

Reading Ishiguro's novel from a Foucauldian lens demonstrates how clones cannot escape the confines of their safe prison. The thesis illustrates how *Never Let Me Go* foregrounds the destructive acceptance of the totalitarian and panoptic rule of the government. It further examines the various forms of discipline exercised by the state over the body and mind of its subjects. It reveals some specific variations of disciplinary control employed by the state in order to achieve total power in dystopian societies.

The oppressive system in Ishiguro's *Never Let Me Go*, for example, isolates clones from the world outside Hailsham's boundaries ensuring their safe conditioning and conformity to their ascribed fate. This is achieved by indoctrinating them into panoptic schemes from an early age. These clones become docile and grow up to believe that the panoptic institutions are necessary. Since the success of the panoptic power is achieved through self-surveillance and self-control imposed on oneself, they become more aware of their own behaviours and are more likely to correct themselves without the need of any coercive methods. The control over the characters' minds is manifested in their conviction that this is the only proper way to lead their lives. The system has managed to convince the clones that the way it functions and the way the school operates are intended for the common good of both state and clones.

Dystopian and Totalitarian themes are prevailing facets in *Never Let Me Go*, their presence is rather unconventional in that they are implicit, since there is no explicit reference to violence, oppression, and resistance. These themes, hand in hand with panopticism, further contributed to the formation of the docile clones. Indeed, it is through selection and control over language, manipulation of educational material, manipulation of knowledge and facts, space partitioning, and the architecture of the institutions, that the clones are made docile in the novel. Furthermore, the fact that panopticism is exerted in a boarding school for students and recovery centres, is proof that panopticism as a disciplinary regime can infiltrate almost all kinds of social institutions exhibiting hierarchical systems of power. In a way, it is used where large numbers of crowds are to be kept under control and surveillance. The state executes discipline through constant surveillance, and docile bodies have to be observed and monitored to ensure that they follow the rules, complete what they are created for, and abstain from opposing the regime.

The oppressed characters of *Never Let Me Go* may at first glance seem far removed from our reality, but the reader soon realises that we could be ourselves subjects to the same powers. Ishiguro's work, then, is an allegory for the way systems of discipline and punishment function in our societies. Rather than just a representation, it is also a warning for the coming generations against the dangers that come along with technological advances and unethical practices of power. Like all good literature, this novel serves its purpose and draws attention of the untrained minds towards oppressive hegemony that, otherwise, may appear as a *utopia*.

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ملخص

بالرغم من أنّ الحكومات الشمولية لم تعد موجودة إلا أن الحكم الشموليّ ما يزال يمارس بطرقٍ غير تقليديّة وغير دستورية. إذ بدل أن تفرض السّلطة بطرقٍ محسوسة، فقد صارت تفرض بطرقٍ سيكولوجية. تضطر الحكومة الشمولية، من أجل تطبيق إيديولوجيتها، إلى الإحاطة بشتى الميادين من العلوم إلى الفنون، وتعتبر العمارة واحدة من الميادين التي يمكن أن تخدم أهداف الحكومة. نموذج بناء السجون المساعد على المراقبة الجماعية الذي اقترحه جيريمي بنثام الذي قام بتفسيره المفكّر الفرنسي ميشال فوكو بفكرة الرقابة الجماعيّة، والتي تتجاوز فيزيائية هذه الأماكن المراقبة لتحليلها مجازاً. بما أنّ الأدب يحاكي أوضاع المجتمع الواقعية إلى حدّ ما، فهذا البحث يقوم بتحليل عمل روائي ليفسّر طريقة عمل الحكومات الشمولية في الخفاء. لذلك يتطرّق البحث إلى الأساليب الماكرة التي تتبّعها القوى الحاكمة من أجل إخضاع رعاياها والتي تذكرها رواية الحائز على جائزة نوبل كازوو إيشيغورو 'لا تدعني أرحل'، مستعينا بنظرية الرقابة الجماعية لفوكو.

الكلمات المفتاحية: المراقبة الجماعية، الشمولية، ديستوبيا، النظام، كازوو إيشيغورو، لا تدعني أرحل

تصريح شرفي

(خاص بالالتزام بقواعد النزاهة العلمية لإنجاز بحث)

أنا الممضي أدناه،

السيد (ة):.....الصفة (طالب، أستاذ باحث، باحث دائم):.....

الحامل لبطاقة التعريف الوطنية رقم:.....الصادرة بتاريخ:.....عن دائرة:.....

المسجل بكلية:.....قسم:.....

والمكلف بإنجاز أعمال بحث (مذكرة التخرج، مذكرة ماستر، مذكرة ماجستير، أطروحة دكتوراه) عنونها:

.....
.....
.....

أصرح بشرفي أنني ألتزم بمراعاة المعايير العلمية والمنهجية ومعايير الأخلاقيات المهنية والنزاهة الأكاديمية المطلوبة في إنجاز البحث المذكور أعلاه.

المسيلة في:.....

إمضاء المعني