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**MASTER THESIS**

**BODY AND BODY POLITICS IN TERMS OF THE  
RELATIONSHIP BETWEEN POWER AND PEOPLE IN  
MODERN DYSTOPIAN FICTION**

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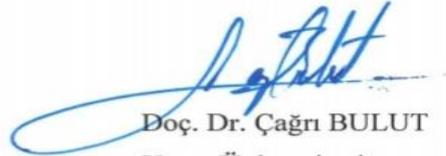
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## ABSTRACT

# BODY AND BODY POLITICS IN TERMS OF THE RELATIONSHIP BETWEEN POWER AND PEOPLE IN MODERN DYSTOPIAN FICTION

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The purpose of this study is to analyze the relationship between the political authority and the people in terms of the body politics by using Foucault's and Althusser's works on the body and ideology in two modern dystopian fictions; *1984* by George Orwell and *Never Let Me Go* by Kazuo Ishiguro. In both works, the authority uses the human body as a subject for production and sustainability of political power. In order to make this subjectification and sustainability possible, the authority uses architectural tricks to leak into public and private areas, integrating its presence into each part of daily life such as education, health, family and even art. As a result of architectural and ideological manipulations of authority, the body becomes a subject unaware of its own needs, desires, and working for what it is dictated. Since the capability of having pleasure is stolen away by the power, the body performs like a robot coded to meet its duties. For instance, having sex is isolated from the pleasure of need; being performed solely for the purpose of procreation. On the other hand, eating which is a vital habit for the body is separated from any kind of enjoyment such as having dinner together or preparing whatever one wants. Even this vital and important need is met just by

what the power sees appropriate to eat. As people can live in the frame of rules put by the power, their physical existence underlines an example of submissiveness against the power. In other words, the body and ideology cannot be separated from each other, because the power does not transform the body into a tool of production without a background. First, it changes the set of ideas and standards of living by keeping people under its gaze through architectural tricks. Then, people become unable to question the situation they live in, accepting whatever the power dictates. In both works analyzed in the thesis, the body becomes a tool that aims to produce merely for the sake of power.

**Key Words:** Body, body politics, modernism, dystopia, politics, political authority, dystopian fiction.

## ÖZ

# MODERN DİSTOPİK ROMANLARDA İKTİDAR VE İNSAN İLİŞKİLERİ AÇISINDAN BEDEN VE BEDEN POLİTİKASI

Bedia Ayanoglu

Yüksek Lisans, İngiliz Dili ve Edebiyatı

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2020

Bu çalışmanın amacı, modern distopik romanlardan olan George Orwell'in *1984* ve Kazuo Ishiguro'nun *Beni Asla Bırakma* eserlerini Foucault ve Althusser'in ideoloji ve beden ile ilgili çalışmalarından faydalanarak, politik iktidar ve insan ilişkilerini beden politikası açısından incelemektir. Her iki eserde de politik iktidar, insan bedenini bir üretim öznesi ve iktidarın devamlılığını sağlayan bir araç olarak kullanmaktadır. Politik iktidar, bu öznelenmenin devamlılığını mümkün kılmak için birtakım mimari oyunlar oynayarak varlığını günlük hayatın her yerine yerleştirmek suretiyle eğitim, sağlık, aile ve hatta sanat gibi özel ve genel alanlara sızar. Politik iktidarın mimari ve ideolojik oyunlarının sonucunda beden, kendi üzerinde hak iddia edemeyen, kendi ihtiyaç ve arzularının farkında olmayan, yalnızca kendine dikte edileni yerine getirme görevini tamamlayan bir özneye dönüşür. Bedenin zevk alma kapasitesi, iktidar tarafından çalındığı için, beden yalnızca görev tamamlamak üzere kodlanmış bir robot gibi çalışır. Örneğin, seks ihtiyaçtan ve hazdan izole edilerek yalnızca üremek için gerçekleştirilir. Veya, yemek yemek gibi beden için yaşamsal önemi olan bir eylem, istediği yiyeceği hazırlamak veya beraber yemek gibi eğlencelerden ayrıştırılarak, iktidarın uygun gördüğü şekilde gerçekleştirilir. İnsanlar, ancak kuralları iktidar tarafından çizilen çerçeveler dahilinde yaşayabildiğinden, onların fiziksel varoluşları otorite karşısındaki itaatkarlıklarının altını çizer. Bir diğer deyişle, ideoloji ve beden birbirinden

ayrılmaz; çünkü iktidar, bedeni arkaplanda bir dayanağı olmadan birdenbire üretim öznesine dönüştüremez. Öncelikle, insanları göz hapsinde tutarak birtakım fikirleri ve hayat standartlarını değiştirir. Buna bağlı olarak, insanlar durumu sorgulamayı bırakır ve iktidarın dikte ettiğini kabul eder. Son olarak, beden yalnızca iktidarın faydası için üretmeyi amaçlayan bir araca dönüşür.

**Anahtar Kelimeler:** Beden, beden politikası, modernizm, distopya, politika, politik iktidar, distopik kurgu.

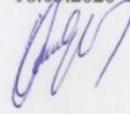


### **TEXT OF OATH**

I declare and honestly confirm that my study, titled "BODY AND BODY POLITICS IN TERMS OF THE RELATIONSHIP BETWEEN POWER AND PEOPLE IN MODERN DYSTOPIAN FICTION" and presented as a Master's/PhD Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Bedia AYANOĞLU

18.05.2020



## TABLE OF CONTENTS

ABSTRACT.....	v
ÖZ.....	vii
TEXT OF OATH.....	ix
TABLE OF CONTENTS.....	x
INTRODUCTION.....	1
CHAPTER ONE: ARCHITECTURAL FEATURES OF HAILSHAM & OCEANIA	
1.1. Oceania .....	7
1.2. Hailsham.....	12
1.3. Borders.....	15
CHAPTER TWO: INTERACTIONS BETWEEN ARCHITECTURE&IDEOLOGY...17	
CHAPTER THREE: INTERACTIONS BETWEEN IDEOLOGY & BODY.....25	
3.1. Ideology and Body in <i>1984</i> .....	26
3.2. Ideology and Body in <i>Never Let Me Go</i> .....	30
CHAPTER FOUR: RULES THAT DIRECTLY CONCERN THE BODY.....34	
4.1. Body as a Subject of Hatred.....	36
4.2. Food Rationing.....	41
4.3. Sexual Deprivation.....	45
CONCLUSION.....	63
WORKS CITED.....	66

## INTRODUCTION

Modernism and modernist literature are terms that define the movement which occurs right after WWI. As political and economic balances change all over the world due to the War, it directly affects the living standards of people and finally, it leads them in a new movement, modernism. In his book *Preface to Modernism Art* Berman writes about the reasons for modernism “[...] The most significant political factor is quite apparent; the Germans lose a war. After World War I, the military, political, and economic domination by countries where empiricism flourishes is accompanied by a turn to high modernist literature [...]” Since elaboration of empiricism leaves its place to modernism, it causes the elaboration of the ability of questioning the situation and live for one’s self as well, because conditions during the War force people to give up on their own lives without hesitation for the sake of their countries. For instance, the soldiers fight, kill, die or they may lose their body parts or mental health even if they manage to get home. Therefore, questioning the current situation which matches with empiricism gives way to accepting and normalizing the situation and devoting one’s life for the country.

The elaboration of empiricism not only results in modernism but also results in a dystopian world in which the body politics appears as an important problem. Etymologically, the word “dystopia” means “a very bad or unfair society in which there is a lot of suffering [...] after something terrible has happened”. (*Cambridge Dictionary*) What needs to be understood by “something terrible” is WWI when modernism is under question. This new art movement caused by the psychological and financial crisis after WWI, includes this “unfair society” as well. The “unfair society” stands for the places where there is a gap between the producers and the consumers. While one side goes on producing by using the body and effort, the other side focuses on consuming. For instance, while soldiers fight to protect their countries, politics only lead them to learn how to attack or how to fight; they only make the

plans for the theoretical part while soldiers are busy with the practice. Therefore, at the end of the War, soldiers die or get injured while politics get the financial benefit. So, the authority uses the soldiers as a protection for its own “body” and wealth. The authority does not participate in active fighting, it only advises but acquires the benefit at the same time.

Such societies are narrated by George Orwell in *1984* and by Kazuo Ishiguro in *Never Let Me Go*. These two works are examples of modern dystopian fiction in which the human body is consumed for the sake of political wealth as it happened during WWI. In *1984*, a world divided into three parts is represented, these parts are East Asia, Eurasia, and Oceania in which the story takes place. Oceania is a country ruled by “the Inner Party” that is famous for its repressiveness and totalitarianism. The three countries always change their alliances and fight with one another. This ongoing war represents the relationship between different alliances during WWI, and the way the Inner Party rules people shows how totalitarian parties transformed after the war. Away from a democratic way of ruling, the Party manipulates people for the sake of political authority and wealth. The body of the citizens is repressed both ideologically and physically by the Party instead of setting people free for exploring bodily pleasures and existing in a body just for one’s self.

The Party does not only use war to rule over the body, but it also applies direct rules over them. For instance, in *1984*, the authority of Oceania bans having sex for pleasure, eating for pleasure, loving someone for whom they are, and all other kinds of emotions that drive the energy of people away from the Party. It even arranges marriages for chosen couples to prevent love and sexual desire between individuals. It wants the citizens to work and spend their efforts on production. Instead of falling in love and having the desire to spend time with friends or family, devoting time for production is more beneficial for the Party. Thus, the opportunities to have time for the ones except for production are disabled. Here, the lack of ability of questioning the administrative power shows itself. This is the discipline of modern

dystopia, the citizens do not even have a chance to ask, they cannot even consider asking as it is stolen from them. They can only perform how they are told.

The other work, *Never Let Me Go*, tells the story of a group of students who are raised and educated to donate their organs in the future. As Kiryaman says: “[T]he “students” are perceived as objects that are just the “supplies” of other human beings which explains the idea that they are not considered as donors in the real sense but as constructed beings that include organs” (Kiryaman, 116). So, the main duty of these students is to donate their own organs when needed and the destiny of their life is already written without asking the students. So, different from any person or student outside, the students of Hailsham do not study to graduate and get a job as an ordinary one does, they get a special education to learn how to keep their body appropriate for donation and how to maintain their lives when they start to donate. In this term, the way Hailsham is ruled is not different from the way Oceania is. Similar to the rulers of Oceania, the teachers in Hailsham rule over the bodies of students. They raise the students as healthy as possible just to be compromised for a person that they do not even know. Neither of the students is able to claim right on their body. The destiny of their bodies is written without their consent and they are never asked to be volunteers. So, the body is destined to be consumed by the rulers in Hailsham as well.

When *1984* is compared to *Never Let Me Go*, it is seen that the Hailsham school is similar to how Orwell has created Oceania in terms of its aim and relations to people it governs. The common aim of the two institutions is production. The citizens of Oceania are expected to produce materials in factories and wealth for the Party, while the students in Hailsham are expected to produce healthy body parts. In both works, the subjects are not asked if they want to be a part of that process. Moreover, the subjects do not even consider questioning the situation as the political authority already prevents all possibilities that may lead people to interrogate. Both the citizens in *1984* and the students in *Never Let Me Go*

consume their bodies for something else, they cannot claim individual rights or they cannot exercise their own identity including their bodies. Their needs are determined, and their desires are eliminated by the rule of a sovereign. Therefore, they become mere tools that are only responsible for production.

In order to subjectify the citizens and the students in respective examples, the authority maintains a certain kind of ideology by using architectural features, which creates a sense of hierarchy among the ruled class so that people are exposed to its gaze all the time. Even if they are not observed literally at any moment, they know that the feeling of being watched remains in people's mind. Foucault explains this example with Bentham's "panopticon" in which "[...] Everything must be observed, seen, transmitted [...]" (Foucault, 22) In order to be able to observe and see each person, the authority needs to be everywhere and to impose an omniscient image in people's mind. This representation of a godlike gaze is provided by the features of *panopticon* well. Parallel with how *panopticon* is built as "[...] pierced with wide windows [...] divided into cells [...] a supervisor in a central tower [...]" (Foucault, 200) the authority creates metaphorical towers. The authority does not build a tower physically, but it locates rulers or representations of authority such as the poster of Big Brother in *1984* and the teachers in *Never Let Me Go*. They observe people as *panopticon* does. According to Foucault, the power of the *panopticon* comes from its ability to be able to everywhere at the same time. Since people do not know if the *panopticon* observes or not at a particular time, they can only assume that they are being watched all the time. This principle of *panopticon* summarizes how societies are ruled in modern world; directly, in Oceania and Hailsham as representations of modern world as well.

As people feel like being under a gaze all the time due to the architectural trick played by the authority, it creates an ideological problem which results in the way the bodies are regulated. For instance, being observed all the time causes fear and submissiveness to people,

as the authority is able to leak into the most private spaces that people occupy, they cannot act according to their desires. This relationship between political authority and people is defined as “the cycle of prohibition” by Foucault in his book *History of Sexuality*: “[...] Thou shalt not go near, thou shalt not touch, thou shalt not consume, thou shalt not experience pleasure, thou shalt not speak [...]” (Foucault, 84) What Foucault defines as “cycle of prohibition” shows how the authority removes subjectivity and privacy of individuals. Even the possibility of “touching, consuming, experiencing pleasure and speaking” would prevent the authority from performing its power on bodies. Yet, Foucault’s example of “cycle of prohibition” puts these rules as it aims to create a society in which bodies only address the benefits of political authority. In this sense, anything that a person can share with one another or wants to express is prohibited by the authority because it draws the attention of people to somewhere else away from the duties that they must complete. For instance, it is prohibited to “go near” and “touch” because the authority does not want people to explore their desires for each other. Individual wonders and pleasures are not different from an enemy for authority. The more people realize their desires, the less they can concentrate on the work ordered by the authority. Also, Foucault underlines “[...] Thou shalt not speak [...]” (Foucault, 84) By saying this, he emphasizes how communication among people effects their possibility of being a mean of production. In his perspective, the authority decides what to talk or even to think about for its people. As a result of this decision of the authority, people start to think and act within the frame of what they are provided; as they have the thoughts of the power, the only thing they can do is to keep pace with the power. The less they communicate and express themselves the less they can share ideas. Therefore, the possibility of cherishing a curiosity for each other would be curbed.

To conclude, in the two novels to be analyzed there is a direct relationship between architecture, ideology, and the body as Foucault explains in his several works. These three

notions he offers cannot be separated. First of all, the authority uses architecture to organize the living standards of people and to observe them at any moment easily. Knowing the fact that they may be observed at any time, people are inflicted to be submissive before the authority. Therefore, an ideology emerges fed by such submissiveness of people and it becomes the most effective weapon over their own bodies, as the ideology works as a tool that normalizes what people are imposed upon or what they are dictated to do, people give up questioning what they experience. As they do not question or reject, as their subjectivity and privacy of bodies are stolen, this corporeal theft makes authority even wealthier.



# CHAPTER ONE

## ARCHITECTURAL FEATURES OF HAILSHAM AND OCEANIA

### 1.1 Oceania

Spaces and how they are organized are very significant for the political power holders and the authority. From the geopolitical coordinates of a country to small, private areas such as private houses, hospitals and streets, each kind of space directly concerns the political power as the power arranges its relationship to other countries and its relationship to people and it rules through managing those spaces. While the place of a country is unchangeable, the places within the country can be regulated, arranged and organized by the authority by using certain architectural plans and tricks. The importance of the spaces is explained by Foucault in *The Impossible Prison*:

[...] A whole ‘history of spaces’ could be written, that would be at the same time a ‘history of powers’ [...] From the great strategies of geopolitics to the little tactics of housing, institutional architecture, from the classroom to the hospital organization, by way of all the political and economic implantations [...] (*The Impossible Prison*, 10)

Regardless of where it is, the power uses the said “great strategies” to organize “from classroom to the hospital organization”. What needs to be understood by “great strategies” is related to the concept of *panopticon*. As this concept makes it possible for the observer to watch each individual at the same time, the “strategy” of *panopticon* carries an important role in Foucault’s claim of “great strategies” as well. The ability to organize all places that directly affects the daily life of civilians gives authority a chance to pervade each part of daily life. Metaphorically, such an organization can be considered as a ladder of three steps. First, the authority arranges the architectural features of places which shows up as *panopticon*. Then,

these features are experienced by people. As people live in the spaces created by the power, they also live the way authority has planned. This situation creates a certain kind of cultural background which normalizes whatever the power dictated. Finally, the power manages to reach and rule over the bodies of its subjects.

In her article “Examining the Relationship Between Architecture and the Human Body”, Maria Lorena Lehman claims that

[...] The human body and architecture are engaged in a ‘dance’ where each adapts to the other [...] The goal here becomes to find those just-right moments within your design to take your occupants to a new sense of place [...] However, it is key to remember that the relationship between architecture and the human body is as much about being ‘still’ as it is about ‘movement’-whether that be physically, emotionally or spiritually. (Lehman)

In the case of the relationship between the Inner Party and the citizens in *1984*, what Lehman defines as “dance” is represented as a hierarchical relationship. This dance does not correspond to a sense of harmony in Oceania. Rather, it represents two sides where one rules and the other obeys. The Inner Party creates such a successful architectural trick that it creates an illusion about hierarchical order. The Party pretends to be omniscient possessing a god-like gaze that hovers above everything. So that people feel inferior. Winston, the protagonist of *1984* and a worker in the Ministry of Truth, describes the ever-present authority:

[...] An enormous face, more than a meter wide: The face of a man about forty-five, with a heavy black moustache and ruggedly handsome feature [...] It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran [...] (*1984*, 3)

The size of Big Brother is beyond reality. Yet, exaggeration implies strength and power as he has the ability of watching you wherever you go, he domineers like a god with his features of being everywhere at the same time. This feature of Big Brother meets what Lehman defines as “just-right moments and sense of place”. (Lehman) Yet, these moments are not limited. Rather, these moments are limitless as Big Brother watches people all the time. So, people experience “just-right moments” at every moment of their lives and it creates a “sense of place” which highlights the inescapability of being watched as Big Brother is able to watch and observe at any place. As a representative image of the Inner Party, Big Brother creates an illusion of the owner and the observer of all places within Oceania:

[...] The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remains within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often or on what system, the Thought Police plugged in an individual wire was guesswork [...] (1984, 5)

This telescreen can see not only Winston but also every other citizen in Oceania. The telescreens function like the poster of the Big Brother mentioned above; both are the reminder of an omniscient observer located above everything. Literally, the impositions of the Inner Party is not related to the height of buildings or how the building is designed. Its power depends on an architectural planning trick called “panopticon” which is explained by Foucault in his book *Birth of Prison*:

[...] Bentham's *panopticon* is the architectural figure of this composition. We know the principle on which it was based: at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole

width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed, then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy (Foucault, 200)

Foucault's architectural explanation of *panopticon* underlines the relation between authority and centralization. The place that *panopticon* provides for the authority, which he describes as "center", matches the functions of Big Brother and the telescreen in *1984*. In both cases, there is an observer at the center. By being at the center, the observer stands as an axis around which people are organized, he is equidistant to each person. The observer posits itself at a literal height to impose its own superiority on the citizens as the design of a *panopticon*'s structure requires as such. However, in *1984*, the telescreen's position within the structure is a metaphorical height to exercise the power of the Inner Party. The broadcast of the propaganda and orders is constant and the volume is inescapable. The Party knows everything, and it has the right to judge and to punish people. In order to remind people of its rights, the Party acts like a *panopticon* structure does. It goes up, locates itself at the center, observes, judges, decides to punish or forgive, and writes the destiny of people.

The problem of being watched poses an important problem in terms of the body politics in the narrative of *1984*. For instance, the flat that Winston lives in is depicted like a "prison cell" as Foucault describes in his example of *panopticon*. Neither Winston nor the other workers can know when they are being watched or listened to. Nobody has the right to choose not to be watched or listened to either. The acts of their bodies and the expressions through their mouths are under the gaze at any moment. Moreover, nobody can go against the policy, and in their own private spaces, they cannot exercise their own subjectivity, because it is already stolen by the Inner Party. Actually, the citizens of Oceania are not allowed to own a

private place where they can be free. As privacy is stolen from them, everyday activities become mere duties to show Big Brother that nothing against the Party is done; they eat just to feel full, they take shower just to get clean. All bodily pleasures are taken from the citizens of Oceania as a result of this architecture-based trick and there is mere necessary functionality left for the subjects.



## 1. 2 Hailsham

When the school of Hailsham in *Never Let Me Go* is compared to Oceania in *1984*, Hailsham functions as the structure of Oceania as well. Same as how Oceania has legal borders that separate the country from East Asia and Eurasia, the school also has a border that separates this place from the outside world. Like a country, the school of Hailsham has a border between the school and outside which functions just as a legal border of a country. In this micro-country, the masters, Miss Geraldine and Madame stand for the political authority. While the citizens are observed by the Big Brother in *1984*, the students are under the observation of their teachers in *Never Let Me Go*. None of the students can perform their subjectivity even in the private areas assigned to them, because the authority knows the architectural structure very well. Therefore, it is not difficult for the authority to show its presence in private spaces either. On the other hand, the physical structure of the school is so wide that the students meet all their needs within the borders of the school. For instance, Oceania provides only necessary nutrition at the most basic level for its citizens. It provides bread, coffee and the teachers in Hailsham provide sport yards, books and even education in fine arts such as writing poems or drawing. However, all these opportunities are given only as much as the authority allows and desires. None of the students has a chance to experience such opportunities with a person who is not responsible for the donation.

Such so-called “opportunities” are designed to make it easier for the teachers to observe the students at any moment. Since the teachers put a limit on what students can do within the border and the options are limited, the authority knows where to check. Moreover, the teachers set a few simple rules such as not closing doors, not going out of the room when sleeping time comes and not visiting each other's rooms. By keeping all doors open and students inside the rooms, the authority of Hailsham knows where the students are and what they do very much like the telescreens function in *1984*.

Again, the gaze of the authority in Hailsham that sees every single detail represents the image of *panopticon* similar it is seen in 1984. Although the literal architectural features are not same as *panopticon*'s structure, the way that they rule the school functions as *panopticon* does:

[...] Captured gaze of authority [...] First of all: an organ of generalized and constant oversight; everything must be observed, seen, transmitted; organization of a police force; instituting of a system of records (with individual files). This went hand in hand with a new mechanics: isolation and regrouping of individuals, localization of bodies; optimal utilization of forces, monitoring and improvement of the output; in short, the putting into place of a whole discipline of life, time and energies [...] (*The Impossible Prison*, 22)

When Foucault's explanation of *panopticon* is compared to Lehman's words in which she claims that "the aim of the designer is to create a sense of place" (Lehman, 1) *panopticon* functions as a tool in the hands of a designer that oppresses people in constructed spaces. It does not only keep people in certain places but also restricts what people do in those places. Therefore, "a whole discipline of life, time and energies" (*The Impossible Prison*, 22) become a representation of a "relationship between architecture and the human body [...] about being still [...] Whether that be physically, emotionally or spiritually." (Lehman) Since people are not given a chance to choose what to do or how to live, their energy is kept "still" and limited by the power. For instance, the teachers and the school master locate their position at the center and above all by setting rules. Then, they make the students feel under pressure of the *panopticon* to be able to pervade common and private areas of the school. In such a condition, it cannot be expected from students to express their feelings or explore their spiritually or bodily desires. By the effect of the *panopticon*, they learn to put a limit on their wonders and desires. In other words, they create autocontrol as Foucault explains in *Discipline and Punish*:

[...] This architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it, in short, that the inmates should be caught up in a power situation of which they are themselves are the bearers[...] (Foucault, 201)

According to his words, architecture is so important that it can be used to organize societies, if it is manipulated well enough, architecture does not only help the authority to control people, it also makes people control their own bodies to become subject of production which makes the work of the authority easier. In Foucault's view the power would not be able to control and organize people in any constitution that has wide spaces without a problem of border, because it needs to be able to control the perimeters to let people know that they are observed. Therefore, borders in Oceania and Hailsham stand for the parts of *panopticon* structure as well. Foucault adds “[...] Especially school surveillance, it seems that control of sexuality becomes directly inscribed in the architecture design” (Foucault, 11) Relevantly, the authority of Hailsham divides the school with an internal border dividing the dormitories of boys and girls besides constant individual surveillance. This architectural division of the school is very similar to how the cells in the example of *panopticon* function. As the authority can see where the students are, there is no place left for the students to hide from the gaze of the authority. Therefore, exploring personal and mutual pleasures becomes impossible.

## 1. 3 Borders

The borders that separate the school from the rest of the world and boys from girls in *Never Let Me Go* and the borders separating Oceania from the enemies in *1984* emphasize how the physical body is manipulated inside and outside of those borders. For instance, Hailsham is guarded not only by security forces, but also by the ideology that the architectural, physical features that are internalized by the students. As the students are imposed auto-control due to the constant gaze of the teachers, they know that they must remain within the borders, because they are implied that out of Hailsham is dangerous, students may be harmed and then they cannot be accepted back to school. Therefore, the students are afraid to pass the borders of Hailsham for the fear of losing their safe place. So, the border is not only physical, it is also mental and psychological. Inside the borders they are provided with health, security of their body and life while outside of the border is full of latent dangers.

Keeping students within the borders of Hailsham in *Never Let Me Go* is not different from how telescreens watch the civilians, and how they are followed by the gaze of Big Brother in *1984*. As a war among other countries goes on outside, inside of Oceania seems to be safer and more peaceful to the citizens. Yet, it is just a trick to keep the citizens inside the country to control them as the teachers do in Hailsham. What Lehman defines as “dance” shows itself at this point; while the conditions of inside and outside are determined by the authorities, the ruled class must adapt to the current condition. As long as the citizens or the students manage to adapt the condition, they maintain the dance between architecture and people. On the other hand, as the citizens of Oceania know that they are followed by Big Brother, they also have an embedded auto-control just like the students of Hailsham. In *Discipline and Punish*, Foucault says: “[...] Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and visibility that assures the automatic functioning

of power” (Foucault, 201) So, the concept of panopticon results in fear, timidity and submissiveness, because even if the students and the citizens populating the two fictional works are not literally watched at a time, they feel the presence of the gaze all the time. In this case, the power does not necessarily need to observe each person constantly. As a result of the system that the authority creates, people already feel under its gaze. The power continues “functioning automatically” in the “consciousness” that it creates among the society.

In this case, there are the observed and the observers that Foucault names “visible” and “unverifiable”. According to his claim, the observer is “visible”, everybody can see it. Yet, it is “unverifiable” at the same time, so that the observed ones feel its presence without knowing where and when he is being watched. (*Discipline and Punish*, 201) Thus, ideological manipulation is installed in architecture to govern the bodies of the subjects through domination. There may be many hidden or unknown places, but even if people can find it, they cannot escape from the internalized gaze of the authority, because it is the one that creates such hidden places in the first place. As people feel the presence of the gaze constantly, the sense of being watched becomes more familiar gradually. Therefore, it becomes normal to be observed, so the students of Hailsham do not feel free to explore their bodies and sexuality even when it is possible.

Bentham’s concept of *panopticon* explained by Foucault paves the way for the authority to tyrannize people. Since the authority organizes the architecture and physical structure of a current location such as a country, a city or a school, it can pervade all life and observe each person. The literal organization of places is not the same as the structure of panopticon, but its physical features are attributed to the relation between the authority and people. Although panopticon can see people all the time, people feel the presence of *panopticon*, yet they cannot see it. Suspicion of being watched gives people fear and it creates autocontrol in their minds.

## CHAPTER TWO

### INTERACTIONS BETWEEN ARCHITECTURE AND IDEOLOGY

Architectural organization of Oceania and Hailsham is built on the concept of *panopticon* which observes but cannot be observed, and borderlines that are prohibited to break. So, staying within the border of a specific place and being observed all the time normalizes what the people live or experience. People maintain their lives according to how the authority leads them, and they cannot compare or interrogate the situation since they cannot go out of the border and witness another style of living. So, how they live, how they work, what they read or even eat is determined and imposed by a certain kind of ideology. If it is assumed the opposite, such as the citizens and the students have a chance to pass the borders, meet people from outside and reject the rules of the authority, it would have been the result of the lack of architectural organization. It would have meant that the authority cannot pervade each part of life outside the borders since it is unable to organize physical features beyond the school or the country.

To start with the relation between architecture and ideology, Hailsham is an example that clearly shows how two sides of the border are depicted. The border has a dichotomic meaning for the students: while the inner side of the border means life and safety, beyond the border means danger and death. The students are made to believe that outside of Hailsham is dangerous and even lethal. For instance, there are some stories told among the students about outside:

[...] Once, not so long before we all got to Hailsham, a boy had had a big row with his friends and run off beyond the Hailsham boundaries. His body had been found two days later, up in those woods, tied to a tree with the hands and wandered through those

trees [...] Another rumour had it that a girl's host wandered through those trees [...] When she tried to get back in, she wasn't allowed [...] Eventually, she'd gone off somewhere out there [...] She died. (*Never Let Me Go*, 50)

The reason why these stories are made up is to imply to the students that the moment that they go out of Hailsham either they would die or their body is threatened. However, they do not have a chance but keeping their body as healthy as they can, because they are like links of a chain; when one dies before donation or fails at being healthy enough to donate, the receiver is affected. When the donor is not healthy or useful, the receivers may not complete their missing body parts, and they may even die. So, their bodies are the concern of people outside of Hailsham as well. As long as the students stay in Hailsham, they can provide health for the outside world. Yet, if they go out, or try to escape, their destiny, which is decided by the authority in the form of organ donation, would be wasted.

Made up stories that scare the students about their bodies are the tools of the ideology that is handled in Hailsham. By creating such stories, it is underlined that the school is the safest place. Each person and event that belongs to Hailsham seeks for the physical health of the students. It is the border separating Hailsham from the outside that would save the students from harm. The border is not about taking a step to the outside world; actually, it is about what the outside world may bring to the students when they take this step. Outside is unknown, it is not familiar. When they go out of the school, a stranger, unfamiliar world expects the students. As the students do not have any experience about the outside world, beyond the borders is conceived as a dangerous place in their minds. About the danger of outside, Balibar says: “[...] The meaning of the term stranger does not come from a particular attribution of status; rather, it comes from an experience, the experience of being perceived as different, other [...]” (Balibar, 31) Different than care takers in Hailsham, the ones beyond the border, “others”, do not care about the health of these students, because they are not aware of

the donation; different than the students of Hailsham which are called “clones”, people in the outside world are known as the “models”. They are the potential receivers of the students. There are rules set to take each step cautiously until the students donate. Outside the Hailsham is not capable of preparing students for such a purpose; furthermore, it may change their attitude towards donation. In other words, it may make students reject the ideology of the authority due to “bad” experiences. The kind of experience that Balibar explains comes up as death and murder when students go out of Hailsham. If they reject the ideology of the school, they may die; or, if they go out of the school they cannot get back even if they do not die which is another way of losing one’s familiar life.

In order not to let students “experience being other” Hailsham prepares everything to prevent them from curiosity about outside. In her article “Look in the Gutter: Infrastructural Interiority in *Never Let Me Go*” Kelly Rich says about Hailsham:

[...] It shelters its clones from outside world for as long as they remain under its care  
[...] With its provisions of education, its caretakers, and its beautiful surroundings designed to placate the clones’ otherwise bleak fate. The estate itself is large and immaculately groomed, with several rooms, halls, tranquil ponds, rhubarb patches, and sports pavilions [...] (Rich, 634-635)

Hailsham appears to be such an idealized place that students do not even need to go out of Hailsham. This idealization is provided physically as well as ideologically. Hailsham is a “large, and immaculately groomed” place so that students can find places to play, and they can walk to the farthest places within Hailsham instead of passing the border. It highlights that the school authority does not only scare students about going out, it also kills the urge of wondering about the outside world. Everything inside is so idealized and perfectly organized that Hailsham stands like a cosy home to the students and it eliminates their desire to seek

adventure outside. Yet, the policy only aims to keep students under the gaze of *panopticon* to provide the continuity of donations.

Although the school is depicted as such an idealized place, the idealization of inside the border hides an irony. Despite it being a school that seeks for the best for the students, Hailsham provides the safety inside to be corrupted later: “The bodies” that are educated and kept healthy will be organ donors, and lose parts for other bodies in future. This case is not different from the ones that go watching executions in Oceania, while the ones who are against the Inner Party are killed or get tortured, the ones who obey can live and keep their bodies as whole. Yet, it is not enough to be a supporter of the party, one also expected to show themselves physically in the execution ceremony. Thus, as opposed to the ones who are executed, the ones who go watching those executions deserve health, they survive a probable torture since they show up physically to show their faith for the Party. In both cases, the one who takes care and provides opportunity is the same as the one who decides to terminate. In Hailsham, while the power takes care of the students, they prepare the students and they decide the right time for the students to donate. The rulers of the Inner Party, on the other hand, in Oceania, pretend to provide the necessary life conditions for the people. Yet, when one does not obey the Party regulations, the same rulers can decide to torture his body. Although the power both in Hailsham and Oceania stands for an image that provides people with what they need, actually the same power consumes the energy of people, too.

In his book, *Ideology and Ideological State Apparatus*, Louis Althusser divides the state apparatuses that shape ideology into two parts: “Ideological State Apparatus” and “Repressive State Apparatus”. While he explains the ideological one as “religious, educational, family, legal, political, trade-union, communications and cultural” he clarifies the repressive ones as “the government, the administration, the army, the police, the courts and the prisons (Althusser, 17). In other words, when he defines the “ideological state

apparatuses” as branches of the power that mainly affects thoughts, beliefs, culture and way of living; he defines the “repressive state apparatuses” as mean of power that directly addresses body by force. According to Althusser, “ideological state apparatuses” are prior to the “repressive state apparatuses”. Yet, when “ideological apparatuses” are not enough to manipulate and organize people the way the authority needs, “repressive state apparatuses” work and organize people by force. Among these examples of “state apparatuses”, Hailsham is a school where “educational ideology” governs. The subjects are created for the school and the students know each other and their teachers. So, they are like a “family” in which they are born and grow up. Moreover, they receive an education at the school which is a part of the “cultural ideology,” and needs communication that urges manipulation in “communication ideology” either. Therefore, rather than “repressive state apparatuses” that includes power and violence, the ideology of Hailsham is based on “ideological state apparatuses.” Yet, “repressive” state apparatuses also appear in the form of made-up stories that keep the students away from the outside world.

In Oceania, before exercising “repressive” or “ideological” state apparatuses, the power changes the architectural features. Just like how Hailsham presents the dichotomy of inside and outside, in other words safety and danger, Oceania uses the same method to keep its citizens within the borders. There is an ongoing war among Eurasia, East Asia and Oceania. Just as how students are afraid of the outside, people who live in Oceania are afraid of the outer world since the rumours of the war create a threat for their body and health. As their destiny is written by the Inner Party to contribute production, if they go out of Oceania their destiny would change and the production chain would be interrupted. This situation is not different from the chain of donors and receivers of *Never Let Me Go*. The more workers mean more production; if one link breaks, production is reduced. So, the ideology that is

created through the use of borders draws an illusion that shows inside is safe and well-guarded, while it is supported by the “War Is Peace” policy. (1984)

When Oceania wins the war, the Party organizes ceremonies to celebrate the victory. Even the name of brands produced by the Party workers is “Victory” to remind people of the power of the Inner Party. Actually, there is no possibility for Oceania to lose as the Inner Party manipulates the information by changing newspaper articles regardless of who is victorious in reality. Such regulation is the representation of many ideological apparatuses that Althusser offers. It is a part of educational ideology since it is taught in the schools as history through manipulated victories of the country. Also, it is a part of cultural ideology as it creates unity among the people. By using educational ideology, the power starts to shape the minds of children so that when they grow up they become the loyal supporters of the ideology.

The aim of the war is not to provide and to maintain the independence for the country. The three countries change their alliances for the sake of their financial benefits. The perpetuity of the war makes it normal for the people and creates a false sense of protection because as long as a war continues outside, the sense of unity is strengthened inside. So, the false sense of love of Oceanians for their country emerges from an illusionary war and victory. This normalization process is a planned result of the adopted ideology, so that the war creates in people’s mind a “representation of the imaginary relationship of individuals to their real conditions of existence.” (*Ideology and Ideological State Apparatus*, 36) By saying this, Althusser means that, what people actually experience and what they think they experience are totally different from each other. What the power provides for people and how it represents the provision creates this illusion. For instance, people may think that they are free to read whatever they want. Yet, they may be provided only by some chosen publications of the power. On the other hand, people may think that they are free to explore their bodies as

they want, yet the destiny of their bodies are already written as it is seen in *1984* and *Never Let Me Go*. When the “real life conditions” are analyzed in *1984*, it is seen that the Party is repressive, totalitarian and gets its power out of its citizens’ body. It uses the body of the soldiers to fight. However, the Party changes its alliance according to its financial sake. In order to isolate people from reality, the Party adopts the propaganda “War Is Peace,” and implies that the war continues outside is for the sake of peace. In that manner, how the people relate to real life is through an illusion.

Another example of “ideological state apparatus” in Oceania is how much importance is put to the ministries. Ministries have many branches that are responsible for creating varying illusions and impositions of ideology:

[...] The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty [...] (*1984*, 6)

Each area of daily life is captured by the Inner Party. There is no place where the representations and manipulations of the Party cannot be seen. Starting from childhood these illusions follow people until they die, they become workers in different ministries, or they are overwhelmed by the ideology of the Inner Party. The citizens of Oceania are surrounded by the thoughts and lifestyle of the Party; ministries shape the lives of people the way the Inner Party wants. The function of these ministries hides an irony similar to how the power takes care and uses the body at the same time in *Never Let Me Go*. Although these ministries seem to be responsible for regulating the areas that they are responsible for, actually they reshape “news, education, fine arts” all over again. What the ministries do seem to be just manipulating these areas, and determining the lifestyle of citizens. They seem to be official

branches that regulate daily life for people, but they manipulate people for the sake of the state's power. Again, they stipulate sexuality to prevent people from exploring their desires, so sexuality is diminished to an act of procreation. The body is rendered to another unexplorable geography for the citizens as it is owned and controlled by the governing party.

Architectural features of constructed spaces are aimed to create a certain kind of ideology both in Hailsham and Oceania. Through *panopticon* features, the authority locates itself at the center and above everyone to be able to observe the students or the citizens at any time. It also makes up horror stories about the outside world to scare the subjects to infantilize and regulate them. When those made-up stories and *panopticon* come together, they create a sense of fear, submissiveness and timidity in the students' and the citizens' minds so that they start to control themselves not to act against the rules of the authority. However, the relation among architecture, the body and ideology is ironic. Since the power is expected to serve the people it governs and to take care of their health, in reality the health of people is measured to be consumed by the use and abuse of their body. Each attempt of the power and the ministries that work for the power aim to keep people away from their bodily desires and needs. People are objectified so that they are not aware of personal or interpersonal desires or wonders but are only kept busy with mindless production for the authoritarian power units.

## CHAPTER THREE

### INTERACTIONS BETWEEN IDEOLOGY AND BODY

After ideology is imposed by architectural plays, there comes the next step. Ideology starts to manipulate the body of the subjects. In *Never Let Me Go* and *1984*, the ideology of the authority rules over the body in many different ways. It affects sexuality, how people think, act and work; it even affects exercising habits of people. It imposes the importance of maintaining the current ideology that people forget to and even elude from listening to their own needs and desires. Wherever it turns the human body is oppressed and framed by authority as it is kept away from all kinds of subjective feelings such as love, sexuality, politics, at leisure times. As the authority does not want people to cherish loyalty for anything except for the power, it does not give people a chance to recognize any kind of affection or devotion for each other. So, the body becomes a tool of production.

### 3.1. Ideology and Body in *1984*

In *1984*, the Party shapes the scientific facts according to what is beneficial for its own use. It uses three examples of ideological manipulation that are “Newspeak, Doublethink and Mutability of Past” that manipulates the brain, communication among people, and even their end. The first example of ideological manipulation of the body is through the manipulation of language. A language called “Newspeak” in which all words are abridged and changed is created by the Inner Party. This new language works according to the ideology of the Inner Party. Syme who is responsible for editing the dictionary of Newspeak says: “We’re getting the language into its final shape—the shape it’s going to have when nobody speaks anything else. When we’ve finished with it, people like you will have to learn it all over again” (*1984*, 59). By deconstructing and reorganizing the language that people are used to, the Inner Party will be able to create a new system of thinking which is not different from the ideology of the Inner Party. Language which functions as a carrier of culture as it is exposed since childhood, words people need to express themselves, and even the feelings created and expressed by words and bodily gestures will be forgotten. As a result of the adoption of “newspeak” people get limited to few words and few expressions which are arranged so as not to oppose the ideology of the Inner Party.

Although it seems more ideological rather than a problem that concerns the body, the Inner Party manipulates how human brain-tongue relation works. A research from Lund University claims that: “[...] the brain [...] has a very large number of connections between nerve cells, which can be activated when we take in and process impressions.” (Jörntell) These connections are to be “activated” by what a person is exposed to. The Inner Party steals the ways of expressions from people. So, when these connections are to be “activated”, they lose their potential. The more the Inner Party changes and shortens the words, the less material people have left to think due to the lessened brain activity. Instead of a variety of

words and idioms that allow people to activate neural connections in their brains, the Party steals all these materials that enable the citizens to think and to question. Therefore, the less materials people have, the more dependent they become on the central authority.

On the other hand, in their article “Questioning the Role of Sparse Coding in the Brain”, Spanne and Jörntell claim that:

[...] The largest and most significant consequence is that the brain would not be able to generalise, but only learn exactly what was happening on a specific occasion [...]  
We think that a large number of connections between our nerve cells are maintained in a state of readiness to be activated, enabling the brain to learn things in a reasonable time when we search for links between various phenomena in the world around us [...]  
(Spanne & Jörntell)

According to this claim, the brain learns “what is happening” constantly. For instance, when the Party bans to have sex for pleasure, the brain learns that it is forbidden; or, when it orders people to attend “Two-Minutes Hate” people learn that they must attend. The Party “enables the brain to learn things”, however, only the things that the Party approves of. By using the general principle of functioning of the human brain, the Party manipulates the citizens’ brains.

When Syme changes the language, he explains:

[...] Don’t you see that the whole aim of Newspeak is to narrow the range of thought?  
[...] Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten [...] Every year fewer and fewer words, and the range of consciousness is always a little smaller. (1984, 60)

Language of the Party stands for the ideology of the Party, and in the case of Oceania, the less people communicate with each other by using a naturally evolved language, the less they would be able to share their thoughts, and less aligned with their primal feelings that

concerns bodily desires such as love and sexuality. This new language arranges the thought processes according to the ideology of the Inner Party. Therefore, in the end no difference remains between the thoughts of the subjects and the thoughts of the authority. Each feeling, each need and each desire is shaped according to the new ideology created and multiplied through “newspeak”. The manipulation of the brain will eliminate any kind of oppositions against the Party. At this point, both “ideological” and “repressive” apparatuses of Althusser are seen. The manipulation of the function of brain and tongue which is a physical abuse at the same time stands for “repressive state apparatus” as it directly affects a part or parts of the body, while the use of this new language symbolizes “ideological state apparatuses” as it regulates “communicative” ideology among people.

Apart from “newspeak” which changes all the language people are used to and brings the language of the power; and “doublethink” which requires two opposite truths in mind at once, there is also the “mutability of past.” Just like the aim of Newspeak, “doublethink” and “mutability of past” are used to control the bodies of the subjects by the Party. While doublethink leads people to accept two contrary sides of an issue, mutability of past concerns changing history either of the country or a person. For instance, when a person revolts against the Party, or when one opposes the Party, he is condemned to be tortured or he is “vaporized” which means that all his acts are deleted from history. The workers are responsible for deleting people from history: They are “[...] tracking down and deleting from the press the names of people who had been vaporized and were therefore considered never to have existed.” (1984, 49) When people look back, they cannot find anything about the one who is vaporized.

The use of “mutability of past” is strengthened by “doublethink” which leads people to remember that one has existed before; however, at the current state he does not exist, and people must act like he has never been born. Winston explains “doublethink”:

[...]To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out [...] To use logic against logic [...] to believe democracy was impossible and that the Party was the guardian of democracy, to forget, whatever it was necessary to forget, then to draw it back into memory again. (1984, 70)

Any thought against the concept of “doublethink” may lead one to be “vaporised” either. So, it is not enough just not to have negative thoughts about the party, or rejecting the truths of the Party; it is also necessary for people to believe in what the Party says. Each citizen in Oceania exists as long as they obey the rules of the Party, with the permit of the Party. However, in the case of a rebellion against the Party, the body is punished because of one’s thoughts.

Even brain-tongue relation which is one of the most essential needs and acts of a human is manipulated by the Inner Party.

So, as a result of “Newspeak”, people become unable to question the situation. “Doublethink” manipulates people’s beliefs through negating every dichotomy. While these two are examples of “ideological state apparatuses”, finally, “mutability of past” works as “repressive state apparatus” and punishes the body by vaporizing.

### 3.2. Ideology and Body in *Never Let Me Go*

*“No doubt communication is always a certain way of acting upon another person or persons”  
(Foucault, Subject and Power)*

Same as how the Inner Party decreases the rate of communication by shaping the language again, in Hailsham “[...] loss of the possibility of communication with the outer world or with other human beings causes their alienation from the outer world and from themselves” (Kiryaman, 117). While workers are kept busy with producing goods or fighting for Oceania in *1984*, students in *Never Let Me Go* are kept busy with drawing pictures in Hailsham. The teachers want the students to draw pictures for Madame’s gallery. Instead of giving the students time and place that they can congregate, the authority gives them blank papers to express their feelings individually. The teachers encourage students to be busy with art to keep them occupied not to be diverted from being proper Hailsham students as donors. As white, blank pages are not tools that can communicate with the students, there cannot be exchange of thoughts or values. Whatever the students want to say is expressed on papers and when the papers are collected by the teachers, and as a side benefit the school authority can find the chance to decipher the inner world of the students. The practice pervades even into the mind of the students. Therefore, due to lack of communication, any idea against the authority is eliminated in Hailsham as well.

What the school authority does by directing students to drawing, on the other hand, is to redirect their libido somewhere else other than their bodies. In his book *Freud and Psychoanalysis: Everything You Need to Know About Id, Ego, Super Ego*, Nick Nerrison describes how libido functions:

[...] Libido [is] the sexual drive and energy which is directed towards individuals and objects in the outside world [...] What Freud called 'libido', that unruly drive which he saw as the main motive for most behavior, has to be re-directed into socially acceptable channels. Mental health, according to Freud, depended on how successful people were in redirecting their libido into socially acceptable behavior. (Nerrison)

The rulers of the Inner Party and teachers of Hailsham know that, as long as people focus on the overwhelming power of their sexual libido or any kind of bodily desires, it cannot be possible to dominate their bodies. So, instead of giving people the opportunity to think about what their sexual libido dictates or to explore their bodies the authority redirects libido into other things. This "sexual drive" becomes a drive for "individuals and objects in the outside world". Here, the outside world stands for the ones that the students of Hailsham and the citizens of Oceania serve. By the force of authority, what emerges inside is transformed into something else outside; in other words, what people have –or might have- in their minds is reshaped and redirected in the hands of the authority as a precaution against exploration of subjectivity.

As libido is defined as a kind of "energy" that drives sexual instincts and "most behavior", by repressing the body, the authority is against sexual drive and all other kinds of urge that lead people to experience the enjoyments of life rather than production. For instance, while Hailsham and Oceania prevent people from exploring their bodies by manipulating their subjectivity, they also prevent them from reading the books they want, getting married to whom they love or eating whatever they want, because if the authority lets people enjoy such personal pleasures, there is possibility for people to give up their productive role in the chain. In *History of Sexuality*, Foucault explains the attitude of the power against sexuality:

[...] It is a power that only has the force of the negative on its side, a power to say no; in no condition to produce, capable only of posting limits, it is basically anti-energy.

This is the paradox of its effectiveness: it is incapable of doing anything, except to render what it dominates incapable of doing anything either, except for what this power allows it to do. And finally, it is a power whose model is essentially juridical, centered on nothing more than the statement of the law and the operation of taboos. All the modes of domination, submission, and subjugation are ultimately reduced to an effect of obedience [...] (Foucault, 85)

According to his claim, the reason why there is “a power to say no” is to prevent any disloyalty against the power. If the power lets people to explore and experience their physical and mental pleasures, it would affect production negatively. Since desire of having more pleasure would take people away from production, the power says “no” for any kind of enjoyments. Instead of allowing people to realize their desires, the power steals this right from people and creates a world in which only it can live with what is stolen from people. While the power is away from production and busy with organizing people for its benefits, the people are away from production and they are kept busy with production as the power says “no” all the time.

When we look at the properties of the two examples of authority, Hailsham and Oceania, it is seen that neither the members of the Party in Oceania nor the teachers in Hailsham actively contribute to production: The teachers are not donors, but the students are used as “[...] machinic animals, created as a technological means for maintaining human lives” (Snaza, 220). The Party members do not work in ministries, and they do not fight for their country. Yet, they organize the duties of each ministry and they supervise the war. The representatives of the central authority tell people what to do and how to do it without getting tired or without causing valuable material, which are the organs of donors. So, the attempts of governing people through their bodies and their success emerge from the incapability of political power in production. As the authority chooses the subjects to produce instead of

being a part of the production chain, it simply governs the body that produces. As Foucault suggests, the authority says “no” for every single act that has the potential to make subjects recognize their own choices. The authority makes it sure even if the subject says “yes” that must be the way that the authority imposes. Whatever affects the human body in the way that is against the productive procedures is an issue to be rejected and eliminated by the authority.

In *Never Let Me Go*, only the students are parts of production and they are cloned, created to donate their organs while the ones who are not from the Inner Party are responsible for production of goods in *1984*. The Hailsham students produce healthy body parts for the anonymous receivers. Their masters are not responsible for the donations, they are just responsible for raising the children in the best way for a future harvest. So, neither in *1984* nor in *Never Let Me Go* the authority contributes to the production chain, it only forces people to produce for the benefit of the authoritarian central government.

## CHAPTER FOUR

### RULES THAT DIRECTLY CONCERN THE BODY

Having been exposed to a certain kind of ideology, the body is ready to be governed by the authority. For the Hailsham students, the first rule is to provide and maintain their health. As the students are seen as producers, their most important “production” is their own bodies. So, the healthier they are, the more they can produce. Therefore, the authority provides them with opportunities for sportive activities to keep the body of producers healthy and strong.

It is not an obligation, but an opportunity in Hailsham to participate in sports, the students are provided with “sport pavilions” that help not only keeping the students away from “dangerous” tendencies and habits during their leisure time, but also eliminating possible distracting novelty; the more students deal with sports the healthier they get, and they become more appropriate candidates for future organ donations. As sports strengthens their bodies, it becomes easier for the donors to get well after the operations necessary for the organ donor. This is not different from why students are led to draw pictures; the energy and libido of the students are directed to physical and creative endeavors in order to keep students’ bodies active, healthy and enduring. For instance, when Kathy and Tommy visit Madame, they ask about gathering the pictures for the gallery. Madame says: “[...] Your art will reveal your inner selves [...] Your art will display your souls.” (*Never Let Me Go*, 248).

Sportive activities as tolerated outlets are seen in *1984* as well. However, it is an obligation for the citizens of Oceania to exercise by watching and imitating the instructor on telescreens. Even sometimes, when one of the citizens cannot perform what the instructor asks, he is warned and told that he can do much better. Though the way that the citizens and the students exercise seems to be different than each other, both situations aims the same goal;

the students are able to use schoolyard and sport pavilions and to spend time together while the citizens of Oceania are led to exercise more individually by watching the telescreens. Yet, the authorities of both Hailsham and the Inner Party want to keep people stay strong to work and produce more, because the healthier they become, the more the students of Hailsham and the citizens of Oceania can produce what they are expected to.



## 4.1. Body as a Subject of Hatred

Besides indirect manipulations over the body, there are also some direct, obvious rules and sanctions related to the physical body. To begin with, in *1984*, the most obvious issues that directly focus on the body first show up at “Two Minutes Hate” events at which people come together to express their hatred for Goldstein, who is introduced as the enemy of the Inner Party, by existing there, shouting and cursing at him. The violence that “Two Minutes Hate” creates in people’s minds is quite strong. It deals with both bodily expressions and desire of torturing the body of the condemned. People show their hatred for Goldstein by using their bodies through mimics and gestures, and they take the role of “Repressive State Apparatus” by their urge to torture possible spies during:

[...] Within thirty seconds any pretence was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledgehammer, seemed to flow through the whole group of people like an electric current, turning one even against one’s will into a grimacing, screaming lunatic. And yet the rage that one felt was an abstract, undirected emotion which could be switched from one object to another like the flame of a blowlamp [...] (*1984*, 17)

Although their hatred is for Goldstein, they also feel the same anger against possible spies at the event. Physical presence at this event means going along with the ideology of the Party. As they express their support for the Inner Party through their physical presence at the event location, they want to destroy the enemy by torturing his physical presence, because they believe that if one does not support the Inner Party, even when it is a crime to think about not supporting, one deserves to be tortured. At this point, people start to function as a “Repressive State Apparatus” that takes its power from violence. As the Inner Party recognizes the anger of people which occurs due to their stolen subjectivity, it directs this anger to Goldstein in order to prevent rebellions against the Party itself. Moreover, the Party also uses its citizens

against the rebel ones among these people, by using its supporters as a tool, the Party threatens rebellious citizens as well.

As opposed to supporters of the Inner Party who show up physically in *Two Minutes Hate*, there is another group executed by hanging due to their crime against the Party. When it is compared to the physical existence of people in *Two Minutes Hate* it is seen that though one's mind is guilty, his body is punished to make an example for the others. The body becomes the subject of terminal punishment. As a result of their antagonistic viewpoints against the party, they are thought to be deserved to be hung. Hanging process is expected to be watched by other citizens. When Winston goes to Parsons' home to repair the kitchen sink, Mrs. Parsons justifies the laziness of her children by saying "They're disappointed because they couldn't go to see the hanging, that's what it is" (1984, 30). Though watching the hanging is not a proper thing for a child's psychology, ideology of the Inner Party undermines the scientific outcomes of the practice and focuses on imposing its own truth. For the Inner Party, "ideological state apparatus" must work beginning from childhood regardless of personal or age-based differences. Hanging, here, functions as an "effective sanction." When it is compared to the physical existence of people in *Two Minutes Hate* it is seen that; though one's mind is found guilty, one's body must suffer as a display. The body itself becomes the subject of capital punishment.

In his book *Discipline and Punish*, Foucault gives historical examples of public executions. The execution of Robert-François Damiens who was condemned to death penalty in 1757 as a consequence of his unsuccessful attempt of assassination against the King of the time, Louis XV:

[...] The horses tugged hard, each pulling straight on a limb, each horse held by an executioner. After a quarter of an hour, the same ceremony was repeated and finally, after several attempts, the direction of the horses had to be changed, thus: those at the

arms were made to pull towards the head, those at the thighs towards the arms, which broke the arms at the joints [...] (Foucault, 4)

Although the torture in Foucault's example is different from the hanging in 1984, still a relation among "ideological" and "repressive" apparatuses and the role of the body is obvious. The hanging is a repressive punishment, people are accepted to be guilty as their thoughts are not the same as the ideology of the Inner Party. The ideological apparatus is not enough to make the ideological representations in life seem normal for them; therefore, "repressive state apparatus" comes into play, and it functions as a sanction for those who watch. In order to work in the most effective way, the repressive apparatus addresses the body. Foucault narrates that how "at each torment, [the condemned] cried out, as the damned in hell are supposed to cry out, '[...] Pardon, my God! Pardon, Lord.'" (*Discipline and Punish*, 4) As a result of such an execution, he is supposed to understand his fault and redeem. So, when people watch his execution, they see what a terrible thing to rise against the King. As a sanction, bodily torture does not only work on the penalized, it is also a warning for those who watch.

Besides creating a fear of acting against the Inner Party, going to watch the execution makes people feel as proper citizens who exercise their duty. "[...] It was a good hanging [...] I think it spoils it when they tie their feet together. I like to see them kicking. And above all, at the end, the tongue sticking right out, and blue-a quite bright blue. That's the detail that appeals to me" (1984, 58) says Syme. For him, being a thought criminal or acting against the Party deserves to be tortured. It does not create a sense of pity or any humane sentiment, because it is imposed as an issue of justice. Who obeys the ideology deserves bodily integrity while those who do not obey must be tortured as a display for the others. On the other hand, same as Two Minutes Hate events there are two dichotomized sides at such occasions, the condemned and the observers. In other words, the guilty and the proper citizens. While the

observers stand for the support for the Inner Party by existing physically at the event, physical integrity of the condemned dissolves as a result of any opposite thought against the power.

The importance of physical integrity is seen in *Never Let Me Go*, as well. However, the integrity is corrupted after the students start to donate their organs. They must keep their bodies healthy until the time for the donation comes, any loss that happens before the donation would break the chain link of the donor-receiver relation. So, same as the citizens of Oceania, the students in Hailsham keep their bodies useful for the others. The health that they provide addresses somebody else. Yet, the situation in *Never Let Me Go* differs from *1984* at one point. Though it is important to keep the body integrated, it becomes important to maintain their lives with their own missing parts after their first donation. On the other hand, the workers and the citizens would not be able to produce with missing body parts in *1984*, losing and being corrupted means production in *Never Let Me Go*.

While physical presence and physical integrity symbolize support for the authority in *1984* and *Never Let Me Go* respectively, physical harm stands for the punishment for the rebellion against the power not only in these two fictional works, but also in history as well. Foucault claims that although it was quite popular to execute people and torture their bodies before public, the public execution started to decline through the end of 18th century:

[...] The pillory was abolished in France in 1789 and in England in 1837 [...] At the beginning of the nineteenth century, then, the great spectacle of physical punishment disappeared; the tortured body was avoided; the theatrical representation of pain was excluded from punishment.” (*Discipline and Punish*, 8-14)

Similar effects of public executions on people are seen both in Foucault’s examples and *1984*. However, the Inner Party continues public executions while this rate reduces in Foucault’s historical examples. Yet, in *1984* decline in public executions brings other kinds of punishments that affect not only the body, but also the psychology of the citizens. In this case,

the scope of the ways of torturing and restricting the body widens both in terms of executions and restrictions:

[...] Punishment had no doubt ceased to be centered on torture as a technique of pain; it assumed as its principal object loss of wealth or rights. But a punishment like forced labour or even imprisonment –mere loss of liberty- has never functioned without a certain additional element of punishment that certainly concerns the body itself rationing of food, sexual deprivation, corporal punishment, solitary confinement.

*(Discipline and Punish, 15)*

It implies that, though there are many ways to torture the body, the most effective way is to deprive the body from its basic needs. It can be beaten or physically tortured. However, providing vital needs at the same time would not be a strong sanction. Thus, the authority tortures physically but withholds the basic needs like “food, sexuality, corporal rights” so that the physical torture is more effective.

## 4.2. Food Rationing

One of the examples that Foucault gives is “rationing of food”. As food is an important and essential need for the human body, in *1984*, limiting the rate of nutrition is used to discipline the body alongside limiting other kinds of pleasures as well, because once the authority can control and limit their most vital needs, the subjects are expected to oppress their other bodily desires as well. Considering the fact that, *1984* draws a picture of post-WWII, food rationing may be an understandable consequence in a post-war state. Yet, in *1984* the Inner Party imposes its ideology even through food rationing, and it becomes more exaggerated and political than a necessary precaution that can be understood as considerate in real life. In *1984*, many kinds of food are scarce. People have difficulties to reach what they want to eat or drink, or even if they can find something edible just for the sake of pleasure; they eat it as a part of their duties as they are under the gaze of Big Brother all the time.

The first problem related to food is in connection to space. Even a basic need for the human body is a matter to be manipulated for the benefit of the ideology. Food is a reason for many people to assemble. It is a habit for people of various cultures to invite others to their home to socialize. However, even if they meet for this purpose in Oceania, they should have their dinner under the gaze of Big Brother as there is a telescreen in all party workers’ homes. Instead of permitting people to assemble and spend time in the manner of their own choice, the Inner Party brings everybody together under its own roof, at the lunch hall. By doing this, the Party puts an emphasis on its own power; it underlines that, if one can be present in the lunch hall that is provided by the Party itself. In other words, meals become another sign to support the ideology of the Party. Also, when people meet at the lunch hall, they are fed by the government, they feel the unity of the Party workers. In this case, the Inner Party plays the role of a god-like figure once again. It is the one that provides food, and shelter for its people and the Party does this in exchange for unconditional loyalty.

After the Inner Party brings people together under its roof to observe them by using the tactics of *panopticon* as it always does, it manipulates bodies by food rationing which affects their health and regulates their senses of pleasure. When Winston and Syme wait in the line, “a metal pannikin of pinkish-grey stew, a hunk of bread, a cube of cheese, a mug of milkless Victory Coffee, and one saccharine tablet” (1984, 58) served. The meal does not seem plentiful or healthy for the human body. Even the protein that they can get from this meal is too little to be considered nutritious. Everybody needs a different amount of nutrition. Yet, the Inner Party does not care about their needs and physical differences. What the Party does is to standardize people and to eliminate different kinds of necessities. This standardization process drives people to keep their demands at minimum. In other words, the manipulation of the Inner Party makes people neglect everything related to their bodies unless it is related to service. So, the food ratio that the Inner Party serves aims only to keep them alive and to meet their basic needs. People are not given even milk or sugar for their coffee, because the Party keeps everything simple and scarce for its subjects. Milk and sugar are considered luxury, and any extra can lead people to explore their new interests. However, the Inner Party does not want them to have interests, it wants people to obey only its own requirements.

In addition to this, there are many things that cannot be found in Oceania either. While some of them are quite important for human health, some of them are related to having pleasure from eating rather than being full. For example, lemon is an important food for the human body as it contains many vitamins; however, in Oceania it is impossible to find the fruit. A conversation between Julia and Winston shows us that lemon is almost an ancient fruit for them: “I wonder what a lemon was [...] I’ve seen oranges [...] They’re a kind of round yellow fruit with a thick skin” (1984, 169) says Julia. So, even the vitamins that people can

get from these fruits are not provided properly. As long as the human body is alive and it is powerful enough to work for the Party, there is no need to get any extra.

Besides foods with vitamins and proteins, chocolate rationing is another problem. “As short a time ago as February, the Ministry of Plenty had issued a promise [...] That there would be no reduction of the chocolate rationing during 1984 [...] The chocolate rationing would be reduced from thirty grammes to twenty” (1984, 30). While people think that they would eat more chocolate, the truth is completely opposite. So, people create “illusional relation to the reality” once again. The Inner Party manipulates the truth through a fake future, and people cannot find more chocolate in the end. Yet, they are made to think they would be able to eat more in an ambiguous future. On the other hand, although it is not vital or essential for the human body, chocolate rationing underlines the restriction of bodily pleasures as well. Similar to framing personal-private areas, decline in the chocolate rationing also regulates how and why people relate to the sense of pleasure. The Inner Party dispossesses the subjects of their freedom of eating as much as they want just like how it denies them from their subjectivity, because eating nothing but what is necessary keeps the demands of the citizens at minimum, so that people normalize and internalize receiving nourishment either less than or at the most basic level. This rationing of food disciplines the body, and is applied to their sexual needs too. Since people are used to living with what is provided for them, they are not aware of the possibility of asking for more, not only for nutrition, but also for bodily desires.

While people deal with food rationing in Oceania, Julia is able to find food or drink that nobody can find. Once, Julia brings “[...] Real sugar. Not saccharine [...] Loaf of bread—proper white bread [...] a little pot of jam [...] and tin of milk [...] real coffee [...] real tea [...]” (1984, 162) All these things that Julia brings for Winston normally belong to the Inner Party. Either she steals or she sleeps with the officers of the Party to possess such

things. That highlights the hypocrisy of the members of the Inner Party; while it causes food rationing and prevents people from having pleasure from their bodies, their feelings, their nourishments, the Party itself has all benefits from them. In Althusser's terms, while the Party experiences the "real conditions of life" with real coffee, real tea, real bread and real milk, "ideological relationships" to this reality are imposed on people. They consume substitutes or similar things instead of real "bread, jam, milk or coffee" which means that an ideological trick and manipulation does not cease even in food consumption, and it directly affects the body as food is one of the most basic needs for a human. The authority itself can have access to the goods but does not contribute their production. Rather, it forces its subjects to produce what they are not allowed to consume.

### 4.3. Sexual Deprivation

After deprivation of the food disciplines the body, this discipline brings about a series of restrictions about sexuality which are the final steps of ideological manipulation of the Party. Though sexual deprivation is an important policy in Oceania, different from what Foucault explains, it does not function as a punishment for crime. The Inner Party wants to eliminate sexuality not as a punishment, but to set a standard or an organized lifestyle as the ideology needs to keep people away from bodily pleasures. In Oceania, sexuality and eroticism are seen as the worst treacheries against the Party. There are many rules around this matter. For example, the Party workers cannot have sex with each other. Even two people who seem to have a private relationship with each other are not allowed to get married, because sexuality between them would change the focus of their libido. However, the ongoing ideology in Oceania wants loyalty of each citizen only for the Inner Party. Therefore, “[T]he Party also seeks to internalize its dogma in others through its programs to ‘kill the sex instinct [...] distort it and dirty it [...] because to find pleasure in an activity that served no utilitarian purpose in the interest of the Party is to subvert the totalitarian nature of Oceania’ (Ayes, 35). Here, sexuality is either “killed” or “distorted” like an enemy of Oceania as the Inner Party does not accept the existence of any other type of libido that would take the attention of the citizens. In other words, The weaker sexuality and bodily desires get, the more powerful the Inner Party emerges.

In Oceania, sexuality is an area on which many sanctions and state apparatuses are applied, because as it is seen in each action of the Inner Party, sexuality must be erased from the minds first. “The Anti-Sex League” and “The Pornosec” are two main branches deal with the problem of sexuality. While the Anti-Sex League, in which Julia is a volunteer, claims the evilness of sexuality and supports celibacy, the Pornosec is a branch that is “[...] engaged in producing the lowest kind of pornography, which was sent out in sealed packets and which no

Party member, other than those who worked on it, was permitted to look at.” (1984, 50) Pornography addresses only proles that defines the working class. By doing this, the Party creates another illusion to the reality of the body. It does not seem to dispossess the subjects from anything related to sexuality by including a branch called Pornosec to the system; however, it does not provide free access to everyone. Also, it claims how “terrible” sexuality is by using Anti-Sex League which implies that even if a prole can access pornography it would not be an appropriate act against the Inner Party as “ [...] No Party member, other than those who worked on it, was permitted to look at.” (1984, 50) In other words, sexual politics underlines that a proper citizen that is at one with the Party in terms of ideology, must act according to how the authority dictates when the body is concerned.

While fictional works are used for porn magazines in *1984* which is an example of use of literature, in *Never Let Me Go*, another kind of art is manipulated; the students are encouraged to reveal their feelings by drawing pictures. In order to detach the students from their personal feelings and thoughts that may make them disloyal to the idea of donation, some of their feelings are restricted by limiting or encouraging the use of art in Hailsham. While limitations are generally related to pieces of art that may awake feelings like love, sexuality, getting attached to each other; encouragement includes more individualistic works like drawing pictures. For instance, Kathy narrates a wordless conversation between her and Madame when she is caught listening to a song:

[...]What made the tape so special for me was this one particular song: track number three, ‘Never Let Me Go’[...] What I was doing was swaying about slowly in time to the song, holding an imaginary baby to my breast[...] I’d grabbed a pillow to stand in for the baby, and I was doing this slow dance, my eyes closed, singing along softly each time those lines came around again: ‘Oh baby, baby, never let me go’[...] I froze in shock [...] The door was almost half open –it was a sort of rule we couldn’t close

dorm doors completely except for when we were sleeping- but Madame hadn't nearly come up to the threshold [...]She was crying [...] (*Never Let Me Go*, 69-71)

The lyrics of the song that Kathy listens to awakens a feeling of motherhood, a love for a child in her mind. She holds a pillow like a child and repeats after the song “” which is considered dangerous in Hailsham as the dream of having a baby causes the student to lose interest in donating her organs. Whether a baby or an adult, it is impossible for a Hailsham student to attach someone or stay somewhere until death. Their destiny and the duties they need to meet are scheduled without asking them, and in this schedule a place for things that will dissuade the students from donation cannot be found. They have to leave Hailsham, their teachers, friends and even parts of their bodies when donation time comes. So, in Hailsham even a piece of art can be considered as dangerous as it may affect students to the contrary of the set schedule and change their attitude for the donation since art is subjective and it can be interpreted in different ways by each. Hence, it is considered an area that should be restricted and controlled carefully by the authority. Therefore, the authority of the school encourages the students to be busy with drawing pictures in order to prevent communication and subjective comments. Moreover, being more individualistic, drawing prevents affecting other students about private feelings either.

Althusser's explanation shows us why art plays such an important role to rule over the body:

[...] I believe that a peculiarity of art is to 'make us see' (nous donner à voir), 'make perceive', 'make us feel' something which alludes reality [...] What art makes us see, and therefore gives to us in the form of 'seeing', 'perceiving' and 'feeling' (which is not the form of knowing), is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and which it allude [...] (*A Letter on Art in Reply to Andre Daspre*, 222)

As art functions as a tool which “makes us see” according to Althusser, it also functions as a tool that can turn the definition of “representation of the imaginary relationship of individuals to their real conditions of existence” upside down. Since people are manipulated ideologically not to realize the real and negative sides of their conditions, art may help them to see this negativity. While this manipulated “real life conditions” are one of the most powerful weapons to organize the society in the hands of power, art has the potential to make people realize the “real condition” and their “imaginary relationship” to these conditions. Thus, the authority needs to manipulate and organize art to remove its potential to “make see”.

Neither the teachers of Hailsham in *Never Let Me Go* nor the rulers of the Inner Party in 1984 want art to “make people see, feel or perceive”. If the students or the citizens “see, feel or perceive” they may rebel and claim rights on their bodies which breaks the chain of donation. Therefore, each area related to art and each art piece shown to students is chosen carefully. “To see” and “to feel” have the potential to lead people to realize what is stolen from their lives; their privacy, their rights on their bodies and desires. Therefore, this realization may lead them to disloyalty against the Party in 1984 or against the donation in *Never Let Me Go*. They would stop serving the system in case of such a realization. However, Foucault says that: “[...] The body becomes a useful force only if it is both a productive body and a subjected body.” (*Discipline and Punish*, 26) So, the products that one produces must not be for himself, if so, it is not regarded as a production by the authority. In order to produce the way that the authority wants, one must forget his own desires and pleasures, direct his energy to serving the authority and be an obedient subject.

In 1984, the Pornosec and the Anti-Sex League are ruled by the Inner Party quite studiously not to awake any sexual desire among those who create pornography. The

Pornosec consists of only female workers except for their head of department: “[...]The theory was that men, whose sex instincts were less controllable than those of women, were in greater danger of being corrupted by the filth they handled [...] They don’t even like having married women there [...]” (1984, 150) It is a problem of disregarding. The Party disregards female sexuality. The Party thinks that the sexual desire of women is too low that there is no problem with having female workers to produce pornography. The ideology of the Party works so perfectly well that, even in an area that awakes instincts like sexuality is disregarded and desire for production becomes dominant to feelings and bodily desires. However, these female workers are controlled and ruled by a male head of the department. Just like how Oceania is ruled and observed by male characters (directors of the Party and Big Brother), the female workers of the Pornosec department are also ruled by men. This policy implies that women in Oceania are oppressed and to be controlled by men; by creating such a hierarchical condition, the Inner Party disregards female sexuality; yet, it does not set male sexuality free even if it lets men read the publications.

The privilege of accessing pornography can be analyzed in terms of personal-private areas and the freedom of having pleasure as well. Just like how Big Brother and telescreens restrict private areas and seizes subjectivity, having sex for pleasure is also under domination of the authority as well because prior to houses and places, the body is the most private and the most personal area that a person possess. From general to specific, the body can hide even in a private home. However, in Oceania neither home nor the body can escape from Big Brother and telescreens. So, desires of the most private space, the body, are seized, in that sense. What the Inner Party does is to seize the right to have sex for one’s personal need and desire by disregarding hormones of the isolated body which ironically rules over the individual both physically and mentally. Scientific facts do not matter for the Party, it appropriates the truth and seizes the rights of the body by creating an illusional reality to lead

people's libido for the benefits of the Inner Party. This attitude of the Inner Party against sexuality is related to what Foucault explains:

[...] It is a power that only has the force of the negative on its side, a power to say no; in no condition to produce, capable only of posting limits, it is basically anti-energy. This is the paradox of its effectiveness: it is incapable of doing anything, except to render what it dominates incapable of doing anything either, except for what this power allows it to do [...] (*History of Sexuality*, 85)

As Foucault suggests, neither the members of the Inner Party nor the authority of Hailsham can be a subject of production, none of the members of the Inner Party or the teachers produce. The Inner Party only forces people to produce material and wealth and takes the benefit; the more people produce, the more the Party gets wealthier. Bodies of people are the only keys to the wealth of the Party, so that the body is deprived of every single detail that can remind them of sexuality.

In *Never Let Me Go*, achievement of pornography becomes possible after students graduate and move into the "Cottages". Yet, different from the situation in Oceania in 1984, Cottages sets students free for achieving porn magazines. "[...] As you'd expect, sex was different at the Cottages from how it had been at Hailsham. It was a lot more straightforward [...] You didn't go around gossiping and giggling [...] A boy would come up and ask if you wanted to spend the night in his room." (*Never Let Me Go*, 125) The main reason for this comfort comes from the lack of panopticon. As there is no observer that is responsible for the behavior of each at the Cottages, the students feel free to experience sexuality. Sometimes, they look at porn magazines which would be impossible in Hailsham. Once, Kathy finds a porn magazine: "[...] There were lots of pictures of girls, holding their legs open [...] There have been times when I've looked at pictures liked that and felt excited [...] I was focusing on the faces [...] I checked each model's face before moving on." (*Never Let Me Go*, 132) The

first important thing in Kathy's narration is that it is the very first time that she sees a picture of a woman's body. So, actually she observes her body through another woman's picture. In other words, she defines herself in another woman's appearance. It is a moment of realization for her, though she knows that she has genitals like all women have, now she faces this fact. In this situation, facing is one step further than knowing, because the recognition of her own sexual identity makes her feel "excited", it awakes a feeling.

The second thing to pay attention in her explanation is "focusing on the faces", because Kathy looks for her model of whom she was copied from. So, while she looks for the body of another woman, actually she looks for her model, her real self and her sexual identity. Though the students were not able to find a place and time for sexual encounters or they did not have access to porn magazines at Hailsham, now they feel free even to find their models as porn mannequins. If she finds her model among porn mannequins, she will justify her libido:

[...] I get these really strong feelings when I want to have sex. Sometimes it just comes over me and for an hour or two it's scary... That's the only reason I did it with Hughie. And with Oliver. So, I thought if I find her picture in one of those magazines, it'll at least explain it [...] Kind of explain why I am the way I am [...] (*Never Let Me Go*, 179)

Her search for a justification for looking at porn magazines is a result of the pressure that Hailsham administration poses as it is not easy for her to get rid of the effects of where she raises in. The situation that Kathy is in is explained by Stacy Gorman in her research "Porn Sex vs. Real Sex: Exploring Pornography's Impact on Sexual Behaviors, Attitudes and Relationships" that defines three different levels of sexuality:

[...] It occurs at three different levels, through cultural scenarios, interpersonal scripts, and intrapsychic scripts. Cultural scenarios are those scripts that are generally

accepted by society as appropriate and are constructed outside of the individual. Interpersonal scripts allow for the sexual conduct between individuals to occur and are based on cultural scenarios. Intrapsychic scripting provides the motivation for sexual behavior for an individual. Interpersonal scripts then occur because of a society's cultural scenarios but also in order to meet the needs of intrapsychic scripting [...] (Gorman, 26)

For Kathy and all other students, cultural scenarios are left behind in Hailsham. The school is the place where sexuality is affected and shaped by the authority for the receivers outside. Directly and indirectly, the destiny of the bodies of Hailsham students is written just for the sake of society; that is why they cannot get rid of "cultural scenarios" in Hailsham. All bans, preventions and manipulations over the body are the consequences of organ donation. In order to produce body organs and health, students were squeezed in "cultural scenarios".

In 1984, "cultural scenarios" are seen at Two-Minutes Hate in which "[...] by denying a satisfying bodily existence to its members, the Party intensifies the importance and effectiveness of Party-designed experiences" (Jacobs, 6). Rather than allowing people to use their bodies for pleasure, the Party brings the bodies together under the roof of the Inner Party and allows people to show their love only for Big Brother. Yet, the representation of this love is so violent that, in people's mind, sexuality is associated with negative and violent feelings: Winston recognizes a girl and transfers his hatred against her. "[...] He would tie her naked to a stake and shoot her full of arrows like Saint Sebastian. He would ravish her and cut her throat at the moment of climax[...] He hated her because she was young and sexless, because he wanted to go to bed with her and would never do so" (1984, 18). The reason why Winston hates her is the impossibility of an intercourse. Apart from other participants of Two Minutes Hate, he feels this hatred not for Goldstein, but for Julia. Being sexless and young makes Julia unreachable for Winston as she becomes an object of desire that he can never reach. The more

she becomes unreachable; the angrier Winston gets. So, his sexual desire becomes a violent dream about killing and torturing her. Similar to how the Inner Party hangs or tortures the ones who do not share the same thoughts, Winston dreams about torturing Julia as she does not share the same feelings at the current moment. In this case, Winston becomes a small representation of the Inner Party and wants to perform his hatred on the body.

The reason why Winston wants to torture the girl at Two Minutes Hate is that, as he attends this event, he stands for the Inner Party. Although he does not support the Party intentionally, his existence in Two Minutes Hate is a display to show his side. Apart from his individual hatred against the Party, he needs to express himself in the same way as the Inner Party wants; so, as a member of them, Winston must show his cruel side. It is Julia that he directs his hatred against; because she symbolizes an image that Winston desires but cannot achieve. Julia is so young, energetic and beautiful that she spreads sexual energy that Winston cannot help but recognizes. However, it is a crime to feel sexual desires for someone according to the Inner Party which means that Winston commits a crime by desiring her. This is the reason why he wants to kill and torture Julia. As she is the one that awakes sexuality in Winston's mind, she becomes the guilty one. Knowing the fact that sexuality is "bad," and it may be a reason for public execution as well, Winston wants to torture her. In other words, it is a way for him to express his fear of death and torture. Since he does not want to be executed, tortured or killed (evaporated) because of a woman, he imagines killing her. In this case, the thought police can arrest Julia for seducing a man, instead of arresting Winston due to sexual desires.

Winston needs to react in such a violent way to save his life because of the ideology that the Inner Party created against sexuality. In *History of Sexuality*, Foucault names a kind of ideology as "The Negative Relation" which can be associated with what Winston struggles with:

[...] It never establishes any connection between power and sex that is not negative: rejection, exclusion, refusal, blockage, concealment, or mask. Where sex and pleasure are concerned, power can "do" nothing but say no to them; what it produces, if anything, is absences and gaps; it overlooks elements, introduces discontinuities, separates what is joined, and marks off boundaries [...] (Foucault, 83)

As he suggests, relation between power and sex creates a violent, negative correlation. As a representative of the Inner Party, Winston cannot "refuse" her, but he wants to "reflect", "exclude", and "separate" for Two Minutes Hate, this is what safety of his body requires. This is the reason why the Inner Party brings people together under the event of Two Minutes Hate, even the ones who are likely to rebel feel like a real member of the Inner Party at that event. Naturally people seek for their lives and safety, these kinds of events remind them to be a member of the Party to stay away from tortures.

Later in *1984*, the negative relationship between Julia and Winston turns into love. Their inner selves reveal; Julia falls in love with Winston and wants to seduce him. Once she pretends to fall on the floor on her broken arm and Winston helps her, she takes the opportunity of his help and gives Winston a piece of paper on which she writes "I Love You". In order to share their love, they try to escape from the central places and where telescreens are, they mostly go in nature: "The sweetness of the air and the greenness of the leaves daunted him. Already on the walk from the station the May sunshine had made him feel dirty and etiolated, a creature of indoors, with the sooty dust of London in the pores of his skin" (*1984*, 150). Even the atmosphere of the place they go to stay together is different than London's. There is no poster of Big Brother or the book of Goldstein. There is no telescreen that watches them all the time. It is only nature and primary feelings pervade that space. Away from all rules and restrictions about sexuality, this natural place offers them an opportunity to fulfill their desires and explore their bodies again.

Importance of nature underlines the absence of authority; when Winston and Julia are under the gaze of Big Brother, they cannot reveal their feelings and desires; they even need to hide as they always do at Two Minutes Hate. So; where there is authority, especially political one, there is disguise; people need to disguise what they actually feel or want to live inside. All they need to do is to fall into line with the authority, because authority knows the “normal”, as people perform the “normal” they can escape from the sanctions of the authority. It is not different from the situation of students in Hailsham in *Never Let Me Go*. Similar to Julia and Winston, the chance of exploring their bodies and sexual intercourse is seized by the authority at Hailsham. However, when they graduate and go to Cottages, they are liberated from the gaze of authority, so that they have access to porn magazines and they feel free for sexual proximities. In other words, the similarity between Hailsham and Oceania is seen between nature and the Cottages either. While the school and Oceania represent a totalitarian image, absence of this totalitarian authority is represented as nature and the Cottages. In the absence of centralized power, sexuality can be experienced freely. Yet, where there is power, sexuality is either oppressed, annihilated or turned into other kinds of occupation such as producing material or health.

While problems like food rationing, working conditions, physical limitations, ideological manipulations affect human health negatively both mentally and physically, their sexual closeness heals Julia and Winston mentally and physically.

[...] Winston had dropped his habit of drinking gin at all hours. He seemed to have lost the need for it. He had grown fatter, his varicose ulcer had subsided, leaving only a brown stain on the skin above his ankle, his fits of coughing in the early morning had stopped. The process of life had ceased to be intolerable; he had no longer any impulse to make faces at the telescreen or shout curses at the top of his voice [...] (1984, 173)

This new beginning between Julia and Winston represents what Gorman names “interpersonal scripts” that “occurs between two individuals”. By destroying “cultural scenarios”, the couple takes a step into sexuality in happens due to lack of authority. This lack heals Winston mentally and physically. His wounds, his bad habits and his coughs heal as a result of a mentally change. This reason of change is also the reason why the Inner Party manipulates ideology. As in the example of Winston, love awakens feelings that makes a person feel alive, energetic and increases libido in sexual terms; it is quite hard to follow the rules of the authority for a person that tastes these feelings once. So, the Inner Party eliminates such feelings to keep them busy with production only. The rulers of the Party already know that, if one feels like Winston, it is impossible to maintain the glory and wealth of the authority. Julia explains why the Inner Party plays such tricks:

[...] When you make love you're using up energy; and afterwards you feel happy and don't give a damn for anything. They can't bear you to feel like that. They want you to be bursting with energy all the time. All this marching up and down and cheering and waving flags is simply sex gone sour. If you're happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot[...] (1984, 153)

“Using up energy” for love is a problem that keeps people away from production according to the Party in *1984* and the teachers of Hailsham in *Never Let Me Go*. As both authorities think that sexuality challenges the loyalty of people to the authority, they ban sexuality. Yet, in the case of lack of authority people “use up energy” for themselves and complete the second step “interpersonal scenarios”.

As long as Winston and Julia go on "using up energy" for love, they create opportunities to come together. Once they realize their bodily desires for each other, their loyalty for the Party is broken and they escape from the gaze of panopticon to stay together. Winston and Julia

start to visit the upper stairs of an antique shop from where Winston buys a paperweight. They share “real” goods, sexuality, love, and any possible kind of subjectivity that the Inner Party steals from them. Here, they complete the third step of Gorman’s example which is “intraphysical scripts”. They can explore not only their own, but also each other’s bodies here much more freely as the owner of the shop says that he supports privacy of people so that he can rent upper stairs for Julia and Winston. When the couple thinks that they are safe and they are not observed, one day they are caught; there is a hidden telescreen behind the frame on the wall and brings their end:

[...] He did not know where he was [...] There was a dull aching in his belly. It had been there ever since they had bundled him into the closed van and driven him away. But he was also hungry, with a gnawing, unwholesome kind of hunger [...] It might be twenty-four hours since he had eaten, it might be thirty-six. He still did not know, probably never would know, whether it had been morning or evening when they arrested him. Since he was arrested, he had not been fed [...] (1984, 259)

Although they think that the owner of an antique shop would not report them, they are not aware of the hidden telescreen. While the absence of the power relaxes them especially about sexuality, the gaze of panopticon goes on following them. From this moment on, Foucault’s example of deprivation on the body starts to show itself much more clearly. He claims that the authority punishes people in different areas such as “rationing of food, sexual deprivation, corporal punishment”. However, sexual deprivation is not a punishment at this point. Sexuality is not banned as a result of a crime; this ban is a part of daily life and if one breaks this rule one is sentenced. As a result of breaking the rule about sexuality, one is condemned to torture or vaporization. In other words, he serves the sentence of bodily punishment just because he commits a crime against the current ideology.

As he breaks the rule of sexuality which is also a thought crime since it supports something opposite to the power, his body gets punished:

[...] How many times he had been beaten, how long the beatings had continued, he could not remember [...] Sometimes it was fists, sometimes it was truncheons, sometimes it was steel rods, sometimes it was boots. There were times when he rolled about the floor, as shameless as an animal, writhing his body this way and that in an endless, hopeless effort to dodge the kicks, and simply inviting more and yet more kicks, in his ribs, in his belly, on his elbows, on his shins, in his groin, in his testicles, on the bone at the base of his spine...when it went on and on until the cruel, wicked, unforgivable thing seemed to him not that the guards continued to beat him but that he could not force himself into losing consciousness... when his nerve so forsook him that he began shouting for mercy even before the beating began, when the mere sight of a fist drawn back for a blow was enough to make him pour forth a confession of real and imaginary crime [...] (1984, 276)

Actually, the Party orders the soldiers to torture him to make Winston confess and be “normal” again. As Winston refuses to confess the truth, the tortures gets more terrible. According to the Party, what Julia and Winston do is a kind of illness and evil. In the gaze of the Party, they are like a couple that rebels against God and need to be saved. So, the Inner Party wants to “save” and make them “normal” again. Key to this normalization and saving is seen as bodily torture, but the torture accepted as a cure, a treatment by the Party. A conversation between O’Brien and Winston clearly shows us this fact:

[...]

-And why do you imagine that we bring people to this place?

-To make them confess.

-No, that is not the reason. Try again.

-To punish them.

-No!' exclaimed O'Brien... To cure you! To make you sane! Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured? We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about. We do not merely destroy our enemies, we change them [...]

(1984, 289)

According to O'Brien's words, the aim of the torture is not to punish. It is disguised as punishment, but it aims to "cure" people, because what makes people commit the crime of acting against the ideology is a kind of illness. The rebellious relationship between Julia and Winston is a kind of thoughtcrime; however, thought is not something concrete, it cannot be touched or tortured directly, so that the Party addresses the body in order to touch the thoughts of people.

The way that the authority wants to cure them is to create a love and loyalty for Big Brother. In the current situation of Oceania, it is forbidden to have sex for pleasure, to get married to whomever one wants or to consume foods that make feel good. It is accepted as "normal", because under this circumstance love and libido of people are directed to Big Brother, so that they can do whatever he orders. As their love is directed to him only, they do not seek for any individual benefit, people only live and work for him, so that they do not need to be cured. Yet, Winston and Julia seek for individual and bodily pleasures and benefits. Their libido is directed to each other and it breaks their loyalty against Big Brother. Instead of working and producing for him, they spend time together and explore their desires. If the Inner Party succeeds to direct their love and libido towards Big Brother, they would be cured. That is why O'Brien says "[...] You must love Big Brother. It is not enough to obey him: you must love him." (1984, 324)

As a result of tortures and punishments, the Inner Party succeeds to cure Winston and Julia. Their mind is changed by tortures and when they come across a long time after they are caught, they confess that “they betrayed each other”. Betrayal means to confess everything and turn back to Big Brother. When they see each other, Winston holds her belly; however, nothing sexual happens between them, because from then on, they are just two friends who are “cured” and who direct their love against Big Brother as the narrator says: “ [...] He had won the victory over himself. He loved Big Brother.” (1984, 342) In other words, Winston takes his place on the side of the authority as a result of his cure.

In *Never Let Me Go*, not as a result of a cure or treatment as Winston has, Kathy takes the role of her teachers in Hailsham either. However, she draws a totally different image than her masters at the school. At the school, the students are taught that “[...] Sex would affect emotions in ways you’d never expect.” (*Never Let Me Go*, 82) The emotion that she mentions is love. Any kind of love that takes the attention of the students is harmful. If one of the students, or in other words donors, falls in love with another one, it would affect his psychological state and attitude against donation, all his energy would be directed to his object of love. In this case, a donor might attempt to escape from donation, and it would affect the receiver’s life. So, in order to keep both the students and receivers as healthy as they can, the teachers need to eliminate the emotional environment and put some rules that keep the students away from their desires.

Different than setting rules about love and sexuality, as a carer, Kathy has sex with Tommy:

[...] I went over, sat on the edge of the bed, and slid a hand under his T-shirt. Pretty soon I was down around his stuff, and though it took awhile for him to get hard I could tell straight away he was happy about it. That first time we still had stitches to worry about, and anyway, after all years of knowing each other and not having sex, it was

like we needed some intermediary stage before we could get into it in a full-blown way [...] (*Never Let Me Go*, 234)

By having sex, she completes the third stage that Gorman suggests: “Intrapsychic scripting provides the motivation for sexual behavior for an individual” (Gorman, 26). As Kathy finally manages to clean her mind from the effects of “cultural scenario” and gets over the dilemma of “interpersonal script” she finally succeeds in exploring not only her but also her partner’s body. As opposed to Kathy who looks for a justification to live her sexuality before, now Kathy completes all stages now feels free to have sex; besides, she does not exclude sexuality from donors’ life either.

The reason why Kathy does not exclude sexuality is that; both Tommy and Kathy are aware that time is limited. They are not young students at Hailsham or Cottages anymore; Tommy already donated, and for Kathy duration of being a carer is about to end up which means that Kathy will donate soon either. The destiny of their bodies is already written, it has been framed so far, yet they may die in case of a bad operation, so that neither the ideology of Hailsham or gaze of the masters cannot affect them anymore. The critical period for the students is over, for example, when they are too young, they are “told and not told” about sexuality, they are kept away from sexuality as it may have negative effects on donations or it may change their attitudes towards donation. However, right now the students either donate or care. As they are used to the idea of having their subjectivity and the body parts stolen from them and this idea is not a strange or unfamiliar thing anymore, sexuality can be experienced if it does not affect physical health.

In addition to this, through sexual intercourse Tommy and Kathy literally experience their own deferrals which is denied by Madame years after. When they visit Madame to ask about the gallery for which they paint pictures and deferrals which is about spending two years together before donation, she explains: “ [...] There is no truth in the rumour [...] We

took away your art because we thought it would reveal your souls.” (*Never Let Me Go*, 253-255) As Nerrison defines “libido is a sexual drive and if one can attribute this to social relations, one’s mental health does not have a problem.” (*Freud and Psychoanalysis, Everything You Need to Know About Id, Ego, Super Ego*, 2015)

Libido of the students is turned into "socially acceptable behavior" by keeping them busy with occupations like doing sports or drawing. Therefore, their energy that may create sexual desire turns into another kind of energy which urges them to produce. This production stands for staying as healthy as they can in the students' condition. As a result, the students do not even realize their bodily desires. Also, rumor about deferrals is wrong either, the students are not given a chance to spend time together before their first donation. Yet, Kathy and Tommy are not in Hailsham anymore, they are aware that they both donate and have the possibility of death after an operation. They have nothing to lose, sex does not affect their health or it does not change their attitude towards donation. Since they are not children whom are "told and not told" about the donation, they know what they will experience when they start to donate; so, experiencing their own deferrals, exploring and experiencing their bodily desires would not affect donations negatively.

## CONCLUSION

*1984* and *Never Let Me Go* are two dystopian novels that draw pictures of two totalitarian institutions that dominate and own all means of production and wealth through body politics. Both of these works create their settings that can be analyzed through the concept of panopticon. The authority becomes able to observe each individual whenever it wants in such a structure. Being above all and at the center of everything creates a god-like image for the authority. The architectural copy of panopticon leads to an ideological manipulation which results in auto-control in people's minds. Knowing the fact that they may be observed, the citizens in *1984* and the students in *Never Let Me Go* create auto control which keeps them away from performing any wrong behavior against the authority. This auto control eases the work of the authority that aims to achieve the body. For instance, feeling a gaze all the time makes people do every day works just to complete or meet their duties; their lifestyle, habits of eating and sexuality, the books they read, exercises they do, every single detail that concerns the body is determined by the authority. It is almost impossible not to see a reflection of the ideology imposed by the authority. For instance, schools, hospitals, families, ministries, and all possible places that any person may experience at any part of his life are captured and manipulated by the power. Subjects to teach at schools, working style of hospitals, or how families should raise their children are determined by the authority.

The reason why the authority controls over each area of daily life is that; neither the Inner Party nor the teachers in Hailsham want people to explore beauties and pleasures of their body that they can share with each other. Any kind of love that takes the attention of people away from the love of authority and production must be removed. All energy and libido of people must be directed to production as it is seen as production of donors in *Never Let Me Go* and production of materials in *1984*. In order to remind people of their main duty which is to "produce", the authority steals the subjectivity of the body and forces people to get

tired by producing. Therefore, neither the students nor the citizens are given opportunity or chance to explore and share their pleasures, desires with each other.

The ones who internalize the current ideology and obey the rules of the authority deserve to live and complete his duty. These ones are considered to be “normal”. For instance, in *Never Let Me Go*, the students that do not break the rules of Hailsham and stay away from dangerous things for their bodies are the ones who can donate. Yet, the ones who escape from are expected to be killed outside, or the ones who experience sexuality at an early age are expected to grow negative feelings for donation. Therefore, they cannot be appropriate candidates to donate and the aim of their creation would be wasted, because if a donor cannot donate, their receivers may even die due to lack of organs.

The same problem is seen in *1984* as well. While the ones who show up physically at Two-Minutes Hate event and perform their hatred against Goldstein deserve to live under the roof of the Inner Party. On the other hand, the citizens who are suspected to have negative thoughts against the Party are either vaporized which means to delete from history completely or tortured since they do not deserve to live under the roof of the Party. Their bodies are hung in front of other citizens to remind them about the results of having ideas opposite to the ideology. Whether they have negative thoughts for the Party or they have opposite behaviors, their bodies get punished.

In both situations, the problem occurs with the ideas or feelings and ends up with the body. For example, to love someone, to be against an ideology, to wonder about sexuality; all these things occur as a question in mind first. When one loves another, his energy is directed to that area. This curiosity about a subject makes him want to know about that area instead of the demands of the authority. Therefore, it decreases his contribution into the type of production that the authority orders. On the other hand, when one wonders about sexuality, it means that he starts to explore his desires and pleasures. However, the authority is not

volunteer to provide opportunities for individuals to explore their bodies. The worth of the body is measured with the production according to the authority. So that, producing pleasures is not a measurement for the power. Therefore, an idea that has possibility to take libido or love of people away from production for the authority to another individual that is also expected to produce, results in bodily torture or corruption.

In other words, individual desires are accepted as enemies of loyalty for the power and production both in *Never Let Me Go* and *1984*. As Foucault suggests, since the authority does not contribute production, it forces people to produce. Whatever cannot be completed by the authority becomes a compulsory duty, a goal of life for the people. Therefore, the only thing that the authority can say to its subjects is “no”. In *Never Let Me Go*, the teachers or the school authority do not produce health, they do not donate. In *1984*, the Inner Party does not produce material or wealth, it only leads people to produce and gets wealthier as a result of this production. Yet, both institutions achieve their aim of production by keeping the body under control by using ideological tricks created by architectural reflection of *panopticon*.

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