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**THE ROLE OF SCIENCE, TECHNOLOGY AND APOCALYPSE IN THE DYSTOPIAN
FICTIONS: MARY SHELLEY'S *FRANKENSTEIN* AND ALDOUS HUXLEY'S *BRAVE
NEW WORLD***

DİSTOPIK KURGULARDA BİLİM, TEKNOLOJİ VE KIYAMETİN ROLÜ: MARY SHELLEY'NİN
FRANKENSTEIN'İ VE ALDOUS HUXLEY'İN *CESUR YENİ DÜNYA*'Sİ

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Abstract

This study aims to focus on the concepts of science, technology, and apocalypse in dystopian novels. Dystopian fiction has lately become an important literary genre within speculative fiction in English and Contemporary World Literature. It is not possible to think of dystopian fiction apart from the utopian tradition, which has a long oral and written history. Therefore, In this study, after focusing on the similarities and differences of dystopian and utopian fiction, Mary Shelley's *Frankenstein* and Aldous Huxley's *Brave New World*, both of which contributed to the development of dystopian fiction as a subgenre of science fiction, will be discussed separately. Actually, it will be argued not only how both authors deal with science, technology, and apocalyptic elements in their novels but also how they criticize their own societies through the dystopian vision of these works. Moreover, the societies depicted by Shelley and Huxley will be debated to demonstrate the visible or invisible ties to the 'authority', which is thought to be the potential perpetrator of the feelings of fear, suffering and helplessness that permeate the societies.

Keywords: *Technology, Science, Apocalypse, Frankenstein, Brave New World.*

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Öz

Bu çalışma, İngiliz ve çağdaş dünya edebiyatında önemli bir edebi gelenek haline gelen distopyalarda bilim, teknoloji ve kıyamet kavramlarının rolü üzerine odaklanmayı amaçlamıştır. Distopya türünde yazılan eserleri, sözlü ve yazılı olmak üzere uzunca bir tarihe sahip olan ütopya geleneğinden bağımsız olarak düşünmek mümkün değildir. Bu sebeple, bu çalışma içerisinde, her iki türün kavramsal benzerlikleri ve farklılıkları açıklandıktan sonra distopik kurgunun bilim kurgunun bir alt türü olarak gelişmesine katkıda sağlayan Mary Shelley'nin *Frankenstein*'i ve Aldous Huxley'nin *Cesur Yeni Dünya*'sı ayrı ayrı incelenecektir. Bu inceleme yapılırken ise, her iki yazarın bilim, teknoloji ve kıyamet unsurlarını bu romanlarda nasıl ele aldığına değinilecek ve bu kavramlar üzerinden içinde buldukları toplumlara yönelik ortaya koydukları bakış açısı ve eleştiriler de irdelenecektir. Aynı zamanda, hem Shelley'nin hem de Huxley'nin tasvir ettiği toplumlar ve bu toplumlara nüfuz etmiş korku, ıstırap ve çaresizlik duygularının potansiyel fail olduğu düşünülen 'otorite' ile görünür veya görünmez bağları tartışılacaktır.

Anahtar Kelimeler: Teknoloji, Bilim, Kıyamet, *Frankenstein*, *Brave New World*.

Introduction

Utopias and dystopias have been considered, interpreted, and used as reflections of current societies or, from another perspective, predictions for the future destinies of these societies. Utopias primarily postulate the trappings of an elaborate thought experiment in which a partially different society, either current or future, is described rather than the usual ones to achieve the goal of creating a well-organized society. On the contrary, dystopia is a type of utopia in which everything has gone wrong or a utopia that only serves for the specific and the privileged social classes (Gordin, 2010: 1). As Garry Potter states dystopias usually show societies' common sense against horrors, sufferings, and helplessness which are mainly motivated by the fear of abused technology, science and in a larger context 'knowledge'. According to Potter, the desperation and fear that a technologically progressed future would bring are quite significant characteristics of dystopias. Actually, dystopian works aim to prove that the essence of world politics is based on complicating the societies' problems rather than solving them. Also, dystopian fiction is mainly based on the current facts as well as extremely possible future pathways and results. The philosophy and scientific content of dystopias leads to a high probability of hopelessness in terms of avoiding an inevitable future of misery and deprivation (Potter, 2012: 265).

Both Mary Shelley's *Frankenstein* and Aldous Huxley's *Brave New World* might be regarded as significant, early dystopian fictions of English literature that are formed around the feelings of horror, suffering, and helplessness which stem from the fear of abused science, technology and a possible end of the world (apocalypse). To put it more succinctly, both novels aim to warn societies about the abuse of science and technology. When *Brave New World* mostly depicts a society that has been socially engineered for unconditional happiness and is designed to be extremely stable, *Frankenstein* goals to point out that unrestrained science may easily cause the apocalypse of the world. Both novels implicitly blame authorities for abusing science and knowledge for the sake of sustaining their own existence. Focusing on these aspects, this

paper will examine Shelley's *Frankenstein* and Huxley's *Brave New World* in terms of not only the abuse of science and technology, but also the concept of apocalypse to demonstrate the visible or invisible links to the potential perpetrator, "authority".

The Abuse of Science and Technology

In Mary Shelley's *Frankenstein*, the protagonist Victor Frankenstein, portrayed as an ambitious young scientist, attempts to give life to the bits and the pieces of the dead bodies just like mentioned in the myth of Prometheus. However, when his creation comes to life, Frankenstein is terrified and flees the scene. He immediately realizes that this creation turns out to be very dangerous, with no way of controlling him (creature): "*Frankenstein, too, is filled with horror when he sees the monster. He cannot sustain the sight of his creation, fleeing immediately upon its animation precisely so as not to see it, thereafter "shunn[ing] the face of man" precisely so as not to encounter therein the monster's face*" (Dutoit, 1994: 854). Frankenstein's excitement is being replaced by anxiety and revulsion.

As narrated in the letters of Robert Walton, the captain of a ship heading for the North Pole, Victor Frankenstein is obsessed by the need to find the secret of life and believes he has discovered it after many years of study. Hereby, his interest in science is motivated by the agonies he felt as a result of the deaths of his family members. He has devoted himself to science in order to deal with his death-related traumas. In fact, Frankenstein, who can never escape these burdens and seeks a solution by questioning the concept of death in all aspects of social life, frequently dreams about the people, particularly his mother, he has lost. He is mostly surrounded and influenced by these horrifying images of the death:

"But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms..." (Shelley, 2011: 48).

His passion, on the other hand, has been inspired by newly developing technological experiences such as electricity, the manufacturing industry, steam engines, etc. At the time Shelley wrote this novel, technology was rapidly advancing with the help of the Industrial Revolution. It began to offer many new opportunities that not only made daily social life easier but also allowed scientists to reconsider the conventional ideas and practices related to humanity. So, Shelley portrayed Frankenstein as a character who is not only very eager to learn about mankind's secrets but also often brutal and fierce. In other words, his passions are so strong and intense that he never considers the possible negative consequences of his scientific experiments. Even if Frankenstein's emotions look like childish pursuits of his temper, they are chiefly related to his earnest but unrestrained desire to know everything about the life. To Shelley, his desire might be seen as metaphysical since he persistently wants to know about the mysteries of both heaven and earth. Besides, he desires to learn whether it is the external material of life or the inward essence of nature and the mystical soul of man that occupies him (Shelley, 2011: 26).

Nevertheless, in the context of the novel, Frankenstein ignores the potential risks by focusing solely on his intentions, and he is unable to predict how this animated creature will interact with other living beings such as humans and animals. M.B Seabury points out Frankenstein's devotion of scientific experimentation with these words: "*Rather than seeking it inwardly via compassion or empathy, the protagonist devotes his life to achieving wisdom through scientific experimentation*" (Seabury, 2001: 43). When the creation process is completed and Frankenstein sees the results for the first time, he regrets relying too strictly on science and knowledge. He not only loses interest in science and knowledge but also despises what he has created. At this point, Victor Frankenstein sincerely admits that he has created a monster that would commit horrific crimes. He has a vague feeling that it is not over yet and he expects that this monster will annihilate all memories of the past and change every conventional substance of the society. Eventually, he utters these words to express his deep sadness and hatred that he felt against the monster: "*When I thought of him I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed*" (Shelley, 2011: 79).

From Shelley's perspective, both science and technology carry the risk of being abused and destroying society. Accordingly, 'the monster' created by Frankenstein also symbolizes this risk with his potential of devastating the world unless he is exterminated by other livings one way or another. Yet, there are no visible traces of authority or government which should limit the scope of scientific search and take necessary precautions against the possible risk of unethical scientific experiments that might pass the borders of humanity.

Likewise, Shelley draws a parallel between Frankenstein and the Greek mythological figure Prometheus, who steals the fire from Zeus and gives it to the mortals for the benefit of humanity. The novel's use of light as a metaphor for knowledge and its inherent limitations emphasizes this relation to the Prometheus myth. When the monster comes across a fire in the woods, for example, he is mesmerized by its power to shed light into the night. He notices that his unlimited energy and ambition to know everything would lead him to be much superior to others. In the dystopian atmosphere of the novel, since Shelley had some concerns that were primarily motivated by fear of technology; she deliberately created a catastrophic world to warn people about the potentially negative consequences of technological advancements and innovations (Seabury, 2001: 43).

Beside these, regarding the monster's learning process, it is possible to deduct that he has the opportunity to improve himself by observing the cottagers who do not live in the city centre due to being in exile. Ronald Britton describes this process as: "*The Monster explains that, after leaving his birth place in Frankenstein's rooms, he eventually had found a family living in a cottage on which he could spy unseen. There with a mixture of observation and idealization he had learnt language, history and human relationships*" (Britton, 2015: 7). Not only does he learn by observing these people, but he also learns by reading books like *Paradise Lost*, *Plutarch's Lives*, and *The Sorrows of Werther*. This is a sort of self-education process in which the monster tries to have

supremacy over the people and isolates himself from the rest of the society. Indeed, he is aware that he will never be able to fit the system of the conventional society:

"It was dark when I awoke; I felt cold also, and half frightened, as it were, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. instinctively, finding myself so desolate. Before I had quitted your apartment, I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept" (Shelley, 2011: 90).

After observing the cottagers, he additionally infers that his disposition will not allow him to settle a standard life as the other beings (people) do because he realizes that he has no friends and relations. He did not have his own infancy days. His past is blank and there are several explanations for him to feel himself "other", "marginalized", and "excluded". At one point he describes his situation as follows: *"From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me, or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans"* (Shelley, 2011: 107). His observation over the daily life and family structure of the cottagers urges him to question his identity. Hence, on the one hand, the monster acts destructive and murderous, while on the other, he tries to persuade Victor Frankenstein to create another female 'creature' in order to ease his loneliness. In this context, learning, or more precisely experience, leads the monster to see himself as Victor Frankenstein's master:

"Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; obey" (Shelley: 2011: 155).

The monster attempts to control his creator because of the exceeding knowledge and power he possesses. Obviously, due to the potential advances that high technology and science may bring, creatures or robots (artificial intelligence) produced by humans may use their knowledge to seize control of the world and this may help authorities to maintain and increase their control over societies. Shelley criticizes this exceeding knowledge of the monster because of the role change between the creator and the created. She implies that no ethical boundary on scientific experiments may lead the societies to the chaos and empower the machines or creatures.

Moreover, Aldous Huxley's dystopian fiction, *Brave New World*, also depicts how future technologies drastically transform both sociological phenomena of the human condition and the commonly held view of the world. In his novel, Huxley highlights the potential of technology not only as a tool for the government to control the masses, but also as a well-designed governing system that allows authorities to assert power over the human mind. Huxley illustrates the novel's main idea as follows: *"The theme of Brave New World is not the advancement of science as such; it is the advancement of the science as it affects human individual"* (Huxley, 1998: xi). In addition, Bob Barr mentions that in the dystopian atmosphere of *Brave New World*, technology and science become significant tools which help the government protect its sustainability:

“...repeatedly conditions its citizens to use “soma” and attend the “feelies,” to afford them a sense of pleasure. The control mechanisms are designed to render the consumer complacent and intellectually lethargic. Indeed, the government agents in Huxley’s satirical Utopian world especially its benign dictator, Mustapha Mond” (Barr, 2010: 849).

In *Brave New World*, as a result of high-technology and science, the ‘Bokanovsky Process’, reorganizes the social structure of the society. During this process, a strong conditioning of the inhabitants is available. To be more specific, babies are born in test tubes rather than mothers' wombs and socialized for specific societal roles. They are classified and biologically adapted according to a strict Cast System: “We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future” (Huxley, 1998: 13). In other words, while changing the codes of genetics, the government intends to control the individuals from the very beginning of their lives. This is called the polished progress of society:

“One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progres...” (Huxley, 1998: 6).

This process might be called as a direct biological engineering and social construction project. In fact, there is a rigid system of stratification from Alphas to Deltas. Most of them are pleased with their social status, regardless of caste, and their phenotype has been raised to embrace it. Since everyone's basic needs are met, and ‘soma’ pills are easily accessible whenever someone is nervous or depressed, feelings of pain, misery, and unhappiness are practically unknown. In this rigid system, sexual relationships are common and casual. Relevantly, committed relationships are discouraged to prevent any sort of unrest that might destroy the authority of government (Morgan, Shanahan and Welsh, 2005: 130). Obviously, in *Brave New World*, Huxley especially focused on the science of biological engineering, to show us how a possible future government would regulate the masses and shape the society for the sake of its own survival.

Throughout the novel, the emergence of artificial reproduction is shown as a key to the overpopulation problem by the world’s government. Yet, the government abuses this process to form the society and raise bodies to protect itself and prevent any possible attack to its authority: “Bokanovsky’s Process allows the World Controllers to maintain the population at levels necessary for their continued overlordship, while at the same time managing that population so as to stem any potential revolutionary tides” (Morgan, Shanahan and Welsh, 2005: 132).

As in *Frankenstein*, it is obvious that reflections of scientific innovations and technological advancements in *Brave New World* have already happened to be abused in terms of forming peoples’ lives and helping the government to control people with mechanisms such as biological engineering and dreaming pills. In this perspective, it can be claimed that both

Frankenstein and *Brave New World*'s contents of the dystopia provide us a common warning about a near certain hopelessness with respect to the domination of technology and science.

Apocalypse

Another remarkable concern of dystopian fiction is to reflect the fear of a possible apocalypse which has various and controversial meanings in both religious and historical contexts. Nonetheless, Riva Castleman explains the term shortly as follows: "*apocalypse is often thought to mean cataclysm, chaos, or the end of the world*" (Castleman, 1994: 6). In terms of using technology and science as a tool to mirror or alert us about possible future scenarios, this definition can be traced in both *Frankenstein* and *Brave New World*. Given Shelley's attitude in *Frankenstein*, it can be asserted that the monster, created by a human being, is portrayed as a possible threat for exterminating life and ending the world due to his manners and truly becomes aware of his own potential:

"Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery" (Shelley, 2011: 123).

In this context, 'the monster' acts and speaks as if he were God after especially completing his self-education process and realizing his own infinite potential. What's more, he curses them for ignoring and isolating him rather than for their faults against him. Therefore, he urges Victor Frankenstein to create another being exactly like him to ease his solitude and to hasten the destruction of the world. Frankenstein is about to form another being without knowing the possible consequences. She might become ten thousand times more destructive than her mate. Besides, the monster vows to leave man's company and hides in the desert, yet there is a probability that she might refuse to comply with any convention made before her creation and refrain from isolating herself (Shelley, 2011: 153).

Even if Victor Frankenstein initially accepts to create a companion to 'the monster', then he frightens to be the perpetrator of a probable apocalypse and rejects creating another being: "*Shall I create another like yourself, whose joint wickedness might desolate the world? Begone! I have answered you; you may torture me, but I will never consent*" (Shelley, 2011: 131). In this part, he explains his own reasons to the monster, even if he notices that the monster will annihilate his family and possibly other innocent people as well. Victor Frankenstein's reaction to the monster's request for a companion proves the link between the fear of technology and the possibility of an apocalypse:

"How can you, who long for the love and sympathy of man, persevere in this exile? You will return, and again seek their kindness, and you will meet with their detestation; your evil passions will be renewed, and you will then have a companion to aid you in the task of destruction" (Shelley, 2011: 133).

Actually, this case might be considered as Shelley's way of thinking about newly developing technology and scientific experiments which were harshly criticized at the

beginning of the nineteenth century. Hereby, she implicitly points out the potential risks of these advancements and draws our attention to the apocalypse that may happen soon because of people's desire for uncontrolled and unlimited scientific experiments.

Like in Shelley's *Frankenstein*, Aldous Huxley's *Brave New World* features that abuse of technology and science not only changes lifestyles of society in terms of social and political perspectives, but also prepares the end of the world, apocalypse. Joanne Woiak associates Huxley's mentioned purpose with the dehumanization process as below:

"The extreme scenario depicted in the book—featuring totalitarianism, suppression of emotions, ignorance and apathy, rampant consumerism, and vacuous entertainments such as promiscuous sex and the "feelies"—has most commonly been read as a cautionary tale about the dehumanizing effects of technology and the growing influence of cultural trends that Huxley abhorred" (Woiak, 2007: 107).

Regarding what Woiak declares about the dehumanizing effects of technology, it is possible to draw a parallel between the revolutionary social project, the 'Bokanovsky Process', and the apocalypse that means the end of the known world. With the help of this social project, society is divided into five casts ranging from ruling class to the laboring ones to use population efficiently: *"Mass-produced bottle-babies are 'predestined' to their future jobs using eugenic selection, cloning, and conditioning; after 'decanting' from artificial wombs they are subjected to a lifetime of brainwashing techniques designed by "Emotional Engineers"* (Woiak, 2007: 107). On the other hand, the government only let thirty percent of the female embryos grow and this makes an explanation how technology would manipulate the human population and would bring the world on the brink of collapse and apocalypse:

"...in the vast majority of cases, fertility is merely a nuisance. One fertile ovary in twelve hundred—that would really be quite sufficient for our purposes. But we want to have a good choice. And of course one must always have an enormous margin of safety. So we allow as many as thirty per cent of the female embryos to develop normally. The others get a dose of male sex-hormone every twenty-four metres for the rest of the course" (Huxley, 1998: 13).

Huxley's portrayal of the new world may be interpreted as both a powerful apocalyptic and a post-apocalyptic allusion from this perspective because the depicted society, "World State", was already survived from an apocalyptic era. In the novel, a very destructive war broke out and caused a huge physical damage because of the excessive usage of chemical and biological weapons. In this post-apocalyptic atmosphere, authorities decided to control the science and create a docile society: *"That was when science first began to be controlled—after the Nine Years' War. People were ready to have even their appetites controlled then. Anything for a quiet life. We've gone on controlling ever since. It hasn't been very good for truth, of course. But it's been very good for happiness"* (Huxley, 1998: 228). Also, if compare it with Shelley's *Frankenstein*, it is possible to say that Huxley constructs an imaginary future universe, while Shelley simply depicts the known world as a potential threat. To put it another way, though Shelley points to an uncertain end of the planet or a future apocalypse, Huxley focuses on a future civilization that has already been destroyed and evolved into another end.

Conclusion

In conclusion, both Shelley's *Frankenstein* and Huxley's *Brave New World* represent not only the uncontrollable effects of science and technology but also the idea of apocalypse in terms of visible or invisible ties to the 'authority' which is thought to be the potential perpetrator of the feelings of fear, suffering and helplessness that permeate the societies. In *Frankenstein*, authorities have not established any ethical boundaries or rigorous rules to prevent people from exploiting science and technology. Therefore, there is no direct intervention available. On the other hand, in *Brave New World*, the government is portrayed as a direct perpetrator of horrors, sufferings, and helplessness which are mainly motivated by the implementation of uncontrolled technology and science. Also, both novels strictly warn us about that it is impossible to predict the consequences of our current and future scientific and technological advances which might be easily abused by malicious people and powerful authorities. Besides, both Mary Shelley and Aldous Huxley depict two contrasting but related dystopian fictions that explore the catastrophic consequences of out-of-control technology and science and serve as a warning about the dangers of misusing those. Lastly, Shelley and Huxley point out the possible results of the abused science and technology by referring the end of time in an (post) apocalyptic way.

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Extended Abstract

Distopya türünde yazılan eserleri, sözlü ve yazılı olmak üzere uzunca bir tarihe sahip olan ütopya geleneğinden bağımsız olarak düşünmek mümkün değildir. Tarihin başlangıcından bu yana, daha mükemmel olana ulaşma ve toplumsal olarak ilerleme çabaları insanoğlunu hem yazılı hem de sözlü edebiyat geleneği içerisinde ütopyik ülkeler yaratma arzusunun yöneltmiştir. Ütopyalar genellikle, hem mevcut toplumdaki olumsuzlukların ters bir yansıması hem de var olmayan ama hayal edilen ve gelecekte yer alması muhtemel güzel yerler olarak tasvir edilir. Bu türe bağlı olarak ortaya çıkan diğer bir kurgusal anlatım biçimi olan distopyalar ise, teknoloji, bilim ve politik uygulamalar nedeniyle çoğunlukla kargaşanın hâkim olduğu totaliter toplumları ele almaktadır. Distopya türünde yazılan kurgular genellikle, toplumların teknoloji ve bilimdeki kontrol edilemez ilerlemeler karşısında duyduğu dehşet, ıstırap ve çaresizliğin altını çizmekte ve insanları bu teknolojik ilerlemelerin etik sınırları konusunda uyararak eleştirmektedir. Teknolojik ilerlemelerle şekillenmiş bir geleceğin getirebileceği çaresizlik ve korkular distopyanın en önemli özellikleri olarak ön plana çıkmaktadır. Bunun yanı sıra, bu türde yazılan eserler, sözü geçen teknolojik ve bilimsel ilerlemelerdeki ahlaki normların ihmal edilmesi durumuna istinaden, dünyanın sonu gelmesi veya bir kıyametin ortaya çıkması fikrine vurgu yapmaktadır.

Sanayi Devrimi ve yeni toplu üretim anlayışlarının batı toplumunu geri döndürülmez bir şekilde değiştirmesiyle birlikte, ütopyik anlatılar kadar distopyik kurgular da edebiyat içerisinde yer almaya başlamıştır. On dokuzuncu ve yirminci yüzyıldaki, büyük imparatorlukların siyasi anlaşmazlıkları, endüstri alanında yaşanan rekabet ve ham madde arayışı dünyayı yok olma aşmasına sürüklemiş ve bu gelişmelere tepki olarak ise, distopya türü ciddi bir ivme kazanarak, en önemli toplumsal eleştiri araçlarından birine dönüşmüştür. Bu tür ayrıca, politik baskı ve yaptırımlardan çekinen yazarların eleştirilerini dolaylı yollardan sunmalarına olanak sağladığı için de sıkça tercih edilmiştir. Özellikle, İngiliz edebiyatının usta yazarları bu türe karşı kayıtsız kalmamıştır. Çağının öncü yazarlarından olan Mary Shelley, 1823 yılında bilim kurgu ve daha da önemlisi bu türün önemli bir alt dalı olarak görülen distopyik anlatı özellikleri taşıyan *Frankenstein* adlı eseri yayınlamıştır. Bu eserde Shelley, genç bir bilim adamı olan Victor Frankenstein'in bilim ve teknolojinin sınırsız imkânlarından yararlanıp, ölü bedenler ve uzuvları kullanarak hayat bahşettiği bir yaratığın, dünyayı nasıl tehlike ve kargaşa ortamına sürüklediği üzerine odaklanarak, bir toplum eleştirisi sunmaktadır.

İngiliz edebiyatında, distopya türünün gelişmesine katkı sağlayan ve bu türün önemli eserlerinden biri olarak kabul gören diğer bir roman ise Aldous Huxley'nin *Cesur Yeni Dünya*'sıdır. 1932 yılında yayımlanan bu eser ürüme, toplum mühendisliği ve diğer başka kontrol mekanizmaları sayesinde yeniden yaratılmış, ilk bakışta ütopyik bir yapıya sahip gibi görünse de aslında distopyik bir atmosferin hâkim olduğu ve gelecekte var olan bir toplumu konu etmektedir. Bu gelecek toplumunda, teknoloji ve bilimin gücü sadece hükümetin kitleleri kontrol etmesine değil, aynı zamanda her bir bireyin aklını ve buna bağlı olarak toplumdaki yerini doğumundan itibaren ayrı ayrı yapılandırmasına olanak sağlamaktadır. Özellikle üremenin doğal süreçlerine yapılan bu bilimsel müdahalelerin ise insanoğlunu ve dolaylı olarak da dünyayı bir sona yani kıyamete sürükleyeceğine dair bir gönderme olduğu düşünülmektedir.

Bütün bunları göz önünde bulundurarak bu çalışma, İngiliz ve çağdaş dünya edebiyatında önemli bir anlatı geleneği haline gelen distopyalarda bilim, teknoloji ve kıyamet kavramlarının rolü üzerine odaklanmayı amaçlamaktadır. Çalışmanın giriş bölümünde, ütopya ve distopya kavramlarının ortak

ve farklı noktalarına değinilecek olup ilerleyen bölümlerde ise hem distopyanın edebi bir tür olarak değerlendirilmesinde önemli katkıları olan hem de İngiliz edebiyatının klasikleşmiş eserleri olarak görülen Mary Shelley'nin *Frankenstein*'i ve Aldous Huxley'nin *Cesur Yeni Dünya*'sı ayrı ayrı incelenecektir. Bu inceleme yapılarırken ise, her iki yazarın bilim, teknoloji ve kıyamet unsurlarını bu romanlarda nasıl ele aldığından bahsedilecek ve sözü geçen kavramlar üzerinden içinde buldukları toplumlara yönelik ortaya koydukları bakış açısı da tartışılacaktır. Aynı zamanda, her iki eserden de örneklere yer verilerek çalışmamızın ana fikri desteklenecektir. Bunların yanı sıra, hem Shelley'nin hem de Huxley'nin tasvir ettiği toplumlar ve bu toplumlara nüfuz etmiş korku, ıstırap ve çaresizlik duygularının potansiyel fail olduğu düşünülen 'otorite' ile görünür veya görünmez bağları ele alınacak ve bilim, teknoloji ve kıyamet unsurları üzerinde otoritenin etkisi ve rolü tartışılacaktır.