

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

Ministry of Higher Education and Scientific Research

University of Tlemcen



Faculty of Letters and Languages

Department of English

**Non-Conformist Character in Postmodernist Dystopian
Literature: Burgess's *A Clockwork Orange* (1962) and Huxley's
Brave New World (1932)**

A Dissertation Submitted to the Department of English as a Partial Fulfilment
of the requirement for a Master's Degree in Literature and Civilization

Presented by

Miss Rayane ZENASNI

Miss Souad BENTOUMI

Board of Examiners

President

Dr. Daoudi FRID

Supervisor

Ms.Meryem MENGOUCHI

Examiner

Dr. Amel RAHMOUNI

Second Examiner

Zakaria Ameer Said

2021-2022

Dedication

From Souad BENTOUMI: to my grandmother and my mother. To my sisters, Imene specifically. To Mustapha Laskah, Wiam Benhdjela, Kaki and his family. To my partner in such a journey who was serious and consistent Rayane ZENASNI.

From Rayane ZENASNI: to my supportive parents, my sister Chaimaa, my angels Redayna and Loukmen. To my soulmates Kaz-Tani Nahla, Djebli Nour Imene and Souad BENTOUMI. My bestfriends Houda, Kawther, Fetho and Youness. And to Kaki.

To Amel and Amel.

To Dalila.

Acknowledgement

Before anything, we thank those who stood by our side to make this work successful. Huge thanks to our kind-hearted teacher Mrs Meryem Mengouchi for guiding us all along the journey of making it, for her precious advice, her hard work, and for her patience. A special thanks to Dr. Daoudi FRID, Dr. Amel RAHMOUNI, Zakaria Ameer Said.

Abstract

This Master's dissertation aims to explore non-conformist protagonist characteristics in the two postmodern dystopian novels, *Brave New World* (1932) and *A Clockwork Orange* (1962) with specific focus on the characters. The references are cited and organised in a work cited bibliography style. The first chapter tends to introduce the primary concepts which are; postmodernism detailed in postmodernism in literature and postmodern writing techniques. Secondly, it determines dystopia by introducing the genre, along with its types and themes. Lastly, this part gives the background information on non-conformism in general before digging into the non-conformism bases in the novel, then the non-conformist Character personality traits. It ends up with a conclusion that generates the relationship between the stated titles. The second chapter is entitled to analyse and interpret postmodern writing techniques, dystopian types, and themes, as well as, applying the non-conformist personality traits on the main characters Alex and Bernard in the selected books. Hence, a conclusion resumes the findings that the works respond perfectly to the proposed hypothesis concerning non-conformism in postmodern dystopian novels we analyse.

TABLE OF CONTENTS

Dedication	i
Acknowledgment	ii
Abstract	iii
Table of Content	iv
List of Abbreviations	viii
General Introduction	1
Chapter One: Theoretical Background	5
1.1 Introduction.....	6
1.2 Postmodernism.....	6
1.2.1 Postmodernism in Literature	8
1.2.2 Postmodern Writing Techniques	9
1.2.2.1 Pastiche.....	9
1.2.2.2 Fiction, Irony, and Black Humour.....	9
1.2.2.3 Intertextuality.....	10
1.2.2.4 Fragmentation.....	10
1.2.2.5 Minimalism.....	11
1.2.2.6 Maximalism	11
1.3 Dystopia.....	12
1.3.1 Types of Control in Dystopian Literature	15
1.3.1.1 Bureaucratic Control.....	16

1.3.1.2 Corporate Control	17
1.3.1.3 Philosophical/Religious Control.....	17
1.3.1.4 Technological Control.....	18
1.3.2 Themes of Dystopian Literature	19
1.3.2.1 Governmental Control.....	20
1.3.2.2 Environmental Destruction	21
1.3.2.3 Technological Control.....	22
1.3.2.4 Survival	23
1.3.2.5 Loss of Individualism	23
1.4 Non-Conformism.....	24
1.4.1 Non-Conformism in Fiction	26
1.4.2 Non-Conformist Character Personality Traits	27
1.5 Conclusion	28
Chapter Two: Corporate Control and Non-conformity in <i>Brave New World</i> and <i>A Clockwork Orange</i>	29
2.1 Introduction.....	30
2.2 <i>Brave New World</i> by Aldous Huxley	30
2.2.1 Postmodern Writing Techniques in <i>Brave New World</i>	31
2.2.1.1 Fiction, Irony, and Black Humour.....	32

2.2.1.2 Intertextuality	32
2.2.1.3 Fragmentation	33
2.2.2 Types of Control in <i>Brave New World</i>	34
2.2.2.1 Corporate Control	34
2.2.2.2 Technological Control	35
2.2.3 Dystopian Themes in <i>Brave New World</i>	36
2.2.3.1 Governmental Control.....	37
2.2.3.2 Loss of Individualism	38
2.2.4 Bernard as a Non-Conformist in <i>Brave New World</i>	39
2.3 <i>A Clockwork Orange</i> by Anthony Burgess	43
2.3.1 Postmodern Writing Techniques in <i>A Clockwork Orange</i>	43
2.3.1.1 Fiction, Irony, and Black Humour.....	44
2.3.1.2 Intertextuality.....	45
2.3.1.3 Maximalism.....	46
2.3.2 Types of Control in <i>A Clockwork Orange</i>	47
2.3.2.1 Corporate Control	47
2.3.3 Dystopian Themes in <i>A Clockwork Orange</i>	49
2.3.3.1 Survival	49

2.3.3.2 Loss of Individualism	51
2.3.4 Alex as a Non-Conformist in <i>A Clockwork Orange</i>	52
2.4 Conclusion	56
General Conclusion	57
Bibliography	60
Footnotes	75

List of abbreviations

BNW = *Brave New World*

CWO = *A Clockwork Orange*

General

Introduction

The critic Vieira Fátima, alluded to the twentieth century in her research *Dystopia(n) Matters* as the period of postmodern adaptations, the atmosphere of that century affected literary genres leading to a massive transformation in what to deliver to the audience. World wars and several conflicts have served the brains of that era with new controversial horizons to write about. Unlike history books that set facts, literature embodies those facts in an artistic manner; in this case, authors play the role of the representatives of man's confrontations during the twentieth century. Hence, postmodern literature gives the honour to the dystopian genre to be the agent of mankind's misery. In accordance, dystopian novels have been always the mirrors crafted by writers to reflect the state of society, where in general it seems over-controlled, pessimistic, and sorrowful.

The act of portraying the fear of injustice hegemony in dystopia writings is fuelled by historical phases that are classified as being the real meaning of persecution; the rise of totalitarianism, the conflict between communism and fascism, Stalin's and Hitler's dictatorship. To name a literary work as dystopian, writers opt for sculpturing a protagonist that pictures out for the readers the dystopian aspects. In a dystopia community individuals are ignored by the upper hand, yet the protagonist of the story is often pragmatic with characteristics that make him refuses the irrational arrangements of the system.

The notion of rejecting what is inconvenient to someone is not just an idea it is rather an approach of living. The exact terminology to call a person who does not accept the norms or a situation is non-conformist. The latter is neither stubbornness nor what is called by anti-conformism, rather it is a refusal with a valid reason. Based on the theory that says aims justify means; non-conformity is the material that vindicate the aim which is the expressing of the denial toward a specific idea. Applying this concept on postmodern literary flow, best representation is won by dystopian novels. Since dystopian stories provide a significant ground for a character to develop a different personality in terms of conforming to the rules.

The sole purpose of this thesis is to provide a background for the concepts that are dystopia and postmodernism, which is the approach conducted in this research. In order to flourish the road to explain the relationship between dystopian works and non-conformism by interpreting the postmodern cases; *Brave New World* by Aldous Huxley and *A Clockwork Orange* by Anthony Burgess. The research justifies the presence of non-conformism in the main characters of the novel, by applying four non-conformity traits and comparing their behavior. During the investigation of this thesis, the data provided will serve to answer the following questions:

How did postmodernism re-flourish and impact dystopian genre?

Is there an objection to the standards by the protagonists of the dystopian novels *A Clockwork Orange* and *Brave New World*?

How is non-conformity portrayed in postmodern dystopian novels?

How does the protagonist's refusal of the social norms end?

Indeed, this thesis settles on the use of the Modern Language Association approach to make a cohesive research paper. First, it nominates three concepts which are postmodernism, dystopia, and non-conformism. Then, it goes for the methodology of analyzing them through two novels; *A Clockwork Orange* and *Brave New World*. The world's state during postmodernism might have affected several literary genres including dystopia. In other words, the twentieth century is the long term result of all the conflicts and wars that humanity has witnessed, considering this reality, dystopian genre as it already has been mentioned became the voice of the society. Dystopia erases utopian approaches and rejects the idea of a mutual perfect community, by applying the utopian-like propagandas that hypnotizes citizens, till they get awakened from the lie through implicating non-conformism. Although, *Brave New World* and *A Clockwork Orange* narrates dystopian stories, they differentiate in term of presenting the genre's aspects that finally has an influence on the protagonists, as well as the plot.

The notion of non-conformism is a double-edged sword, as it can be useful for the rebel to make a change, or it can lead to his end.

The theoretical background of postmodernism, dystopia, and non-conformism is introduced in the first chapter. In details, starting with an introduction, along with an opening to postmodernism as a period, this research investigates the literary side with focusing on the writing techniques. Then moving to the era's best-selling genre, dystopia is studied through its types and themes. Last but not least, non-conformism is explained through three phases; as a theory, and as a qualification in the literary domain. Finally, ending up with a conclusion, that generates the whole chapter.

Moving on, the second chapter of this standard essay begins an introduction that introduces the novels; *Brave New World* and *A Clockwork Orange*, and how the content of the first chapter on them. It then opens with studying *Brave New World* by echoing the postmodern writing techniques first. After, it demonstrates to dystopian types and themes in the novels. The concluding step is scanning the protagonist's non-conformity traits in the plot. Similarly to previous novel, *A Clockwork Orange* follows the same procedures. Closing up, the conclusion restates briefly the relation that connects the two novels.

This research aims to come with a conclusion that through the gathered data answers the proposed questions. It reformulates the main points in a summarized manner. It gives a general image about the books' endings, along with a comparison between the protagonists' non-conformity results. The conclusion, explains that the MLA style is brought into the thesis, nevertheless, the bibliography and the references are sorted accordingly to the 7th edition of the approach.

Chapter One:

Theoretical Background

1.1 Introduction

Postmodernism is a concept used to refer to a period of time that includes under its wings several fields including literature. The latter has various genres that knew a rise in popularity during that time, thus dystopian literary works took the lights from its viral utopia making it described as utopia's polarized twin in all the aspects of the novel. By the same token, literary genres are not just entertaining tools they provide a meaningful message. In the case of dystopian works they make a warning to humans through assembling a future that holds characteristics from present-time society but in a macabre image that happens to be the total opposite of what utopia means. Additionally, just like many types of literature, dystopian authors enrich their works with philosophical issues and existential questions, taking the example of non-conformity which besides being a movement is also an adjective that is used to describe, in literature, characters who try to break from the norms set to a fictional society in a novel creating non-conformist protagonist. To a certain extent, postmodernism, dystopia, and non-conformism are individually significant concepts.

1.2 Postmodernism

Posterior to the Second World War, Victorian Modernism (Feldman), then in the context of the cold war, various norms and conceptions have changed. The world's system and ideological conventions have known the birth of an unprecedented period labelled as postmodernism, which is related to a previous era that is modernism.

The term is, in its sense controversial and opposes all the vintage boundaries (Walia). Modernism, on the one hand, is a period where rationality, logocentric reasoning, and knowing, know their prime time. It also focuses on the concepts of family, the one-body, and the group force (Hasa). On the other hand, postmodernism is characterized by irrationality, hermeneutic reasoning, and rejection of logical thinking. Besides, the ideologies that reign in this age are centralizing the individual, the self, and investing in the micro-unit of society (Hasa).

The concept of literature according to *Collins Dictionary* is related to poetry and plays, privileging the good ones. Literature reflects societies and lives to elucidate writers and poets of postmodern authors revalue and rehabilitate fiction, and romance, as well as, re-newing prose that has faded away by the Enlightenment, in contrast, it has brought out absolute knowledge, rationality, and modernist literature. This latter takes its pillars to build its tenets from philosophies such as existentialism, absurdism, nihilism, meaninglessness, nonconformism, and others. Therefore, the tackled subject determines a new era and introduces new norms (Brian).

Basically, according to Daniel T. Rodgers in his book *Before Postmodernism* Postmodernism took place after modernism (77). It makes an impact by reshaping the basic concepts of art in its various forms. Postmodernism is defined as “a late-twentieth-century approach in art, architecture, and literature that typically mixes styles, ideas, and references to modern society, often in an ironic way” (Collin’s Dictionary); in the late twentieth century, the postmodern approach was born. It is a mixture of polyvalent styles, such as art, architecture, and literature. “The very term ‘Postmodernism’ was a term coined by Arnold Toynbee (1889-1975) early in the century to refer to the last quarter of the 19th century, a time when capitalism and imperialism, and Western civilization, in general, began to decline” (Willette). In other words, back in the days, the chaos that the world witnessed after both the World Wars has led to the loss of faith in the system that has been traced to Enlightenment’s legacies such as new inventions, the widespread war threat, and industrialization.

Equally, the terminology that this essay is dealing with has different researchers claiming originality. Ihab Hassan, one of the first pioneers of the concept of postmodernism points out that it is not just a simple terminology to define, and that he spent some time getting to know about it. He claims that there is no general acceptance of what postmodernism is. So, even though some theorists and dictionaries have come to give a general definition of Postmodernism, it is still not enough and not precise (Hassan 2).

Thereby, the postmodern wave contradicted the trusted ideologies that have been significant in trying to change the history of humankind for centuries (Rejón). First and foremost, Darwin's theory of Evolution and his book *On the Origin of Species* describe how the continuous evolution of species has led to the evolution of humans as a race. Yet, to oppose these hypotheses, postmodernists claimed that there is no absolute scientific truth and that even science could lead to fallacies (Landy). Another key point is political science's relationship with the theory of Marxism in the socialist movement which is often considered a materialist conception (T. McLellan), postmodernism in different spheres does not bend on the Marxist theory as if they are two parallel lines (Beinin). Therefore, Postmodernism comes to out show the flaws held along with the misconceptions of social theory that it is no longer fitting for society (Browne 2).

In a nutshell, postmodernism is a new period, it started after the Second World War. Although, diverse simplifications have been prone to give a straightforward implication of what postmodernism is like. It remains indefinable. Besides, the transition from modernism to Postmodernism has engendered new spheres, and different interpretations, new-fangled perceptions where the common truth of modernism is no longer the same, renovation of the art, and revalue of literature.

1.2.1 Postmodernism in Literature

Following the Second World War, the chaotic period, the world has witnessed wars and polyvalent ideologies. Writers have come to the conclusion that a meaningful scheme in writing about reality and sadness is keeping them in an infinite zone, whilst adopting meaninglessness in writing is the right way to be out of this whirlpool (“Postmodern Literature Guide”). The term postmodern literature determines that writing has altered from modern literature as well as its authors (Aslam and Chaudry 4). Where the characteristics have varied from the modern literature to trigger bold and challenging modalities, such as, denying the concept of objectivism, logic, scientific, and general truth (Duignan). Moreover, Postmodernism

literary works have adopted an ethical stream where social and individual issues are discussed (Shuash et al 4). As modern writers, postmodern ones used literary techniques such as the use of pastiche, intertextuality, fragmentation, minimalism, maximalism, fiction, irony, and black humor. However, postmodern authors are technically described as being mysterious and dealing with complex subjects of life and society (Cilliers 9).

1.2.2 Postmodern Writing Techniques

The postmodern approach changes the literary path from seeking explanations for the world to manifesting senselessness. Considering the state of the world after catastrophes that the wars caused, the world becomes hard to describe with just a single theme, so postmodern writers developed the idea of using fruitfully the themes that serves their writings (“Postmodern Literature”). On the top of that, postmodern writings are accomplished with the use of techniques such as fragmentation, pastiche, intertextuality, maximalism, and minimalism and each of these methods is significant.

1.2.2.1 Pastiche

It means mingling what has been already anticipated, then subjoining another touch to provide new horizons (Ramen and Chaudhary 194). Pastiche is usually written by a fan, but it cannot be considered fan-fiction (Bennett). A pastiche is rather written to pay tribute to the authentic work and not to be sarcastic. Or it is called a positive mimicry and not the other way around (Bennett). It is an epitome where the postmodern writers used this method is Tom Stoppard's *Rosencrantz and Guildenstern*, a pastiche of William Shakespeare's *Hamlet*. Again, Alexandra Ripley's novel *Scarlett* is a pastiche of *Gone with The Wind* by Margret Mitchell.

1.2.2.2 Fiction, Irony, and Black Humour

Literary fiction inserts realistic and unrealistic events without actually demonstrating what is real and what is not (*Britannica*). Postmodern writings are popularized while producing fiction with the anticipation of irony, straight with the

use of black humour instead of composing in a conservative manner (Chaudhary 193). In this context, a number of significant works have been produced as an epitome, including Thomas Pynchon's *Gravity's Rainbow* and Vladimir Nabokov's *Pale Fire*.

1.2.2.3 Intertextuality

Utilizing intertextuality in a literary work determines that “This modern critical term usually covers the range of ways in which one ‘text’ may respond to, allude to, derive from, mimic, or adapt” (Baldick). The use of intertextuality gives delight to the text in the sense of awarding a hint about a person, a context, or a story. From this perspective, the reader can feel the flow of the connection or the persistence of the story to another plot. Plentiful postmodernist writers have opted for this technique such as Martina Hrubes in her thesis *Postmodernist Intertextuality in David Mitchell's Cloud Atlas*. She aims to emphasize upon the concept of intertextuality that she and others find crucial to mention while analysing David Mitchell's *Cloud Atlas* novel, to put it differently, the mentioned novel is a significant plot to apply a specific method of intertextuality which is the postmodernist one an epitome about what is typically intertextuality. She mentions forward that many intertextual references within *Cloud Atlas* are explicit such as – the name of Melville (Mitchell 77) and Defoe (14), the name of Orwell in the dystopian *Nineteen Eighty-Four* (248). However, there are cases where intertextuality takes an explicit form or as an allusion.

1.2.2.4 Fragmentation

Fragmentation as a technique is “[The] process or state of breaking or being broken into fragments” (*Oxford Languages*) Fragmentation is to shatter something into pieces or break something that is complete. In the case of fragmentation in the literature of postmodernism the plot or characters or events can be broken because postmodernist writers favoritize meaninglessness as they contrast the notion of totality (*Fragmentation - Language & Literature 13 HL*). In his essay, Dr. Mary Klages Professor at the University of Colorado English Department claims that, on the one

hand, modernist writers used to out-show only the downside of the fragmented images by the mankind's background and how art is fixing it up. On the other hand, Postmodernism came to celebrate fragmentation and tries to assume things as they are, because there is no perfection in the actual world (*Postmodernism*). An example of a postmodern literary work where fragmentation takes a sit like in the thesis Vanessa Guignery, who has shown that Smith's *Hotel World* and Mitchell's *Cloud Atlas* are written in a non-linear way (20).

1.2.2.5 Minimalism

Minimalism as a concept is “[A] style of art, music or design that uses very simple ideas or a very small number of simple elements” (*Oxford Learner's Dictionaries*). That is minimalism is the use of the bare minimum information. Simply put, it is a straightforward art. Ultimately, the use of this technique determines that the story is about something common and does not need any extra details. In some cases, the characters and the events are well-known. This method gives the floor to the reader's imagination to link events (Chaudhary10). As an illustration of where postmodern writers use minimalism, the work of Ernest Hemingway's *The Sun Also Rises*, *Sing to It* by Amy Hempel, and *Why Did I Ever* by Mary Robison can be alluded to.

1.2.2.6 Maximalism

The disparity in information and ideas is over-detailed (Sheeba 183). That is the focus is not on the methodology or the form of the writing, but it is on the message that needs to be conveyed with supplementary details. The use of maximalism is often considered as a “writing that values the pursuit of detail, specificity, and comprehensiveness above other functions novels might be thought to have” (Levey qtd in Gáti), i.e. Levey determines that writers who use the maximalism method are those who see details as praiseworthy to go through. For a better acquaintance, maximalism is the result of the shift of literary imagination due to social media where some writers have shifted their interest in a well-arranged novel to focus

on the story in general (Rebein). As an example the fiction novel by Thomas Pynchon *The Gravity Rainbow*

To conclude, postmodernism is the turning point after modernism. Back in the time, the world was under a totalitarian system that imposed legislation that in some cases are too irritating. Whilst this much pressure is put as a burden on the units of the community a brand new era is ready to be served, and upon all that it is full of changes that are required. Considering everything, in the light of this period, the dystopian literary genre rises and knows its prime time as a leading literary form of expression about war and its consequences.

1.3 Dystopia

The twentieth century witnessed diverse historical episodes that emphasized two paradoxical literary concepts; utopia and dystopia. In the first half of the era, utopian novels were more famous since the genre dealt with several issues by drawing an image of a perfect society free of those struggles (Brooks 3). However, during the second half of the century, dystopia became more wanted than its rival, as it helped people to foresee the destruction and misfortune awaiting in the future (Blidariu 56). The latter was impacted by the fact that the world was shaken widely by two world wars and a rise in dictator powers such as Hitler's and Stalin's (Claeys 355). Even though technological progress knew a massive initiation, authors took advantage of it by creating allegories related to robots and new technology. Therefore, dystopian novels that had themes of societies controlled by human-made devices seemed more relatable than utopian works, gaining a solid ground to start from.

The word dystopia was coined during the seventeen-forties referring to 'an unhappy society'. It originally comes from combining the two Greek words 'dus', which means something bad or abnormal, and 'topos' meaning a place (Claeys 4). However, the word's meaning extended through time to include descriptions of human misery and, more importantly, to point at an ideal world turned upside down (5). In

other words, dystopia became a definition of an imaginary society in cataclysmic decline due to miscellaneous reasons.

However, looking at it from a literary lens, it includes more than an unpretentious description of dehumanized living conditions. As a genre, dystopian works came as a response to utopian novels (Gerhard 1) that give an account of an imaginary ideal society presented first by Sir Thomas More in his book *Utopia* in 1516 (Brooks 3). Hence, dystopian literature and utopian one are polar opposites.

In defining dystopian literature, it is essential to clarify that it belongs to the literary categories of science fiction, thus, speculative fiction, and allegory (Madhusudana 88). This means that dystopian works has fictional and imaginative, usually, futuristic characteristics, but what makes it unique is that, generally speaking, the setting includes extremely harsh and unpleasant conditions in which society populates.

A society under callous living conditions is frequently seen in dystopian writings, and it can be presented in several forms. That is to say, novels of this genre mainly consist of a society that is outlined by either; oppression, governmental control, overpopulation, environmental destruction, or other disastrous issues. As it is also mentioned in Angel Galdón Rodríguez's study, a professor at the University of Castilla-La Manch, "it is common to find totalitarian regimes that control every aspect of their citizens' lives. Sometimes there is also a semi-sacred leader heading the government, as a substitute of religious worship" (166). In his essay, he generalizes dystopian novels to mostly have an oppressive corporate as a common characteristic.

Besides, the reason behind having depressive themes is not to be creative and unique only. As Dr Chris Ferns, Professor at Mount Saint Vincent University, states in his research "a dystopian novel also always serves as a warning to the reader of what the future might hold" (Ferns qtd. in Jaspers 12). By way of explanation, authors of dystopian literary works use this genre as a device to highlight specific social problems, a tool to help people open their eyes to the potentially dark consequences of

social hierarchy, political corruption, and climate change. In other words, dystopia is a fiction of hopelessness, and helplessness, a work set in the near future about dark coming days mirroring real-life matters and predicting even darker results.

In like manner, although dystopian novels date back to the seventeenth century, they did not become popular until the twentieth century with *Iron Heel* by Jack London in 1908, and *Brave New World* by Aldous Huxley in 1932. The reason behind the noticeable widespread of this genre during the twentieth century precisely is due to the instability caused by world wars in different fields and the post-war results. Gregory Claeys states “one of the most obvious changes in dystopian literature after World War I is the seriousness of moral tone evident after 1918” (355). Time shifted the interest from satire to the spine-chilling settings of the dystopian genre which started to be closer to reality “[i]n such circumstances, satire increasingly seems a feeble weapon”(355), since, “prophetic warnings of real nightmarish scenarios are much more realistic”(355). Moreover, besides the reasons behind the rise of popularity of the dystopian writing style in the twentieth century, it must not be abolished the fact that it was put into pieces gradually to respond to the characteristic of the world of utopian novels (Gerhard 1)

In his study about Fiction as Social Criticism, M. Keith Booker finds out that most likely dystopian society is the correct form of one describing a society. It makes the reader faces the reality straightforwardly. On the opposite side, creating a parallel society with high privileged status, and making people live in sophisticated circumstances are the main idea of utopian novels. Utopia is the escapism form that one takes as a mean to flee. Via hyperreality utopian novels, through technological advances and all that the human brains are capable to imagine, hide the thin line that differentiates reality from allusion(2). Technically, assuming that utopian ideas are just to make the self-entertained, still, it is to a certain extent seems like advertising such as Disney world where everything appears perfect and everyone wishes to be a part of it. Fundamentally, the last plan is contradicting the truth, because social corruption is undeletable. Ergo, dystopia is perceived as social criticism, which

implies that pragmatically dystopian novels are the right agent of naming things with their correct names (3).

To conclude, “All utopias are dystopias. The term [dystopia] was coined by fools that believed a [utopia] can be functional” (Samaan qtd. in Madhusudana 8). It is clear that several researchers come upon the idea of dystopia emerging from utopia, or at least that they are interrelated, such as Claeys who argues in the beginning of his book *Dystopia: A Natural History* “Indeed, they might be twins, the progeny of the same parents” (7). However, dystopia though having a nightmarish setting flourished in contrast to utopia. That is to say, the growing fear of technological progress, totalitarianism, bureaucracy, and corporate gave a feeling of rightness when issued in a dystopian novel achieving the widespread of the genre. These issues made it possible for dystopian types to flourish, giving readers more varieties to relate to.

1.3.1 Types of Dystopian Literature

The late twentieth century's dystopian literary works focused, to a large extent, on representing characters' living conditions under a form of social control, producing mainly five types of dystopian social oppression. Stating the obvious, this fictional genre deals with present issues through giving them a futuristic setting in an extravagant way and the readers “consider how these dystopian societies relate to the real world” (Jones qtd. in Wynne 19) giving them the key to foresee the unwanted results which the writers try to hint at.

As a matter of fact, unfair bureaucracy, a social dilemma, has been gaining the attention of several dystopian writers leading to categorizing it as one of the main five types of dystopia novels. This genre tries as well to highlight the nightmarish result of a corrupted corporate acquiring power. As a result, dystopian writers opt for corporate control as another type of dystopian literature. However, a government or a ruling state is not always the source of trouble. A mischievous philosophical or religious tribe can cause great harm in a society. Paradoxically, this type can also be a mere tool used in corporate control. Similar to the philosophical/religious type, technological

control can be an independent type as well as a tool used by the government or whoever rules a society to apply full control on its citizens. (Green)

1.3.1.1 Bureaucratic Control

Accordingly, an oppressive hegemonized bureaucracy is a problem that many recognize, however, it is being constantly ignored. Writers of the studied genre seek to "... point out the wrong doings in ... a system" (Madhusudana 94). Thus, authors developed a dystopian type of writing that is characterized by a heartless, inept, and powerful bureaucratic administration which imposes strict regulations on a society (Lissett).

Suzanne Collins represents the dystopian society under the control of a strict authority that shows a bureaucratic attitude towards the lowest social class in her book *The Hunger Game*. She provides an overview of a dystopian environment in one sentence saying "Taking the kids from our districts, forcing them to kill one another while we watch—this is the capitol's way of reminding us how totally we are at their mercy" (Collins 17). This part of the book shows how the superiority the capital has over its following district is used unfairly creating a tyrannical relationship between citizens. Another valid example is *The Trial* by Kafka, in which the reader becomes a witness of a trial where the narrator is arrested unfairly without stating the reason, in addition, the judge keeps on delaying the trial. The system, "Advocate through the police, is considered plagued by corruption and bureaucracy" (Anderson and Rainie). The basis of the governing system in this novel is corrupted, thus the whole ruling branches are unprincipled.

Dystopian novels cover different ranges of audience since each novel tackles a variety of diverse cases. It shows "the fear for loss of anonymity and fear of external control in the form of a repressed individual by society's implemented system, in which characteristics of bureaucracy ... are used in an exaggerated way" (Sanders qtd. in Jaspers 11). Briefly, Jaspers points out how different elements of bureaucracy are adopted by authors in their dystopian novels.

1.3.1.2 Corporate Control

Dystopias arguing the danger of an organization having control over people or government itself grow in number that the idea became an independent type of dystopian literature, labelled as corporate control (Meleen). The latter predicts the outcome of a corporate having the upper hand in a country, giving it the final word in the government's decision-making. For a better understanding, *The Running Man* by Stephen King (1982) shows the scary ability of big businesses and corporations to allure people in competing in sadistic games through money-worth prizes. The novel set in the year 2025 shows “the best men [not running] for president, they run for their lives....” (1) Stephen King starts the novel with this vague sentence, however throughout the novel the idea of who runs and why becomes clear. That is to say, the protagonist runs for his life in “Network’s Games” in order to win some money for the treatment of his sick daughter (3).

1.3.1.3 Philosophical/Religious Control

A ruling organization or government in a dystopian novel can settle on any effective measure as long as it enables them to have control over a state, including; "propaganda [that] is used to control the citizens... [And] [i]ndependent thought and freedom [being] ... restricted" (Abbas et al. 48). Furthermore, besides those methods, a corporate can use ideologies to brainwash citizens, or in another case, a tribe can use its ideology to be the body that gives commands around.

Respectfully, *The Chrysalids* by John Wyndham is a 1955 dystopian novel that displays a society that is heavily monopolised by religion. The latter is demonstrated in their belief of physically-abnormal new-born humans or animals are the devil’s work and must be killed or at least discarded out of Wakunuk. The idea is further demonstrated in the novel, as the norm is depicted as “the will of god”, and, “reproduction is the only holy production and, the devil is the father of deviation,” (Wyndham 16). Even though the real reason behind the mysteriously deformed babies is an increase in radiation levels within the area, they are strongly manipulated

to see it. Nonetheless, "You have not kept constant vigilance for impurity. So there has been a Deviation; and deviation, any deviation from the true image is blasphemy— no less. You have produced a defilement.' 'One poor little baby!" (Wyndham 68), they believe that sins are the reason behind the odd results of breeding instead.

Again, dystopias aim to pick a ridiculous example in religious control type. That, taking *The Chrysalids* as an example, the lowest level of logical thinking leads to conclude that there is no basis for the act of banishing/exterminating those who are born with extra body parts or grow to have weird body portions, such as long thin arms.

1.3.1.4 Technological Control

As dystopian novels grow in number, the types held within differ as well. However, "[n]o matter the dystopia, all dystopias seek control of their population using a very similar process despite using different tools to execute the process" (Facal 1). Since society getting dominated is a common theme, ways of achieving that superiority vary as well to satisfy readers' imagination in coordination with time.

Thus, among these means, including religious control, influential corporate, and bureaucracy. Writers use advancements in science and technology as a type of dystopia to describe a world where smart devices can solely play the role of instruments used to take over people "Science and technology may merely decorate the narrative rather than provide its foundation" (Claeys 290). In another case, machines are represented in a novel as rulers, "the technological dystopia, where science and technology ultimately threaten to dominate or destroy humanity" (5), and humans are enslaved, controlled, and kept an eye on by them, i.e.; robots and machines.

Correspondingly, George Orwell's *Nineteen Eighty-Four* illustrates better the case of technology being used as a tool to monitor society. In the novel, Winston

thinks about the telescreen “with its never-sleeping ear. They could spy upon you night and day” (Orwell 210). In other words, the government keeps an eye upon every movement of every citizen while they are at home through hidden cameras and microphones. The narrator shows the fact that the government allows technological development to flourish only if it allows them to have more access to people's privacy (Orwell 244), which indicates the transparency of technological control presence in George Orwell's novel *Nineteen Eighty-Four*.

By the same token, in *The White Mountains* by John Christopher (1967) people have no control over their lives, rather, everything is managed by mysterious three-legged machines labeled as the Tripods. The machines embody the role of oppressive authority, "There are two stories about them. One is that they were machines, made by men, which revolted against men and enslaved them" (Christopher 29). This novel represents the second face of technological control type in dystopian novels. Clearly, in the author's plot people are under the mercy of intelligent devices.

1.3.2 Themes of Dystopian Literature

As the field of dystopian literature expands, its themes vary and flourish. However, the source of inspiration in dystopia writings is linked to time and events, that is to say, the era in which an author lived is the basis of ideas to write a dystopian novel (Rodriguez 86). Thomas Patrick Moylan¹ states in his research² that the twentieth century was:

a time 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, which provided authors with more than enough dystopian material to write about (qtd. in Jaspers 4)

¹ Professor at The University of Limerick

² “Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia”

In other words, dystopian writers found new resources in the several gloomy episodes (World Wars, Communism, the Cold War, and post-Cold War conflicts) and the various refreshing inventions of the twentieth century (technological advances, industrialization).

Dystopian writers took this golden opportunity to create new ideas that were established as themes later on, thus, including mainly five. Neel Rana, a literature graduate and a writer, comes upon the following themes in his essay; first, a society under the control of an oppressive government (governmental control). Secondly, a world that suffers from rough weather, as a result of humans neglecting climate change warnings (environmental destruction). Other novels adopted the idea of technology controlling every aspect of people's lives. In addition, in order to make dystopian novels more interesting, writers created societies with the idea of fighting to stay alive (survival). Finally, several authors focused on presenting societies where individualism is the evil that weakens the bonds of the country (Loss on individualism). ("Dystopian Fiction")

1.3.2.1 Governmental Control

Writers in dystopian novels that deal with governmental control tend to present a society under extreme governmental oppression to shed light upon the kind of life the spread of totalitarianism or a full-in-power governmental device could result. Claeys argues that dystopian works by the twentieth century shifted the focus to dictatorial government with elements of fascism and communism as one of the two central themes of that period (271). However, this theme can be used differently to also show the future of a society with no government. Thus, chaos and disorder are the main characteristics in such a case.

Ray Bradbury's work *Fahrenheit 451* published in 1953 is a pretty good example of a futuristic society under intense governmental monitoring. Through the novel, Bradbury tells the story of a world where firemen are manipulated to believe that their job is to set fire in books "A book is a loaded gun in the house next door.

Burn it. Take the shot from the weapon” (Bradbury 73). The protagonist Guy Montag, who is a fireman, attempts to rebel through reading a book after he witnessed several questioning things during work including the woman that refused to leave her burning house ““There must be something in books, things we can’t imagine, to make a woman stay in a burning house; there must be something there...said Montag”” (65).

As a result, the governmental device refuses his action and obliges him to burn the book along with his entire house. By reaching this part of the novel, the oppression of the governing power is clearly seen making this novel suitable for the governmental control theme. Another key point in *Fahrenheit 451* is the amount of freedom citizens lack since they are consistently brainwashed with a huge amount of advertisements “the televisor ... It tells you what to think and blasts it in. It must be, right. It seems so right. It rushes you on so quickly to its own conclusions your mind hasn’t time to protest” (97). Briefly, the governmental device uses media to spread propaganda, which works on shaping the thoughts of citizens.

1.3.2.2 Environmental Destruction

Dystopian literature is used frequently to highlight a specific issue that has been pushed aside, as Wynne states that "Dystopian novels can also be used to push social issues such as climate change" (7). Thus, considering this, atmosphere fluctuation has been tackled as the in-focus hook in several dystopian novels, producing a new theme that stresses the negative results of environmental destruction.

The Sheep Look Up is a 1972 dystopian novel that predicts a near-futuristic setting following an ecological catastrophe (O’Neill 1). The story is characterized by drastic climate change results. As one of the characters wonders

When did you last bask in the sun, friends? When did you last dare drink from a creek? When did you last risk picking fruit and eating it straight from the tree? What were your doctor’s bills last year? Which of you live in cities where you don’t wear a filtermask? Which of you spent this

year's vacation in the mountains because the sea is fringed with garbage? (Brunner 491).

The novel discusses environmental problems, including a polluted atmosphere that does not allow sun rays to reach the city, unhealthy water, contaminated soil that grows inedible crops, citizens witnessing a widespread of illnesses, and toxic air that obliges people to wear masks.

Writers of dystopian genre lean to sensationalize the plot of a novel to make it more interesting and in hope for the moral behind the story to reach more readers. As Sander describes the genre; "Dystopian fiction not only portrays the fears of society, it dramatizes these fears through form and theme" (qtd. in jaspers 11). Hence, each theme or combination of themes addresses a problem or more.

1.3.2.3 Technological Control

The fact that technology plays a significant role in the human life, cannot be ignored nor disagreed upon. As a matter of truth, "Digital life is augmenting human capacities and disrupting eons-old human activities" (Anderson and Rainie, par.1). However, this did not prevent fiction and dystopia writers from drawing an atrocious image based on scientific advancements. Governments took advantage of the way people became more dependent on technology to play with their minds and reshape them the way it suits the controllers (Kara 36).

Additionally, Claeys brings up *The Time Machine* as an example of technological control theme. His version of the novel's summary states that after people were given the chance to only rest and let machines work instead, they start to slowly fear the laziness that spread like a plague and try to fight back for their occupations. However, robots rebel back and result in a black massacre (Claeys 335). To conclude, Even though technology and science proved to be helpful for people, their rapid development led dystopian writers to dramatically describe the countless possibilities of it turning back on humans. Russell Wynne agrees in his thesis with the

previous point saying that by using futuristic settings authors repaint the image of technology as an evil tool (8).

1.3.2.4 Survival

Survival as a theme is written with the basic element of fighting back or death. Simply put, works with survival theme tackle a society or a character's struggles in trying to stay alive in a collapsed environment, a corrupted sadistic society, and other situations with harsh living conditions (Neel). *Lord of The Flies* by William Golding fulfils perfectly the previous interpretation of the theme. In this novel specifically, a group of children try to make it out alive from an abandoned island, where unfortunately their plane crashed (Claeys 458). However, being there with no adults their attempt to organize themselves fails as they surrender for their natural survival instincts (458).

The theme of survival can be represented in different ways. Suzanne Collins' *The Hunger Games*, as an example, belongs to the same theme as *The Lord of The Flies*, however, the reason that characters in Collins' novel battle to stay alive is due to social hierarchy that led low-class citizens to be in a surviving game to entertain people from the upper class. "[T]he working class in districts fight till death only to entertain those in Capitol" (Kara 12).

Briefly, dystopian works include ideas of having a group of characters fighting their way in oppressive conditions, though such a theme does not reflect the real-life still to a certain point, it " relate to the real world."(Jones qtd. in Wynne 18), and reminds the readers how they are unconsciously doing their best to endure the demanding society they live in.

1.3.2.5 Loss of Individualism

Dystopian novels commonly focus on the point that in order to get complete control over society, individuals should be one-body and acting out of the social standard is sinful (Halabu 7). That is to say, the way citizens think, their choices, and

their physical appearance is controlled by an upper authority, through manipulating citizens that individualism is an unlawful act and one is punished for committing it resulting in the loss of self-identity. The latter seems like a governmental control dystopian theme, however, the consequence of oppressive control is having a plus theme in a novel labelled as; loss of individualism.

The Russian author, Yevgeny Zamyatin, shows an example of citizens losing all elements that define them as individuals in his novel *We*. Zamyatin draws an image of a society where citizens are stripped from a basic thing such as their names, and people are defined by numbers instead, “[i]n the twenty-sixth century...the inhabitants of Utopia have so completely lost their individuality as to be known only by numbers” (Orwell qtd. in Vargas 39). Additionally, the governing state imposes strict rules such as “identical uniforms” (39) to suppress freedom of self-expression. It resets the governing orders to make people less self-aware of their individuality by invading their privacy, and with this process, it becomes easier to control the whole society. Finally, the purpose behind conducting dystopian genre is to shed light upon a number of social issues and the consequences of not acting sooner (Wynne 1-2). Indeed, since dystopian novels' work is to warn people, this theme's warning is about the poisonous consequences of conformity.

To sum up, as it has been explained by Madhusudana, the genre of dystopian literature comes from a broader genre which is speculative fiction that draws an unrealistic life full of fictional elements. Nevertheless, dystopian works throws realistic hints warning people of a possible horrific future. Dystopian works' trending is controlled by the achievements of humans the more humans invent, the scarier the genre's predictions can get putting pessimist hypothesis concerning popular invention or ideology.

1.4 Non-Conformism

Non-conformism is a terminology that is often used by individuals in order to feel unique, unparalleled, or out of the crowd (Imhoff 2). “[A] failure or refusal to

conform to an established church B often capitalized: the movement or principles of English Protestant dissent C often capitalized: the body of English Nonconformists 2: refusal to conform to an established or conventional creed, rule, or practice 3: absence of agreement or correspondence" (Merriam Webster). I.e; according to *Merriam Webster's Dictionary* nonconformity is defined in three points. Number one, a person who does not conform to or follow the already set up protestant church. Number two, the rejection of what is traditional, expired usage, and not fitting rules. Number three, the denial in general. Based on the theory that says every action has a reaction, Newton's Third Law.

The nonconformity movement is a reaction to an ancient action that is the pillars and the doctrines that England's church had been set up on long ago till 1533 (*Encyclopedia Britannica*). In other words, the nonconformist movement has opened up as a way of refusing to corruption of the church and has tried to mark its own touch. The word nonconformist is first used in the panel acts following the restoration of the monarchy of 1660 and the act of uniformity 1662 (*Encyclopedia Britannica*). It is determined as a person who has a distinct mindset from the rest of the community (Popova).

Furthermore, logically thinking that not every person is a nonconformist, leads to thinking of the result that the world has split into two parts; conformist versus nonconformist ("Are You a Conformist or a Rebel"). Again the binary opposition between both is where each individual willingly wants to be situated. It depends on how one processes and interprets the norms of society. On one hand, humanity, in general, does not accept something that is out of its comfort zone, the brain is not willing to experience new challenges, and it prefers the rigid state (Kiknadze and Leary 2).

Likewise, in the first place, harsh critics have been received by nonconformists to fade their aims (Seybert and Weiss 792). This movement is about chaos not achieving the worthy things, and that nonconformism has no point in doing so. On the other hand, others such as Ralph Waldo Emerson who wrote *Self-Reliance*, was quite

concerned with the significance of nonconformity, claimed, " Whoso would be a man must be a nonconformist "(3). I.e; he utilizes the model must that insists on the importance of being nonconformist. Furthermore, He takes his concerns about the necessity of being a nonconformist to another level, where he makes it the main condition if a person wants to be a man.

Over and above, non-conformism is the dismissal of what is illogical. Over time, knowing that the world is in a permanent change, eventually, concepts could change, and even the degree of stubbornness could vary. As an illustration, the two dystopian books *Brave New World* and *A Clockwork Orange* feature two plots to test the degree of nonconformity. As a matter of fact, these books are traced to the same particular period which is postmodernism.

1.4.1 Non-Conformism in Fiction

In order for a conformist to turn into a non-conformist in real life, particular criteria need to be in check. A non-conformist has to be against some standard norms that go as the outrigger of the society they live in, however, this does not necessarily mean those norms are wrong. They do not need a horrific setting or an alien factor to bring them into non-conformism. Whereas in a novel, the case of the dystopian genre, the storyline needs to have a sort of incorrectness, such as over-control, suspicious authoritarian activities, "Society everywhere is in conspiracy against the manhood of every one of its members" (Emerson 17), thus, in interpreting Emerson's *Self-Reliance*, such conditions would later result in non-conformism (19).

The book setting might appear for the readers as a utopia at first. Nonetheless, it would start to make more sense after introducing the protagonist who shows a feeling of realization that starts gradually to kick in due to a certain change in plot, proving that the novel is a dystopia (Chung qtd. in Jaspers 8). Non-conformism in a dystopian work can take various forms, that is to say, the act of non-conformity can also develop to show political insurgency, religious dissent, or an essay to fix an ethical dilemma. Henceforth, each of these characteristics is born in a different

dystopian theme. Russell Wynne, a researcher, explains in his dissertation *An Exploration of Dystopian Literature* that, in spite of the previous fact, non-conformist protagonists tend to have similar personality traits.

1.4.2 Non-Conformist Character personality traits

Collins English Dictionary determines the non-conformist as a noun; the non-acceptance of the general agreed upon behaviour or notions. While as an adjective; it is marked by actions that show that a subject does not conform to widely agreed boundaries. The word non-conformist can be exhibited as a person self-characterized by having an urge to be in contrast with the flow, which they see as creativity and individualism oppressive. In dystopian works, protagonists show similar personality attributes though existing in different novels. First, “One of the qualities of dystopian fiction is the protagonist’s questioning the society or the government and his deduction that there is something wrong in their deeds” (Zengin 100), the protagonist mainly shows interest in the opposite of the standard norm of his society, he feels that they make no sense, and tries to either expresses it publicly or secretly,. Plus, through the author displaying the stream of consciousness of the protagonist, it can be noticed how he, the protagonist, tends to have a deeper awareness towards their surroundings than other characters (Halabu 7). Moreover, another trait is starving for answers, especially for existential questions. Most importantly, the authors build the non-conformist protagonist with hatred for mimicry “imitation as suicide” (Emerson 13), that following the norms is an act of oppression uniqueness, which becomes visible throughout the storyline.

Briefly, non-conformism is considered an unsteady word when it comes to its definition. Accordingly, it can be defined as a movement, in relation to the church, or simply as a way of rejecting seemingly shared norms. Furthermore, the concept found its way into the field of literature giving writers a new perception to add to their works, remarkably in the fictional and dystopian genre, as it was already mentioned.

1.5 Conclusion

To conclude, a close-up view of modernism determines that postmodernism has its touch in the literary field. Diving into the postmodern wave, and what it has altered in terms of literary art. It changes the parameters of the literary techniques, as it enhances fragmentation, and focuses more on subjects that have a relation with society and its issues. In the same vein, such topics are the main in dystopian works; the latter has been on fire finally due to postmodernism. Dystopian authors tackle certain types such as bureaucratic control, corporate control, philosophical or religious control, and technological control. Using typical themes namely; governmental control, environmental destruction, technological control, survival, and loss of individualism. Another notion is non-conformism in postmodern dystopian writings that eventually has bases and effects on the novel. Shading the light upon the fact that any character in the story has an effect on the plot and events, the person that has a non-conformist personality affects it accordingly through showing specific traits.

Chapter Two:
Corporate Control
and Non-conformity
in *Brave New World*
and *A Clockwork*
Orange

2.1 Introduction

BNW (Aldous Huxley) *CWO* (Anthony Burgess) and are two novels that reflect the dystopian elements in total two different ways. *BNW* depicts the genre through a society that don not know what violence is. Whereas, *CWO* tackles the genre through narrating the life of a violent teenager named Alex. Even if the dissimilarities between were to be counted, a full rack of similarities would be presented. In the first place, though the two novels have a publishing gap of thirteen years, both are classified as postmodern works. Hence, they as well embrace postmodern writing techniques, such as fiction, irony, and black humour, both writers worked with intertextuality, though adopting from different texts, and other techniques like maximalism and fragmentation.

Looking at the genre of the two novels, Burgess and Huxley constructed their plots in a dystopian society. Keeping the latter in mind, when reading the novels, a clear distinction is seen between the two. *CWO* has the elements of the oppressive dystopian novel, whereas, *BNW* gives an image of a utopian work. Therefore, they stand upon having types of control and dystopian themes as a part of being dystopia writings, including corporate and technological control as the types, governmental control, survival, and loss of individualism as the themes. Equally important, the two literary works go back and forth when it comes to comparing them, still, they arrive at an agreement when interpreting their protagonists' behaviour in connection with conforming to social norms and governors' orders.

2.2 *Brave New World* by Aldous Huxley

On the July 26, 1894, the world knew the birth of one of a famous British writer, Aldous Huxley. As for his family, the name Huxley was not uncommon for the ears of the literary family and communities of philosophy and science. Aldous grew up surrounded by relatives who had made remarkable achievements that engraved their

names in the Victorian history. Thus, learning about the family's background suggests what type of schools Aldous attended.

He was born and raised in Surrey, England, and went to Hillside school near his home town Godalming. Correspondingly, he attended the prestigious Eton preparatory school as a start of his education, dreaming of further exploring the field of medicine. However, around the age of sixteen, he suffered from Keratitis punctate, an eye disease that almost left him blind, smashing down his dream career. Though it was the end of his desired profession, it was the start of his road to fame. Aldous put his mind and heart into studying English literature instead at Balliol College, Oxford. Till had his last breath on this world on the 22nd of November 1963, after a great fight against laryngeal cancer.

In like manner, even though writing for Huxley was optional rather than desired, he produced several masterpieces, and his novel *Crome Yellow* was his first step into a flourishing writing career (Claeys 358). Lastly, Aldous Huxley is known for the controversial way of writing *BNW* using postmodern techniques during modernism.

2.2.1 Postmodern Writing Techniques in *BNW*

Given that *BNW* was written before postmodernism became a thing raises (1932) the question of why is it considered a postmodern novel rather than belonging to the previous period, which is modernism. The answer to the last question is simply put that the novel reflects the basic literary writing techniques of the postmodern era, such as fragmentation and maximalism, as well as discussing common subjects that were common in the era (Kline). In Addition, focussing only on the techniques, Aldous Huxley uses fiction, irony, and black humour, also intertextuality, fragmentation as tools to bring more complexity into his novel and to help delivers certain subjects to his readers. By the same token, this leads to conclude again why the novel is classified as a postmodern dystopian work.

2.2.1.1 Fiction, Irony, and Black Humour

Elements of fiction are present in *BNW* since it is technically a dystopia. To put it another way, the dystopian genre is a sub-genre of speculative fiction, making it clear why Huxley's novel is written with fictional components. In addition, writers of the tackled genre during postmodernism tend to criticize a collection of social dilemmas by using irony and black humour. Thus, Aldous Huxley follows the same strategy in his novel as a way of highlighting his main arguments.

First, the narration in the novel takes place in a far unknown future with several scientific and technological revolutions that are not materialized in the present and are barely even ideas under development. Thus, the use of a developed psychological process like hypnopaedia successfully indicates that the novel is categorized as science fiction writing since sleep-learning was not a thing during the 1930s. Irony and humour in the novel are portrayed in how the writer's present-time norms are symbolized as abnormal behaviours in a sarcastic style and vice versa. A strong example is considering the words mother and father as indecent concepts and are discussed only as a scientific matter, “And ‘parent’? questioned the D.H.C. There was an uneasy silence. Several of the boys blushed. They had not yet learned to draw the significant but often very fine distinction between smut and pure science” (Huxley 20). The author sneeringly dramatizes the use of the word parents through students' reaction to it "One, at last, had the courage to raise a hand. 'Human beings used to be ...' he hesitated; the blood rushed to his cheeks. 'Well they used to be viviparous'" (20). Thus, this part shows the presence of humour in *BNW*.

2.2.1.2 Intertextuality

According to the definition of intertextuality³, Aldous Huxley applies the method to emphasize a concept, an idea, or to give a better representation of a character. To begin with, the writer adopts Shakespeare's *The Tempest* as a first-hand text in his novel to stress on the idea of an "encounter between a lettered and unlettered culture" (Greenblatt qtd. in Sandhaug 26). Again, parts of *The Tempest* are vividly embraced in *BNW* in the second part "It's like that in Shakespeare too. If thou dost break her virgin knot before all sanctimonious ceremonies may with full and holy rite ..." (Huxley 128). The book makes a brief mention of Shakespeare's *Othello* "For the same reason as we don't give them Othello"(154).

Likewise, intertextuality is clear in the author's use of the name Ford, which is further explained in the novel that it refers to Henry Ford, the creator of the Ford motor company. The reason behind choosing Henry Ford is that he was the one who created "the first moving assembly line for the mass production of an entire automobile" ("Ford's Assembly Line Starts Rolling"), which relates to the novel's idea of encouraging mass production and mass consumption.

2.2.1.3 Fragmentation

Throughout the novel, Huxley uses fragmentation in different ways. On the one hand, the author uses short phrases as a fragment to put into attention the idea expressed. Such as in the structure of sentences used in the hypnopaedia process "Alpha children wear grey... Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse" (Huxley 22), each sentence here brings focus to it individually before moving to the next one.

³ See page 10

On the other hand, fragmentation is when Huxley switches between scenes while narrating. A good illustration is going back and forth between a scene where Mustapha Mond, one of the ten controllers in the world, is explaining something to the group of students and a scene where Lenina Crowne, a beta and the protagonist's date, is conversing with her friend, and to a third scene that shows Bernard Marx, the protagonist (27-28).

2.2.2 Types in *Brave New World*

BNW falls perfectly under the definition of a dystopian work, an imaginative story of the worst futuristic scenarios a society can experience (Halabu 2). Although Aldous wrote it in a way that in the first pages the novel appears as a utopia, neglecting the stereotype of a clearly oppressed society. The upturning point when a few characters express discomfort with their living conditions leads readers to reconsider their interpretation of the story as a utopian work and instead see it as a hellish dystopia.

Each genre is composed of types, and using one or a combination of them helps give each novel a specific taste to the readers. Thereupon, the latter implies on the dystopian genre as well. In the case of *BNW*, Aldous Huxley combines two types of dystopian oppression; corporate control, and technological control.

2.2.2.1 Corporate Control

In *BNW*, the governmental system is identified as the World State. According to the novel, the story narrated takes place in a futuristic London under the rule of Mustapha Mond as the ruler. Unlike other dystopian works, the controllers have no need to regulate adults, instead, they have special conditioning before they are even born, “that is the secret of happiness and virtue—liking what you’ve got to do. All conditioning aims at that: making people like their un-escapable social destiny.” (Huxley 15). Henceforth, to further limit their free will as grown-ups.

The novel opens with a description of the "Central London Hatchery and Conditioning Centre" (1), where all the adjustments happen. The Hatchery director takes a group of students inside and explains the role of each room in the building as they note down his words "The boys scribbled like mad" (7). As a matter of fact, throughout the tour the director shows the rooms where humans are artificially born and raised, first, the fertilizing rooms, where the surgically removed ovaries are artificially fertilized. Next, the laboratories where workers give each row of embryos specific injections filled with different materials according to what the embryos are destined to become. Lastly, to the nursing rooms, whereabouts children are conformed through hypnopaedia to accept and love the body they were born with and the job they are destined to occupy.

This part of the novel indicates the presence of corporate control. Citizens in *BNW*, on one point, grow to fill in jobs that were predetermined for them by the controllers. On another point, to make sure they are physically fit for the position; embryos get shots with substances that affect their growth. The process is done according to what they will be labelled with; Alpha, Beta, Gamma, Delta, or Epsilon. In addition, to ensure stability, children of each category are put into hypnopaedia process throughout their stay in the nursing room. "[A]nd Delta Children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides they wear black, which is such a beastly colour. I'm so glad I'm a Beta." (Huxley 22), each category has its own hypnopaedia text that emphasizes accepting and admiring the class they belong to and despising the other classes. The caste system guarantees for the controllers a society that is easy to control through class division.

2.2.2.2 Technological Control

Besides applying corporate control, Aldous Huxley uses technological control as a second type, however, technology here is used as a mere tool by the controllers. Only the

technological advances that work in favour of the ruling state to have more oppression over the citizens are allowed to be developed. "Science is dangerous; we have to keep it most carefully chained and muzzled" (151), through Mustapha Mond's explanation, he admits that the upper state consciously hides and takes advantage of scientific knowledge and high tech.

Soma, hypnopaedia, and bokanovsky's process are all a result of the limited advances allowed by the rulers to be enhanced. First, soma is a type of drug developed and encouraged to be taken regularly by citizens whenever they feel a bit of doubt or unhappiness, "What you need is a gramme of soma....One cubic centimetre cures ten gloomy"(Huxley 44). Hypnopaedia, as it has been explained, is an example of technological control since the Central London Hatchery and Conditioning Centre uses smart devices to secure the success of the technique. Moreover, Bokanovsky's process depends on science and techno to be applied, as it helps produce identical humans from the castes of Gamma, Delta, and Epsilon, to create, as the director states "social stability" (9). To conclude, Huxley's intention behind applying technological control in *BNW* is to show the dehumanizing effects of technology. Making citizens unconsciously accept their status in society through the help of technology, ignoring their free will and freedom of choice.

2.2.3 Dystopian Themes in *Brave New World*

Literary writing is not about just narrating a story that has come up into one's mind, instead, it is an art of unfolding with techniques a subject of general or personal interest through the use of themes (Oldcastle). Thus, dystopian literary works like *BNW* addresses various cases which Aldous Huxley saw as matters of importance. Through systematizing the use of themes, the writer enables readers to capture and understand his messages. The dystopian novel in hand covers several concerns that are, accordingly, the writer's present-time social quandaries (Halabu 2) as he tries to awaken his readers and

warn them (Madhusudana 94). In this case, *BNW* includes two main themes; governmental control, and loss of individualism.

2.2.3.1 Governmental Control

The society which the story revolves around in the novel seems to be standing on peaceful bases, "[t]he world's stable now. People are happy; they get what they want,... They're well off; they're safe; they're never ill" (Huxley 147). The author shows citizens who are content, busy with their jobs, and enjoying after-work sports and leisure activities, "Yes, everybody's happy now" (Huxley 53). However, looking deeper into the reason behind the happiness of the inhabitants, readers can see that those positive feelings are implanted into the peoples' minds instead of being naturally developed. Thus, it is a part of the process the government applies to ensure easy control.

Considering the latter, Huxley's dystopian work contains several governmental control principles. Notably, the World State uses science to modify the physical and intellectual traits of each person in accordance with the caste system. Such a procedure allows the government to have control over what people do and like, Deltas, as an example, are treated from a very young age to hate books and flowers, "They'll grow up with what the psychologists used to call an 'instinctive' hatred of books and flowers" (18). Deltas are traumatized to not touch books so they will not waste time reading, as well as securing that books will not interfere with their condition, risking deconditioning and revolutions. Plus, Deltas are obliged unconsciously to find no pleasure in observing nature in order to have nothing besides what the World State has for them to enjoy, which is work.

Another case of governmental control is the use of soma by the police as a weapon to calm down people. As it is known soma is a drug created by Aldous Huxley in his novel. The drug is not prohibited, by contrast, the government encourages people to have it. "The policemen pushed him out of the way and got on with their work. Three men

with spraying machines buckled to their shoulders pumped thick clouds of soma vapour into the air" (143). In the second part of the novel, readers are given a scene where the police interfere to stop a rage caused by John the Savage, a character that came to London from a society that has different living conditions. He tries to stop people who were getting their daily dose of after-work-soma, "Don't take that horrible stuff. It's poison, it's poison" (Huxley 141), claiming that soma is keeping their free will suppressed.

By all means, the first image that comes into a literate's mind upon hearing the idea of a government in control in a dystopia is a society under harsh oppressive living conditions. However, Aldous Huxley breaks such a stereotype in his novel *BNW*, as he gives his imaginative society a peaceful structure, providing people with all means of comfort and high-tech progress. At the same time, he keeps the elements of the discussed theme in-check and in a clear view for readers to catch.

2.2.3.2 Loss of individualism

Just like other dystopian authors, Aldous Huxley includes the idea that "[i]n a dystopian society, individualism is criminal" (Halabu 7), that is to say, he uses the theme of the loss of individualism to express worries about the individual's personality distinctiveness being consumed in modern, advanced society. Throughout the plot, the author allows readers to detect different methods of identity erasing used by the World State.

BNW is built on the idea that society is one-body, and that there is no need for lifetime relationships like marriage and family. The World State conditions citizens to believe in the motto of "every one belongs to every one else" (Huxley 30), and that people are each other's property and no one's responsibility. The latter is a piece of direct evidence that the controllers try to erase individuality from the society to establish social stability and full governing, "When the individual feels, the community reels," (65). In

addition, the conditioning frames people into liking group activities that require socializing, at the same time, disapprove of loneliness and solitude "We make them hate solitude" (Huxley 157).

The controllers use other techniques to make people forget what it is to be separate from others, such as the solidarity service. The prior is performed by groups only, each one consisting of six men and an equal number of women, "the group was now complete, the solidarity circle perfect and without flaw. Man, woman, man, in a ring of endless alternation round the table" (56), as they share soma and sing "Ford, we are twelve; oh, make us one, Like drops within the Social River" (56), "Annihilating Twelve-in-One!" (57). In order to put emphasis on the act of individual melting into society, the writer voices the idea continuously during the solidarity service by using different expressions.

In the long run, Huxley here shows the various ways a government can use to eradicate individualism. After all, the World State aims to make people conform to the norms and reduce the number of revolutionaries. Regardless, for the conformity to appear negative, he includes a protagonist with non-conformist characteristics giving him the required traits to feel and realize the oppression of the controllers, unlike other characters.

2.2.4 Bernard as a Non-Conformist in *BNW*

The postmodern novel *BNW*, a dystopian work, displays no direct relation to the genre. As a matter of fact, its distinctive setting of a peaceful and happy society proves its uniqueness. The story takes place in the future, London specifically, where science and technology have developed to provide more comfort to humankind. People are always happy and content with their daily routine, and children are made in laboratories, so people do not need to take the responsibility of bearing a child or looking after a family. Instead, they are free from long-term relationships and can be with whomever they see attractive whenever they want. For one thing, Huxley gives heavenly living conditions to his innovative society distinguishing it from further dystopian works. However, he

provides common ground, which is a rebellious individual. Bernard Marx, the protagonist, shows the typical dystopian feature through having the traits of a non-conformist character in dystopian novels.

To begin with, Bernard Marx is presented as an abnormal character mentally, “[a]nd then he spends most of his time by himself—alone.’ There was horror in Fanny’s voice” (Huxley 33), and physically “[a]nd then so small.’ Fanny made a grimace; smallness was so horribly and typically low-caste” (34). This is due to an unconfirmed mistake during his conditioning when he was still an embryo, “thought [to be] a Gamma and put alcohol into his blood-surrogate” (34). The author gives such qualities to the protagonist to make him stand out from the others.

Primarily, in different parts of the novel, Bernard displays and put into words/actions hostility toward how the social functions and their values which is the first trait of a dystopian non-conformist personality. At first, he gets angry upon hearing a conversation between two characters about having a Beta girl whose name is Lenina, “[t]alking about her as though she were a bit of meat.’ Bernard ground his teeth” (34). Although what they were talking about is considered the norm “[a]nd what makes it worse, she thinks of herself as meat” (39), Bernard opposes the idea of having erotic activities randomly. Additionally, he restates the latter publicly while on his date with Lenina, “[i] didn’t want it to end with our going to bed’, he specified. [She] was astonished” (65), her reaction shows that he is rather saying something unorthodox in the novel's society.

The protagonist, again, refuses to conform to yet another standard act, which is taking soma. Nearly every time he is offered some of that drug, “[g]lum, Marx, glum’... It was that brute Henry Foster. ‘What you need is a gramme of soma’” (39), he answers with a no. Briefly, Bernard Marx has a special personality that, besides rejecting to conform to the norms he also questions his surrounding environment. Hence, portraying

awareness that other citizens do not show, which is counted as another trait of non-conformism.

Another key point, Huxley characterizes Bernard Marx with a different understanding of the conditioning operation. On the one hand, it is clear that citizens are not conditioned anonymously, they are fully conscious of the process and how it works. However, it “made them accept, not merely as true, but as axiomatic, self-evident, utterly indisputable” (Huxley 30), manipulating their brains to see it as something natural and necessary for social stability to thrive.

The protagonist, on the other hand, acknowledges the existence of the conditioning as a tool that implements ideas in their minds definitively, as he demonstrates it in several parts in *BNW*. As an illustration, he states openly to Lenina that he feels that the conditioning is like handcuffs for him “I know quite well why I can’t—what would it be like if I could, if I were free—not enslaved by my conditioning” (63). He mocks openly yet another basis of the conditioning when he answers Lenina while laughing “Yes, ‘Everybody’s happy nowadays.’ We begin giving the children that at five” (63). His cognition of the conditioning mechanism results in the construction of existential thoughts, to which he seeks answers. This feature in Bernard's character represents one of the non-conformity traits, which is starving for explanations to his existential questions.

Aldous Huxley portrays a society where the World State provides an environment that helps restrict people's originality and emotions. The novel's main character indirectly opposes living with the freedom of feeling only a specific range of sentiments as he questions how his life would be if there were no such restrictions. Bernard asks the question of what if in different situations, such as when he admitted to Lenina that he wants to "try the effect of arresting [his] impulses.....want to know what passion is.....feel

something strongly." (65), to which Lenina sees as something that could threaten the social stability.

Moving forward in the story, Bernard and Lenina go on a journey to the "New Mexican Reservation" (Huxley 67), which they refer to as the "Savage Reservation" (71), due to people there having the same old way of reproduction, and traditions. It is where the protagonist shows non-conformist behaviour again after they encounter a woman breastfeeding her child. The scene raises questions in his mind "I often think one may have missed something in not having had a mother. And perhaps you've missed something in not being a mother" (77-78). Briefly, Bernard challenges even himself with such a question, after all, a mother and a family are long-forgotten relationships. His way of thinking is also presented as being different from the rest in his hate for imitating other citizens.

Detesting mimicry of the norms in a dystopian novel is another trait of a non-conformist character. That is to say, Bernard Marx has such a characteristic revealed in his behaviour, making him a non-conformist lead character. The latter element is left for the readers to catch up with when the author only mentioned that Bernard prefers to spend his date walking and talking with Lenina better than staying in crowded places like the rest do. However, it is presented again, directly this time, when Bernard says "But wouldn't you like to be free to be happy in some other way, Lenina? In your own way, for example; not in everybody else's way." (63). He communicates openly his desire to be different, showing the courage to be an individual.

Generally speaking, the protagonist shows all the behaviours that present him as an individual who sees conformity taking an oppressive turn in his community. *BNW* demonstrates a society with implicitly dystopian features that lead Bernard Marx to awaken his instinct of refusing the norms and searching for changes. Even though the World State uses hypnotic persuasion instead of violence, it does not go easy with failed

cases of hypnopaedia. In order to maintain balance, the controllers abolish people like Bernard to islands. After learning the information coming from the controller, Mustafa Mond “Send me to an island?” (151), Bernard’s attitude changes "He jumped up, ran across the room, and stood gesticulating in front of the Controller" (Huxley 151), hating the idea of leaving to an island “You can’t send me. I haven’t done anything" (151). To conclude, fear took over Bernard opening his eyes to that he lives in a society where he either conforms like the rest or gets basted out from civilization.

2.3 *A Clockwork Orange* by Anthony Burgess

Anthony Burgess Wilson was born in Manchester in 1917. The owner of the famous saying “we can destroy what we have written, but we cannot unwrite it”. Burgess graduated from Manchester University. Afterward, he joined the Army for six years then he was sent to England when they discover that he had terminal cancer. After his wife passed away, he remarried and moved to Malta then to Italy where he occupied a position of instructor at the University of North Carolina, subsequently in New York City College.

In the literary field, he has several works such as *Inside Mr. Enderby*, *Tremor of Intent*, *Nothing like the Sun*, and *CWO*. Anthony has become famous for the ironic techniques that he uses in his writings (Jeannin and Cassini 13). Again the language that he used in his book *CWO* is named the Nadsat which is ultimately language used by teenagers (Burgess 32). He is fond of music in which he re-echoes his love for music through literary works (Jeannin and Cassini 11). For instance in *This Man Music* Anthony demonstrates that he composed it based on Napoleon's Symphony on Beethoven’s *Eroica* (Jeannin and Cassini 13). Eventually, in 1962 Burgess write *CWO* where he anticipates postmodern techniques.

2.3.1 Postmodern Writing Techniques in *A Clockwork Orange*

CWO, a postmodern novella about the youthful spirit in a rigid context, was written by Anthony Burgess an American writer in 1962. In the core of this book, there is a clear cut between ancient gloominess and young zeal. The atmosphere is not at its best. Hence here is where postmodernism assembles, because postmodern writers adopt the mentality of splitting and eradicating the old norms as limiting the idea of extreme scientific truth while manifesting consciously rebellion versus such beliefs. The novella is considered a dystopian work set in Great Britain. As a matter of fact, Britain is known as a symbol of rich history, the strictness of the Victorian age, and clear boundaries. That being the case, Anthony takes this advantage to produce a character with a young bold spirit called Alex which means the defender of man (Burgess 190), and makes him a subject in such society. Alex shares colliding mindsets that distinguish him from the rest. Thus, as in any period, postmodern authors adopt techniques that are particular to postmodernism. Colliding the attention to *CWO* some postmodern methods have been spotted such as irony, fiction, intertextuality, and maximalism.

2.3.1.1 Fiction, Irony, and Black Humour

Whenever there is a dystopian work, elements of fiction are present. *CWO* is rated as a fictional society where there is an absence of moral codes and ethical rights. Violence is the dominant in the arena. In an anarchy society, the protagonist Alex and his fellows are living and practicing vehemence on a daily bases. At the first glance the attention that the title drives speak about itself as A Clockwork Orange which is a Russian idiom that means that the government limitates mankind's free will, via manipulating human to turn them into machines (Burgess 150). Burgess nominated England in a futuristic lens where the totalitarianism system is dominant (150).

Including implicitly realistic images such as describing the characters as common people “the four of us were dressed in the height of fashion, which in those days was a pair of black very tights...” (11). The Protagonist is picturing the way he and his friends

are dressing that seems a pragmatic description. “Georgie had a very fancy one of flower, and poor Dim had a very...” (11), the characters are portrayed as any random person with a specific characteristic. Ditto, the atmosphere is “a flip dark chill winter bastard though dry” (Burgess 10) the darkness associated with rain are England’s all-the-time weather. Yet the unrealistic elements exist in a fictional tone. As an illustration, the new technique to prohibit committing crimes “Ludivico’s Technique” was designed by D.r Brosky and D.r Branom, both are considered as sadistic doctors after they make Alex experience harm (281). Anthony throughout sarcasm passes cryptic messages.

Irony or sarcasm is a method that postmodern authors implement. The book is full of violent scenes. The hero of the story normalizes and romanticizes torture and trauma. As when he and his gang broke into F. Alexander’s house and destroyed his unfinished book *CWO*, then sexually assault his beloved wife. “Dim dancing round and fisting the writer veck so that the writer veck started to platch like his life’s work was ruined” (29), violence prone to them special emotions so that after every act of savagery they celebrate it via dancing, singing, or drinking. Furthermore, ironically the lead denies the out-dated persuasions where he expresses his hatred for violating old persons. “made the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful” (15). When the gang encounters an old man carrying some books that are inappropriate they ripped the books and then have fun grilling him. As if they are having revenge on him with a cold heart.

2.3.1.2 Intertextuality

Shaping the readers’ mind by making them fantasize about the link between events or giving them the feeling of a déjà-vu is what is meant by intertextuality⁴. Cues or phrases are found in *CWO* to signify intertextuality. First, the idea of dividing the novel

⁴ See page 10

into twenty-one parts, as Burgess states, is a symbol of human maturity (4). I.e.; this is the primary intertextuality to consider because it gives a hint about Anthony's intentions via his novel. Second, he mentions the philosopher Aristotle "Aristotle wishy washy works outing cyclamen get forficulate smartish" (Burgess 12). To show that the man who was sitting next to him is philosophizing like a smart one but in the end, he just was not sober.

Moreover, words are used like "thee" to give the impression of The Shakespearian spirit. This intertextuality demonstrates that the author is influenced by the Shakespearian's writing. Into the bargain, the experiment by Dr Branom and Dr Brodsky on Alex supposing that his behavior is abnormal so that they want to fix him or cure him "What is happening to you is what should happen to any normal healthy human organism contemplating the actions of the forces of evil... you are being made sane, you are being made healthy" (105). Next to the first trial, Alex felt uncomfortable that, whenever he thinks about violence his body developed a mechanism that makes him feel nausea and huge pain. This was the aim behind the whole experiment which it leads speculate Skinner's behaviorism theory (189). Skinner determines the theory of operant conditioning which is defined as manipulating a human's organism through a positive or negative reinforcement or punishment ("Skinner's Behavioral Theories"), which is basically the methodology used to recover Alex's behavior.

2.3.1.3 Maximalism

Bestowing the maximalism technique, it gives the novel's script an unbalanced touch. What will catch the attention of the interlocutor is the main message or the moral of the story, not the length of the language used. Considering the case of *CWO*, the author coined a language labelled Nadsat where he blends English variety with Russian in addition to slang words (Burgess 153). Nadsat variety is used only by Alex and his followers to differ from the rest of the community. He overuses wordiness for example;

“Naughty, naughty naughty” (63) he repeated a word three times, “my mum kept on going boohoo” (163). I.e. instead of just indicating that Alex’s mother is crying, Anthony gives extra details, “going maaaaaaa for more moloko” (62). Another exaggerated detail. “It was baby gurgling goo goo goo” (172) another time using insignificant words. Therefore, this novella is over-elaborated in terms of actions and events which meet the maximalism definition, which is a postmodern technique just as intertextuality is.

2.3.2 Types of Control in *A Clockwork Orange*

A dystopian society is not simply a place full of depression and darkness. It is a mindset, an attitude, or a lifestyle under dystopian parameters. Literature after the world wars has become a land to escape, and to indulge in imagination. Outset with utopian fiction that is way far from reality, to achieve dystopian fiction which reflects the context of a given period, “[t]he beauty of dystopia is that it lets us vicariously experience future worlds-but we still have the power to change our own” (Codie). I.e. the common notion of a dystopian piece is that the writer is predicting futuristic settings. Meanwhile, these predictions are just hypotheses or indirect warnings by the author to make people perform better. Dystopian literature in postmodernism has particular types such as corporate control which has been depicted in the novella *CWO*.

2.3.2.1 Corporate Control

Once analyzing *CWO*, dystopia corporate control type is popping in it. While the government is barely present to fulfill peoples’ needs, parties or people of power obtain the opportunity of governing lives. “[T]hey had no license for selling liquor, but there was no law yet against prodding some of the new vesches which they used to put into the old moloko” (Burgess 10), this demonstrates the non-attendance of government monitoring. Alcohol in the first place is one of the direct causes of social problems (Moss 2). Another time evidence that the government is not playing its part to border crimes is

that, although Alex and his gang whom he calls his droogs are being continuously offensive to the nation, the police do not catch them, “Nobodys got got anything on me Sir” (Burgess 43). “I’ve been out of the rookers of the millicents for a long time now” (43). He is positive that police have nothing on him and this situation is lasting until Alex’s mates betrayed him via setting a trap for him where his free will is being taken away from him.

This dystopian community has no role in respecting human rights “knowing the law isn’t everything” (69), which means even though there are laws for the prison that says to do not to harm the prisoners, still the police are not following them. “I knew I was going to get nothing like fair play from these stinky” (67-68). When Alex enters prison they dehumanized him in a brutal manner; he already knows that he is going to suffer from unfairness. Starting from this part the corporate control is introduced via implementing the hard conditions to put pressure on the prisoners. The protagonist unwillingly becomes a lab mouse to the minister of the inferior or interior party who is trying to show the world that it is the best solution to omit crimes for political reasons, saying: “We are not concerned with motive, with the higher ethics. We are concerned only with cutting down crime” (121). Ignoring ethical morals, this party gave Alex unsupportable time. He becomes socially abused and exclaims “Am I just to be like a clock-work orange?” (122). I.e.; Alex’s life becomes dependent as the party is able to tamper with him each way. Consequently, he lost his free will. Then hopelessly just to promote his life conditions the liberal party after hearing about his story takes the opportunity to persuade him to ally with them to wreck the aims of the minister of inferior or interior.

To have an insight into the core of corporate control in the same case *CWO* The liberal party led by F. Alexander pushed Alex to kill himself to blame the government for his suicide. “You were in the papers, son. It said they had done great wrong to you. It said how the government drove you to try to do yourself in” (Burgess 163). They literally do

anything to get privilege besides having the whip hand over the people. However, Alex is still alive but faded enough to defend him. He just collaborated with the minister of inferior or interior to allow them to win the elections, wherefore this party is promoted to be corporate in control. Corporate control has been detected in Anthony Burgess's work, as well as, dystopian themes such as survival and loss of individualism.

2.3.3 Dystopian Themes in *A Clockwork Orange*

Dystopian novels are the type of stories that guides the readers to uncover realistic issues out of unrealistic plots (Claeys 514). At the same time, writers look for a systematic plan to make it easy for readers to depict those ideas, hence, why they opt to work with themes. What makes each novel unique is the way those themes are combined without disturbing the flow of the plot. Anthony Burgess, in his masterpiece *CWO*, presents to his readers specific subjects to unfold by melding two themes; survival and loss of individualism.

2.3.3.1 Survival

The first idea that blows in mind when thinking about the meaning of surviving is what Charles Darwin has investigated or what is known as the Darwinism theory, only the fittest who is supposed to survive (Cunnigham). “[T]he act or fact of living or continuing longer than another person or thing” (Merriam Webster), i.e. survival answers men's sovereignty in a given community. Behold the situation of the dystopian book *CWO*, the survival theme is there. Considering Anthony's imaginary nation where life's conditions are not suitable for all persons. Typically, the mentioned book includes two notions of survival.

Principally, the first way of surviving was via defence or violence. The story opened up with Alex and his mates making up a gang “One for all and all for one” (Burgess 4). They are living the life they choose to live and fitting to impose themselves

such as in their fight with Billyboy and his followers “There were four of us to six of them”(23) although Alex’s gang has fewer persons, still, they are stronger than their opponent. This indicates how being solid allows for surviving more in such a society.

One more example of survival in the same book is when the characters Dim, Georgie, and Pete preferred to break free from Alex’s authority “We wanted to have things more democratic like. Not like you saying what to do and what not all the time” (54), here Alex find himself in a position where he needs to impose himself as well as to show them who is the leader “so they knew now who was master and leader” (57) when his followers rebel against him he showed them that he has the upper hand over them. All in all, this type of survival of the protagonist is to exhibit his sovereignty. Whereas, the next images of survival are with the same character but differently.

Second, the protagonist after being a subject to an experiment, once turns back to his usual life, he becomes weak, and weak in such conditions means he is going to be oppressed. So in order to survive Alex starts to avoid all kinds of violence because just the idea makes him sick “sick to the very heart at the thought even of killing a fly” (124) Dr Brodsky is contemplating that Alex cannot think of killing a fly or committing any crime anymore. As a response to what the doctor said Alex felt nausea and pain (Burgess 124). As a conclusion, Alex was faded and just wants to release from all this cruelty “all I felt I wanted was to be away from all this and not have to think any more about any sort vesch at all” (133) he is convinced that in order to be safe he needs to move away. By the end of the story, the protagonist wants to continue to live a normal life so he decides to fetch a wife and have a son “But first of all, brothers, there was this vesch of finding some devotchka or other who would be a mother to this son” (177), yet the offspring reproduction is another way of survival (“Reproduction & Survival” 1).

All in all, the survival theme is based upon the idea of Jack London kill or be killed, which he features in his book. *CWO* is a plot where the survival theme has an

effect on the events building. The author makes his protagonist resist the contextual hardships for the surviving sake. Through the same wave, Anthony Burgess in realizing his dystopian fiction besides the survival theme adds another component that is the loss of individualism theme.

2.3.3.2 Loss of Individualism

Rising up the fact that Burgess writes about a fictional community that is systematically totalitarian (Burgess 152), gives an overview of how the individual is treated. Each human is born alone and meant to be free, in this sense Mahatma Gandhi claims “No society can possibly be built on a denial of individual freedom”, he emphasizes the importance of the independence of each person regularly to be qualified to establish a society. In Burgess’ society, individuals’ liberty was lacking “Some of us have to fight. There are great traditions of liberty to defend” (152). The liberal party is trying to revolt against the government because people are not free, taking the case of Alex, whom they stripped from his originality that is they take-off his individuality.

Fundamentally, the loss of individualism in Burgess’ masterpiece is shown in two parts with the same character. First and foremost, analyzing Alex’s personality, he has a leadership spirit (Burgess 5). However sometimes there are sudden changes in terms of events that put the character to confront hard times, in that vein, while in prison Alex lost his individuality “dressed in the height of prison fashion, which was a one-piece suit of a very filthy like cal colour...so that going and coming I was 6655321 and not your little droog Alex not no longer” (76), the author is indicating that once in jail prisoners go through specific procedures such as wearing specified clothes, and they are named with a series of numbers. Alex as well goes through the same processes that stripped off his individuality and therefore blended him with the prison’s atmosphere.

Next, by the end of the story after being released from jail, Alex finds that his prior friends and enemies adhere to the social norms and become random persons for

instance Dim, who is Alex' friend, and Billyboy, Alex' enemy, become officers "Dim, who used to be my droog and also the enemy of stinking fatty goaty Billyboy, but was now Millicent with uniform" (140). Pete started a family at the very age "I'm nearly twenty. Old enough to be hitched" (175). What is in front of Alex is to put aside his individual thoughts, and freedom, and think of starting life as any person who belongs to a given community "Perhaps that was it, I kept thinking. Perhaps I was getting too old for the sort of jeenzy I had been Leading" (Burgess 176), here Alex is in a state of doubt he sees himself as becoming older which accordingly makes what he uses to do inappropriate to his age. Hence, "When I had my son I would explain all that to him when he was starry enough to like understand" (177), he constructed in his mind this idea of having a kid that gives the impression that Alex wants stability in his life where he gives up his individuality and devotes his life to raise his son. Over and above, the government in *CWO* is trying to push the individuals to conform to the already set boundaries, while the protagonist with his bold character is contradicting and non-conforming.

2.3.4 Alex as a Non-Conformist in *CWO*

Due to Postmodernism, dystopian works increased. *CWO* is the name of the dystopian society where Alex lives. Turning people into a machine is what the title indicates. Burgess selected England to construct his fictional society and imagined his people living under the social injustice. On a daily bases, the threat is everywhere, and the citizens have the urge to search for a quiet life even if it costs them their free will "[t]he common people will let it go, oh yes. They will sell liberty for a quieter life" (Burgess 152). The latter quote hints that the government is not providing the citizens with their bare minimum right which is protection, they cannot decide for themselves, or if so they face serious problems. Although the situation is inconvenient and people are conforming to such conditions, there has always been in dystopian books a rebellious character (Jaspers 5). The protagonist Alex plays the role of the rebel who throughout the

novel presents the typical non-conformist personality traits which are showing opposition towards the norms, deeper awareness of their surroundings, starving for existential answers, and hatred for mimicry.

In the first place, taking into account that the non-conformist personality opposes the society's norms, in accordance with this the narrator Alex appears like he hates and wants to crash everything that is old "I could never stand to see a moodge all filthy" (Burgess 21), when he and his friends encounter an old man drunk the narrator expresses his hatred towards him. The author used this event to outshow that the protagonist is against the social boundaries because old symbolizes the installed systems in the society. The lead of the story chooses to express his non-conformity via indulging in his self-indulgence, stealing, and violence the things that make him feel alive and free "what I do I do because I like to do" (44). Here Alex is explaining that his behavior comes from his desire which another time means he is desirably non-conformist. "There would be some big famous stupid comic chelloveck singer or black singer, and it was all being bounced off" (Burgess 25) the things that generate people seem stupid and have no sense for him.

The novel is full of episodes where the non-conformist personality shows a deeper awareness of their surroundings. Alex's character became savage because he studies his environment and perfectly knows that if ever one gives up his strength, he will die eventually. Alex's mate Dim is in a state of wandering, he was staring at the moon as if he wishes to be there, here Alex intervenes satirically trying to open Dim's eyes to see the reality "There'll be life like down here most likely, with some getting knifed and others doing the knifing" (25), i.e., there are two ways to live in their society, which are either to be cruel or be crushed by others. Pointing out another time where the narrator responds to a situation by being perceptible "...there's been some very large talk behind my sleeping back and no error. Let me slooshy more. And I sort of folded my rookers and leaned comfortable to listen against the broken banister-rail, me being still higher than them, droogs as they called themselves" (54), once Alex left his so-called friends alone they

had a conversation going, to reform the group as they exclude Alex from the leadership position, once hearing what they are cooking behind his back he plays it safe and pretends that he is okay with what they decide. “For I was like showing who was the leader and to chelloveck with ideas” (61), as any non-conformist would do, Alex counterattacks them by making them visualize who the real leader is.

The narrator is introduced as a person who does not conform to the state’s norms. Subsequently, the government to erase such threats composes an experience called the Ludivico technique. Therefore, it pushes Alex compulsorily to undergo his non-conformity. “Me, me, me. How about me? Where do I come into all this? Am I just some animal or dog?...Am I just to be like a clockwork orange?” (122). In both quotes Alex is asking the government if they want to control him as a machine, and if he is just mouse lab, he was starving to know the answers about his existence. For what they do to him besides what F.Alexander adds of harm to Alex “Good-bye, good-bye, may bog forgive you for a ruined life” (159), once he wanted to jump out of the window he uttered that he wishes God to forgive them for making his life annihilates. He has an epiphany where he questions his existentialism and wants to end up his life “Open the window to fresh air, fresh ideas, a new way of living” And so I knew that was like telling me to finish it all off by jumping out. One moment of pain, perhaps, and then sleep for ever and ever and ever” (158-159). He imagined the open window as a door to start over with bold ideas and a new lifestyle, then he supposed that this is not possible which led to the idea of making an end to his pain.

Anthony Burgess is known for his addiction to music which affects his writing style. His unique style is echoed in his protagonist; consequently, Alex differs from the crowd of his love of music, “some great bird had flown into the milkbar, and I felt all the little malenky hairs on my plott standing endwise and the shivers crawling up like slow malenky lizards and then down again. Because I knew what she sang” (Burgess 33). Alex shows acquaintance toward music and how he deeply respects it whereas in a chaotic

society people do not respect art “old Dim, as soon as he’d sloshed this dollop of song like a lomtick of redhot meat plonked on your plate, let off one of his vulgarities” (33).

Although Dim is Alex’s fellow still he does not share same manners as him. “Filthy drooling mannerless bastard” (33), the lead of the story felt frustrated because of his mate’s behaviour, which narrows down the protagonist's distinctiveness. The upholder of the story does not mimic or copy other’s fashion, he and his gang are wearing differently “we wore waisty jackets without lapels but with these very big built-up shoulders (‘pletchoes’ we called them) which were a kind of a mochery of having real shoulders like that...” (11), the narrator is describing how they dress in a divergent way. Furthermore, he talks in an unlike manner, while discussing Alex’s matter, F.Alexander has difficulty understanding what Alex is saying, the thing that makes him remember the very unique language that has been used by the gang who broke into his house back in the days (Burgess 153).

Coming to an end, society in CWO is full of downsides. Living in such conditions Alex found himself fighting to stand for his point that is not conforming to social boundaries. In such a society, even those considered as fellows are a serious menace and what Alex’s mates has done to him is the best example, where they intentionally set a snare for him “When my droogs were still not traitors and I was happy and free” (77). i.e. they put him in hot water where his life turns upside down, they give him up as a ransom to the government, where it takes this opportunity to make him a vivid example to warn the community about the end of non-conformity. “Youth must go, ah yes. But youth is only being in a way like it might be an animal” (176) referring to himself because when he was younger the government treated him as an animal, therefore, he forcibly became conformist. By the end of the book, the author referred to his protagonist as being an adult, and adult age is human maturity (4), which means avoiding all sorts of society’s harm which eventually allude to conform to the norms and be part of them.

2.4 Conclusion

To sum up, to a certain scope, the two novels *BNW* and *CWO* do reflect the three concepts which are postmodernism, dystopia, and non-conformism. Indeed, the two mentioned books have been written from a postmodernist lens, including a set of postmodernism writing techniques that each author has opted for such as the use of fiction, irony, black humour, intertextuality, and fragmentation by Aldous Huxley. Similarly, Anthony Burgess goes for the use of fiction, irony, black humour, and intertextuality, in addition to maximalism.

Dystopian types are processed such as corporate control and technological control, as well as, the presence of dystopian themes which are governmental control and loss of individualism. In the case of *CWO*, it includes a mono dystopian type which is corporate control, while the themes vary between the survival and the loss of individualism. Putting forward the idea that both books are dystopian, which seems to carry different settings and events, both share the non-conformity spirit. Despite having thirty years between the realizations of the highlighted novels, Alex and Bernard Marx the protagonists share similar mind-sets that spot them from the rest of their communities. In other words, they share the same non-conformist personality traits.

General Conclusion

This memoir in general, draws the line that binds the postmodernism as an age of depressive and dreary events that changed human history, accompanied by the dystopian genre that took the chance of the latter period to create new themes and types, later, conducting a polemic subject that is non-conformism in the illustrated novels. More precisely, it is done through rating the presence of non-conformity by examining the four non-conformity traits in the personality of each novel's protagonist.

Looking at the postmodern era, it is filled with historical events that washed over the world with a wave of downfalls, miserable circumstances, and unwelcomed situations. Another point, unlike Utopia that is considered as advertisement to unreliable life, the purpose of dystopia is the other way around, where the writing is ultimately to criticize a subject in the society and warn about an issue. Linking the prone ideas, postmodernism and dystopia, the core that combines these two notions, is that dystopia is a reaction that criticizes what postmodernism societies has experienced. The latter contributed in reviving the genre and playing the role of sources for the dystopian writers.

On the one side, *Brave New World* is briefly a book that reports the postmodern conditions in a form of a uniquely written dystopian society. Where at the first glance the community seems to be harmonically set, making one fanaticise about it. Through reading behind Bernard's shoulders one can see that it is all but an allusion, as his character pulls down the utopian covers for readers to view the dystopian elements. On the other side, *A Clockwork Orange* novel makes the interlocutor conscious that what has been written by the author is basically a dystopian community. That is through opening up the book with elements of violence, the government's restlessness, and the binary opposition between the old and youth. Typically, this work embodies a postmodern soul that comes in the form of narrating the reality of that era through dystopian fiction.

Connecting *Brave New World* and *A Clockwork Orange* leads to the conclusion that, on the one hand, they stand on distinctive conditions when it comes to their

societies' pillars. In the first book, Aldous Huxley built a utopian-like life, where everything is framed to give comfort. Meanwhile, the second book, by Anthony Burgess, is frankly dystopian, where troubles exist everywhere. On the other hand, they stand on same terms when it comes to their protagonists' behaviour as they both show objection toward the societies' living standards. Alex and Bernard, as it has been explained, fall under the personality traits of a non-conformist character. Saying so, they both try to outstand for their ideas and ideologies. Although the stereotype of the protagonist having a happy ending, it is not the case for Alex and Bernard. After all, their non-conformity puts them in a downfall obliging them to give up and conform. The loss of the individual's freedom is an inescapable ending in the cited novels.

As a conclusion, Aldous Huxley's and Anthony Burgess's messages that these novels are dystopian literary works were conveyed, that is through the tales' sophisticated plots and unpredictable events. Bearing in mind that dystopian are cryptic warnings, throughout reading between lines, the objective of the genre has been achieved. Therefore, these two books have the non-conformity spirit evident through the novels' protagonists, which has been oppressed by the rulers by the end in the two cases. Carrying these pieces information can be used in future interpretations to related topics of studies, and they can be used as second source data.

Bibliography

Work Cited

Primary Sources

Burgess, Anthony, *A Clockwork Orange*. UK: William Heinemann, 1962, pdf.

Huxley, Aldous, *Brave New World*. London: Chatto & Windus, 1932, pdf.

Secondary Sources

Books

Alexandra, Ripley, *Scarlett*, 1991. pdf

Amy Hempel, *Sing to It*, Scribner, 2019. pdf

Anthony, Burgess, *Inside Mr. Enderby*, 1963. pdf

Anthony, Burgess, *Nothing like the Sun*, 1964. pdf

Anthony, Burgess, *Tremor of Intent*, 1966. pdf

Booker, M. Keith, *The Dystopian Impulse in Modern Literature*. 1994. pdf

Bradbury, Ray. *Fahrenheit 451*, Ballantine Books, 1953. Pdf

Brunner, John. *The Sheep Look Up*, Harper & Row, 1972. Pdf

Christopher, John. *The White Mountains*, Collier Books, 1967. Pdf

Claeys, Gregory. *Dystopia: a Natural History: a Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions*, Oxford University Press, 2017. Pdf

Collins, Suzanne. *The Hunger Games*, Scholastic, 2008. Pdf

Emerson, Ralph. *Self-Reliance*. Do You Zoom, Inc, 1841. Pdf

Ernest, Hemingway, *The Sun Also Rises*, Scribner, 1926. pdf

Golding, William. *The Lord of The Flies*. 1954, pdf

H. G. Wells. *The Time Machine*. William Heinemann, 1895, pdf

Jeannin, Marc, and Cassini, John, Anthony Burgess: Music in Literature and Literature in Music, Cambridge Scholars Publishing.2009. pdf

Kafka, Franz. *The Trial*, Berlin. Verlag Die Schmiede, 1925, pdf

King, Stephen. *The Running Man*. Signet Books, 1982, pdf

Margret, Mitchell. *Gone with The Wind*. Macmillan Publishers, 1936, pdf

Mary, Robison. *Why Did I Ever*. 2001, pdf

Mitchell, David. *Cloud Atlas*. Sceptre, 2004, pdf

Orwell, George. *1984*. Secker & Warburg, 1949, Pdf

Pynchon, Tomas. *Gravity's Rainbow*. Viking Press, 1973, pdf

Tom, Stoppard. *Rosencrantz and Guildenstern*. Faber & Faber, 1973, pdf

Vladimir, Nabokovs. *Pale Fire*. Vintage international, 1989, pdf

Shakespeare, William. *Hamlet*. 1603, pdf

Wyndham, John. *The chrysalids*. Michael Joseph, 1955, Pdf

Zamyatin, Yevgeny. *We*. E.P. Dutton, 1924, Pdf

Journals

“Are You a Conformist or a Rebel”, The Greater Good Science Center at the University of California, Berkeley. Web. 3 May2022.

https://greatergood.berkeley.edu/article/item/are_you_a_conformist_or_a_rebel

Abbas, Sheeza et al. "Dystopia in Literature." *Journal of Research for UG and PG Students*. Volume V (2013): 47-51. Patna Women's College. Web. 05 May 2022 .

https://patnawomenscollege.in/upload/Explore%20Vol.%20V/t10_abs47_51.pdf

Blidariu, Serban. "Inheritance after Apocalypse: The Dystopian Environment." *Other Modernities*. West University of Timisoara. Issue 9 (2013): 53-65. Web. 14 May 2022.

<https://riviste.unimi.it/index.php/AMonline/article/view/2986>

Brooks, Spencer, *Utopian Writing: Its Natural and Historical Context*, General Science Department.

https://liberalarts.oregonstate.edu/sites/liberalarts.oregonstate.edu/files/history/ideas/brooks_utopianwriting.pdf

Greenblatt quoted in Sandhuag, Christina. "Caliban's Intertextual Refusal: The Tempest in Brave New World and Galatea 2.2." *Nordlit*. Issue 2 (1997): 23-44. Web. 8 April 2022.

<https://septentrio.uit.no/index.php/nordlit/article/view/2192>

Hassan, Ihab, "POSTmodernISM", (*New Literary History*), (The Johns Hopkins University Press). Volume 3, issue 1, (Autumn, 1971): pages 5-30. *Modernism and Postmodernism: Inquiries, Reflections, and Speculations*. Web. 05 April 2022.

<https://www.f.waseda.jp/norm/literary%20criticism/hassan.pdf>

JEFFREY A. SEYBERT, and ROBERT FRANK WEISS, "The negative reinforcing functions of nonconformity", (*University of Oklahoma, Norman, Oklahoma* Volume. 2, issue 4, *Memory & Cognition* 1974. Web. 3 June 2022.

<https://link.springer.com/content/pdf/10.3758/BF03198157.pdf>

Madhusudana, P.N. "Utopian and Dystopian Literature: A Comparative Study." International Journal of Creative Research Thoughts. Volume 6. Issue 4 (2018): 88-95. IJCRT. Web. 25 April 2022.

http://ijcrt.org/viewfull.php?&p_id=IJCRT1133199

O'Neill, Kate. "The sheep look forward: Counterfactuals, dystopias, and ecological science fiction as a social science enterprise." *Elementa: Science of the Anthropocene*. University of California Press. Volume: 6. (2018): 44. Web. 19 April 2022.

<https://online.ucpress.edu/elementa>

Ramen, Sharma, and Dr. Preety, Chaudhary, "Common Themes and Techniques of Postmodern Literature of Shakespeare", (*International Journal of Educational Planning & Administration*). Volume 1, issue 2 (2011): page 189-198. Research India Publications. Web. 06 April 2022.

<http://www.ripublication.com/ijepa.htm>

Rebein, Robert. "Minimalist/Maximalist Fiction." Volume II. (2010). *American Fiction: A-Z M*. Web. 05 June 2022.

<https://onlinelibrary.wiley.com/doi/abs/10.1002/9781444337822.wbetcfv2m016>

Rodríguez, Ángel. "Urban and Natural Spaces in Dystopian Literature Depicted as Opposed Scenarios." *Journal of Studies on the City as a Plural Space*. Volume 6. Issue 2 (2015): 85-100. Department of Modern Philology Castilla-La Mancha University. 2015. Web. 25 Apr. 2022.

<https://webs.ucm.es/info/angulo/volumen/Volumen06-2/articulos05.htm>

Samaan, A.E, quoted in Madhusudana, P.N. "Utopian and Dystopian Literature: A Comparative Study." International Journal of Creative Research Thoughts Volume 6. Issue 4 (2018): 88-95. IJCRT. Web. 25 April 2022

http://ijcrt.org/viewfull.php?&p_id=IJCRT1133199

Walia, Shelley. "Sociological Bulletin." Volume 49. Issue 1 (2000): 97-110. Sage Publications. Web.05 May 2022.

<https://www.jstor.org/stable/23619891>

Zengin, Mevlude. "Anthony Burgess's Dystopian Vision in A Clockwork Orange: From Ultra-Violence and Dehumanization of Man to Reliance on Human Goodness." İnönü University International Journal of Social Sciences.. Volume 4, Issue 2. (2015): 92 – 102. DergiPark. Web. 01 June 2022.

<https://dergipark.org.tr/en/pub/inijoss/issue/28895/420040>

Dissertation

Aslam, Ysir. Chaudry, Aamir, Muhammad. *Critical Literary Theories*, M.Phil-English Literature, English LiteratureMinhaj University, (2019): page 4, Research Gate. Web. 20 April 2022.

https://www.researchgate.net/publication/333384778_Assignment_Modernism_and_Post_Modernism_a_comparative_study

Chung quoted in Jasper, Moniek. *The Individual vs. The System*, BA Thesis Literature. (2017): 1-28. 20 April 2022.

<https://theses.uhn.nl/handle/123456789/4779?locale-attribute=en>

Dr. Sheeba. *Postmodern literature: Practices and Theory*, Assistant Professor Majmaah University, ResearchGate. 22 April 2022.

<https://www.researchgate.net/publication/328449584>

Facal, Miguel. *The process and modes of control in dystopian literature: an analysis of 1984 and Fahrenheit 451*. Degree in English: Linguistic and Literary Studies. University of A Coruña. (2020): 1-35. Web. 10 May 2022.

https://ruc.udc.es/dspace/bitstream/handle/2183/27526/Mourelle_Facal_Miguel_2020_TFG_Dystopian_Literature.pdf?sequence=2&isAllowed=y

Ferns quoted in Jaspers, Moniek. *The Individual vs. The System*, BA Thesis Literature. (2017): 1-28. 20 April 2022.

<https://theses.uibn.ru.nl/handle/123456789/4779?locale-attribute=en>

Gerhard, Julia. *Control and Resistance in the Dystopian Novel: A Comparative Analysis*. Master Thesis. The Faculty of California State University, Chico, (2012): 1-115. ScholarWorks.

<https://scholarworks.calstate.edu/concern/theses/44558f01z?locale=en>

Halabu, Peter. *Christianity in Dystopia*. In Partial Fulfillment of The Requirements for Graduation. The Honors College University of Oakland. (2007): 1-48. Web. 13 April 2022.

<https://our.oakland.edu/handle/10323/1695>

Howard, B. Moss, *The Impact of Alcohol on Society: A Brief Overview, Clinical and Translational Research*. (2013): pages4. ResearchGate. Web. 6 June 2022.

[file:///C:/Users/TRUST/Downloads/3MosspaperSWinPublicHealth2013%20\(1\).pdf](file:///C:/Users/TRUST/Downloads/3MosspaperSWinPublicHealth2013%20(1).pdf)

Imhoff, R., & Erb, H.-P, *What motivates nonconformity? Uniqueness Seeking blocks Majority Influence*, *Personality and Social Psychology Bulletin*, (2009): pages 309-320. Web. 22 April 2022.

<https://www.researchgate.n>

Jones, quoted in Wynne, Russell, *An Exploration of Dystopian Literature*, (2020): 1-28. 25 April 2022.

https://bbk12e1-cdn.myschoolcdn.com/ftpimages/646/misc/misc_184083.pdf

Jones, quoted in Wynne, Russell, *An Exploration of Dystopian Literature*, (2020): 1-28. 25 April 2022.

https://bbk12e1-cdn.myschoolcdn.com/ftpimages/646/misc/misc_184083.pdf

Kara, Fatima. *Analyzing The Postmodern Dystopia In Literature: Aldous Huxley Brave New World And George Orwell 1984*. Master's Degree in Literature and Civilisation. Faculty of Mostaganem. (2018/2019):1-43. Web.10 May 2022.

<http://e-biblio.univ-mosta.dz/handle/123456789/13088>

Kiknadze, and Leary. *Comfort zone Orientation: Individual Differences in the Motivation to Move Beyond One's Comfort Zone*. (October 2021): pages181. Web.12 May 2022.

https://www.researchgate.net/publication/352065258_Comfort_zone_orientation_Individual_differences_in_the_motivation_to_move_beyond_one's_comfort_zoneet/publication/23679808

Marc, Jeannin ,and John, Cassini, Anthony Burgess: *Music in Literature and Literature in Music*, Cambridge Scholars Publishing (2009). British Library Cataloguing in Publication Data. Web. 20 May 2022.

<https://www.cambridgescholars.com/resources/pdfs/978-1-4438-1116-3-sample.pdf>

Moylan quoted in Jaspers, Moniek. *The Individual vs. The System*, BA Thesis Literature. (2017): 1-28. 20 April 2022.

<https://theses.uhn.nl/handle/123456789/4779?locale-attribute=en>

Orwell quoted in Vergas, Isabel. *Exploring Dystopian Worlds in the Novels and Films in English: A Future Imagined*. Master's Degree. The National Distance Education University, (2020-2021): 1-125. E-spacio uned. Web. 16 April 2022.

<http://e-spacio.uned.es/fez/view/bibliuned:master-Filologia-ELyCIyPS-Icaballero>

Sanders, quoted in Jaspers, Moniek. *The Individual vs. The System*, BA Thesis Literature. (2017): 1-28. 20 April 2022.

<https://theses.uhn.nl/handle/123456789/4779?locale-attribute=en>

Vanessa, Guignery. *The Poetics of Fragmentation in Contemporary British and American Fiction*. Ecole Normale Supérieure à Lyon and Wojciech Drag of University of Wrocław. Web. 02 June 2022.

https://books.google.dz/books?id=lyyKDwAAQBAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

Vieira quoted in Jaspers, Moniek. *The Individual vs. The System*, BA Thesis Literature. (2017): 1-28. 20 April 2022.

<https://theses.uhn.nl/handle/123456789/4779?locale-attribute=en>

Wynne, Russell, *An Exploration of Dystopian Literature*, (2020): 1-28. 25 April 2022.

https://bbk12e1-cdn.myschoolcdn.com/ftpimages/646/misc/misc_184083.pdf

Websites

“Clinn’s Dictionary”. Web. 05 May 2022.

[https://www.collinsdictionary.com/dictionary/english/postmodernism#:~:text=\(po%CA%8Astm%C9%92d%C9%99rn%C9%AAz%C9%99m,COBUILD%20Advanced%20English%20Dictionary](https://www.collinsdictionary.com/dictionary/english/postmodernism#:~:text=(po%CA%8Astm%C9%92d%C9%99rn%C9%AAz%C9%99m,COBUILD%20Advanced%20English%20Dictionary)

“Fiction”, The Editors of Encyclopaedia Britannica. Web. 20 April 2022.

<https://www.britannica.com/art/fiction-literature>

“Fragmentation - Language & Literature 13 HL”, Weebly. Web. 01 May 2020.

<http://postdc3.weebly.com/fragmentation.html>

“Fragmentation”, Oxford Languages. Web. 10 April 2020.

<https://www.oxfordlearnersdictionaries.com/definition/english/fragmentation>

“Intertextuality”, Merriam Webster. Web. 10 June 2022.

<https://www.merriam-webster.com/dictionary/intertextuality>

“Minimalism”, “Oxford Learner's Dictionaries”. Web. 15 May 2022.

<https://www.oxfordlearnersdictionaries.com/definition/english/minimalism>

“Non-conformity”, Merriam Webster. Web. 20 May 2020.

<https://www.merriam-webster.com/dictionary/nonconformity>

“Nonconformist”, Encyclopedia Britannica. Web. 15 May 2022.

<https://www.britannica.com/topic/Nonconformist>

“Postmodern Literature Guide: 10 Notable Postmodern Authors”, Feb 25, 2022. Web. 04 April 2022.

<https://www.masterclass.com/articles/postmodern-literature-guide#what-is-postmodern-literature>

“Reproduction & Survival”. Web. 02 June 2022.

https://fw.unitymg.com/media/28/0104-00002428-01-res-3b_reproduction.pdf

“Skinner's Behavioral Theories”, Classroom. Web. 02 June 2022.

<https://classroom.synonym.com/>

“Survival”, Merriam Webster. Web. 01 June 2022.

<https://www.merriam-webster.com/dictionary/survival>

“Two Clashing Giants: Marxism and Darwinism”. Web. 03 May 2022.

<https://www.bbvaopenmind.com/en/science/leading-figures/two-clashing-giants-marxism-and-darwinism/>

“What Is A Pastiche & Why Should I Write One?”, Writers Write. Web. 20 April 2022
2019. Web. 30 April 2022.

<https://www.writerswrite.co.za/what-is-a-pastiche-why-should-i-write-one/#:~:text=A%20literary%20pastiche%20is%20a,but%20no%20more%20than%20that>

Anderson, Janna and Rainie, Lee. “Artificial Intelligence and the Future of Humans.” Pew Research Center. 2018. Web. 10 December 2018.

<https://www.pewresearch.org/internet/2018/12/10/artificial-intelligence-and-the-future-of-humans/>

Baldick, Chris, "Intertextuality", The Oxford Dictionary of Literary Terms. Web. 10 April 2022.

https://books.google.dz/books?vid=9780199208272&redir_esc=y

Beinin, Joel. “Marxism and Postmodernism”, April 1994. Web. 03 April 2022.

<https://merip.org/1994/03/marxism-and-postmodernism/>

Browne, Craig. “Postmodernism, Ideology and Rationality”, Revue internationale de philosophie, 2010. Web. 05 April 2022.

<https://www.cairn.info/revue-internationale-de-philosophie-2010-1-page-79.htm>

Condie, Ally. “The beauty of dystopia is that it lets us”. Web.01 June 2022.

https://www.brainyquote.com/quotes/ally_condie_490598#:~:text=Ally%20Condie%20Q uotes&text=The%20beauty%20of%20dystopia%20is%20that%20it%20lets%20us%20vi cariously,power%20to%20change%20our%20own

Cunningham, Conor. "survival of the fittest", Britannica. Web. 20 May 2022.

<https://www.britannica.com/science/survival-of-the-fittest>

Dr. Mary, Klages. "Posymodernism". Web. 22 April 2022.

<https://www.webpages.uidaho.edu/~sflores/KlagesPostmodernism.html>

Duignan, Brian. "Postmodernism Philosophy", Britannica. Web. 01 April 2022.

<https://www.britannica.com/topic/postmodernism-philosophy>

Duignan, Brian. "Post-modernism". Web. 01 May 2022.

<https://www.britannica.com/topic/postmodernism-philosophy>

Feldman, Jessica. "Victorian Modernism. Pragmatism and the Varieties of Aesthetic Experience". Cambridge , 2009. Web. 01 April 2022.

<https://journals.openedition.org/cve/1426>

Gáti, Daniella. "Maximalism in Contemporary Literature: The Uses of Detail". Web. 25 April 2022.

<https://asapjournal.com/maximalism-in-contemporary-literature-the-uses-of-detail-daniella-gati/>

Green, Michael. "What is Dystopian Fiction? Definition and Characteristics." Studiobinder. 14 February, 2021. Web. 28 April 2022.

<https://www.studiobinder.com/blog/what-is-dystopian-fiction-definition-characteristics/>

Hasa. "Difference Between Modernism and Postmodernism", February 24, 2016. Web. 20 May 2022.

<https://pediaa.com/difference-between-modernism-and-postmodernism-in-literature/#:~:text=The%20main%20difference%20between%20modernism,of%20earlier%20styles%20and%20conventions.>

History.com Editors. "Ford's assembly line starts rolling." HISTORY. A&E Television Networks, 13 November 2009. Web 02 April 2022.

<https://www.history.com/this-day-in-history/fords-assembly-line-starts-rolling>

Kerouac, Jack. "Why You Should Avoid Trends, Fads and Popular Opinions", Honey Copy By Cole Schafer. Web. 04 April 2022.

<https://honeycopy.com/copywritingblog/jack-kerouac-quote>

"Peace, Liberty, and Gandhi", Spontaneous Order. Web 15 Jun 2022.

<https://spontaneousorder.in/peace-liberty-and-gandhi/>

Popova, Maria. "Kierkegaard on Nonconformity, the Individual vs. the Crowd, and the Power of the Minority", The Marginalian. Web. 11 May 2022.

<https://www.themarginalian.org/2014/11/26/kierkegaard-individual-crowd-conformity-minority/>

Kline, Heather. "Literary Theory in Brave New World." Prezi. 19 May 2015. Web. 21 June 2022.

https://prezi.com/0lpn-a_-1k-d/literary-theory-in-brave-new-world/

Landy, Joshua, "Postmodernism: The Decline of Truth", 15 July.

<https://www.philosophytalk.org/blog/postmodernism-decline-truth>

Lissett, Laura. "What Are The 4 Types Of Dystopian Control?." Readersfact. 11 May 2022. Web. 26 April 2022.

<https://www.readersfact.com/what-are-the-4-types-of-dystopian-control/>

Meleen, Michele. "What Are Examples of Dystopia?." Your Dictionary. Web. 4 June 2022.

<https://examples.yourdictionary.com/what-are-examples-of-dystopia-23-fictional-societies.html>

Neel, Rana. "Dystopian Fiction: Examples, Elements & Themes of Dystopian Literature." Pandora Post. 6 August 2021. Web. 29 May 2022.

<https://www.pandorapost.com/2021/08/what-is-dystopian-fiction-examples-elements-themes-of-dystopian-literature.html>

Oldcastle, John. "What is Literary Writing?." 2000. Web. 04 June 2022.

<http://www.literature-study-online.com/essays/literary.html>

T. McLellan, David, "Marxism". Web. 01 May 2022.

<https://www.britannica.com/topic/Marxism>

Willette, Jeanne, "Begining Postmodernism: Forming the theory", Postmodernism ,oct 2013. Web. 20 May 2022.

<https://arthistoryunstuffed.com/beginning-postmodernism-theory/>

Wollacott, Mark. "What is The Connection Between Literary and Histroy." Language Humanities. 08 June 2022. Web 13 June 2022.

<https://www.languagehumanities.org/what-is-the-connection-between-literature-and-history.htm#:~:text=The%20main%20connection%20between%20literature,to%20be%20an%20artistic%20form.>

Resume

This research paper is dedicated to giving a presume of the presence of non-conformity in the form of the main character under the tone of postmodern dystopian novels. Indeed, the thesis comes to the conclusion that, through analysing *Brave New World* and *A Clockwork Orange* as samples, the protagonists of both works share intentions. That is to say, Alex and Bernard act against the conformity wave in the society in which they live. Though the environment is not the same, they both have the same personality traits, such as refusing to see logic in the social norms, they are both visuals enough to analyse their surroundings, which leads to question their existentialism, and despising mimicry. Both authors end up the stories by making the controller/government force the characters into withdrawing from their non-conformity.

Resumé

Ce mémoire de recherche se consacre à donner une présomption de présence de non-conformité dans la forme du personnage principal sous le ton des romans dystopiques postmodernes. En effet, la thèse arrive à la conclusion qu'en analysant *Brave New World* et *A Clockwork Orange* comme échantillons, les protagonistes des deux œuvres partagent des intentions. C'est-à-dire qu'Alex et Marx agissent contre la vague de conformité dans la société dans laquelle ils vivent. Bien que l'environnement ne soit pas le même, ils ont tous les deux les mêmes traits de personnalité, comme le refus de voir la logique dans les normes sociales, ils sont tous les deux suffisamment visuels pour analyser leur environnement, ce qui conduit à remettre en question leur existentialisme et à mépriser le mimétisme. Les deux auteurs terminent les histoires en obligeant le contrôleur/gouvernement à forcer les personnages à se retirer de leur non-conformité.

ملخص

هذه الورقة البحثية مخصصة لإعطاء افتراض بوجود عدم الخضوع متمثل في هيئة الشخصية الرئيسية تحت اسلوب روايات البائسة لما بعد الحداثة. في الواقع ، توصلت الأطروحة إلى استنتاج مفاده أنه من خلال تحليل *Brave New World* و *A Clockwork Orange* كعينات ، فإن أبطال كلا العملين يتشاركون النوايا هذا يعني أن

أليكس وماركس يتصرفان ضد موجة الامتثال في المجتمع الذي يعيشان فيه. على الرغم من أن البيئة ليست هي نفسها ، فإن كلاهما لهما نفس السمات الشخصية ، مثل رفض رؤية المنطق في الأعراف الاجتماعية ، وكلاهما لهما لهما بما يكفي لتحليل محيطهما ، مما يؤدي إلى التساؤل عن وجودهما ، واحتقار التقليد. ينهي كلا المؤلفين القصص من خلال جعل المراقب / الحكومة ان يجبر الشخصيات على الانسحاب من عدم الخضوع