Proposal Of A Method For Analysıs Of Lıterary Works In The Fıelds Of Utopıa And Dystopıa

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ABSTRACT

Utopian and dystopian works are within the field of sociological works. The said works have a significant place in the explanations of sociology as to society due to their housing a design of a new society within themselves. As such, they are the subject of examination in numerous scientific studies. Objective of this study is to propose an analysis method which can be utilized in the process of examining such literary works penned in the fields of utopia and dystopia and prove the usefulness of the cited method. How the analysis method will be has been determined as methodology in line with this defined objective at the first stage. Then a literary work penned in the fields of utopia and dystopia has been selected. Usefulness of the cited method has been tried to be proven via this work at the final stage. It is possible to evaluate this work through social change components by virtue of this analysis method proposed within the study which facilitates understanding the message the author tries to convey more accurately. Furthermore, it is anticipated that utilization of the proposed analysis method in examination of utopian and dystopian works to be carried out later will enable the comparison of different literary works through the same social changes in a systematic manner.

Keywords: "We", Zamyatin, utopia, dystopia, anti-utopia, social change, analysis method

INTRODUCTION

"Utopias have a long history. Substantial utopia examples have emerged almost in each and every century. Utopias have constituted the field of interest of different disciplines such as sociology and literature in addition to politics and economy. Utopias' being fictions covering the social sphere is effective in this" (Yücedağ, 2011, p.201). It can be said within this context that "disharmony and depression mean months emerging in the social structure has paved the way for the ideal of utopia" (Akdemir, n.d.).

"The word utopia comes from the combination of three Greek words. The word utopia created by the anagram of ou, (meaning no or not), eu (beautiful, excellent) and topos (meaning place) actually denotes a place or a country which does not exist with features of an ideal society" (Şılar, 2014). "This concept for the first time was used by Thomas Moore in his work entitled *Of a republic's best state and of the new island Utopia* in which he explained the ideal city-state named Utopia located on a fictional island" (Omay, 2009, p.2, as cited in More, 2006, p.209-217, as cited in Urgan, 1984; as cited in Coşkun, 2004, p.209-217). "As a matter of fact, works written in the fields of philosophy and literature on utopia have met with the readers thereof long before the emergence of the word utopia. Plato's work entitled *The Republic* which is the first utopian work penned in the field of philosophy was written, though not certain, between M.Ö.384-377" (Karaca, 2010, p.67, as cited in Aytaç, 1989). "The desire for an

ideal society led people to envisage utopias after this work" (Canbaz Yumuşak, 2012, p.47). "It is assumed that the first utopian work penned in the field of literature named *Hayy ibn Yaqzan* was written by Ibn Ṭufayl after 1169" (Karaca, 2010, p.67, as cited in Aytaç, 1989).

"Abandoning equality for the sake of freedom in the utopian works has made utopia a totalitarian design over time. And this caused the emergence of the concept of dystopia as a reaction" (Canbaz Yumuşak, 2012, p.47). In this direction, "people have dreamed of dystopian society fictions particularly due to the effects of deaths of millions of humans and frightening marginal ideologies of the 20th century. These types of dystopia have been sometimes fictionalized as a warning to the future societies or sometimes basing on projections created by existing indications" (Müftüoğlu, 2015, p.179). "Krishan Kumar has associated dystopia, ascending the throne by overthrowing utopia in 20th century, with socio-cultural, economic and political problems which have taken place after the world wars" (Cengiz, 2015, p.50) and explained this by saying that "Utopias were drawn back everywhere after the First World War. 1920s, 1930s and 1940s were the classical periods of dystopia. These were the decade devil, mass unemployment, massive suffering, brutality dictatorship and the years of the world wars" (Cengiz, 2015, p.50, as cited in Kumar, 2006, p.358). As cited in Kumar (2006, p.72) the relation between utopia and dystopia was expressed as: "...dystopia takes the material thereof from utopia and establishes it with an attitude which refuses affirmation of utopia" (Müftüoğlu, 2015, p.180).

The concept of dystopia first has been used by the British philosopher and economist John Stuart Mill in 1868 (Müftüoğlu, 2015, p.180; Karaca, 2010, p.67). "He has taken this concept as a concept to describe a place too bad to exist instead of utopia which is now used to describe a place too good to be real" (Müftüoğlu, 2015, p.180, as cited in Kumar, 2006, p.172). "The dialectical relation between these two concepts has caused dystopia to be the antithesis of utopia" (Müftüoğlu, 2015, p.180). "In works created as to utopia the subject of to how to overcome existing or potential problems is discussed while in works created as to dystopia consequences of existing status or possible developments are revealed in the severest way" (Müftüoğlu, 2015, p.180). In other words, "while utopia is in an effort to define a social order supposed to be ideal, dystopia usually reveals pessimistic possibilities for the future through criticism of negative political, social, economic and cultural conditions of the existing status" (Akkoyunlu Ertan, 2003, p.146).

"Dystopian authors have emphasized that utopian writers actually imagine a dictatorship (as cited in Somay 1988, p. 10) with the utopias they establish with a very naive approach when envisaging the paradise country where all individuals are satisfied" (Karaca, 2010, p.66-67). And this reveals the fact that there is a complex relation between utopia and dystopia, and there may be dystopian features present in the utopian society established. One of the best examples supporting this is Kutlu's (2010) work entitled *Gender Inequalities in the thought of the 17th Century Utopia*. In this study, it is presented that despite the search for equality of the utopias the proposals regarding social gender issues are not successful. "The women are expected to be obedient in the book named *Utopia*, authored by Thomas Moore in 1516 and especially in the novel named *The City of the Sun (Civitas Solis)* published in 1643 by Thomas Campanella. Duties are distributed in a common way in design of both communities. However, in terms of rights, it is clearly observed that the situation becomes different and men have superior rights than women by the influence of patriarchy. In other words, although it is assumed equality is aimed for all the members of society it is clear that this is not the case in practice" (Kutlu, 2010). In this context, Kutlu (2010) underlines the fact one can be mistaken that there is equality for both men and women, but the distribution of social roles is often

established with a dystopian understanding without regard to women and men. Namely, Kutlu (2010) highlights the fact that dystopias may be hidden within utopias.

As a result, accepting a literary work as completely utopia or dystopia emerges as an important question to be questioned.

PURPOSE AND METHODOLOGY

The objective of the study is to propose an analysis method which can be utilized in the process of revealing utopian and dystopian features of literary works penned in the fields of utopia and dystopia and prove the usefulness of the cited method. The analysis method will be determined as methodology in line with this defined objective at the first stage. Then the first literary work to be selected will be determined in the first place with the grounds thereof. Finally, the results obtained using the analysis methods will be discussed at the final stage.

Determination of how the analysis method will be

Utopian and dystopian works are within the field of sociological works. "These kinds of works have a significant place in the explanations of sociology as to society due to their housing a design of a new society within themselves" (Yücedağ, 2011, p.199). "As such, all the elements constituting the social structure are represented in these works. Fields of value such as religion, economy and politics are matters discussed at length" (Yücedağ, 2011, p.202). Müftüoğlu (2015, p.180) states that "evaluation as to utopian literature is valid also for the dystopian literature and the problems caused by existing political structures constitute a source for the works of this kind to be written". Meanwhile in the work of Akkoyunlu Ertan (2003, p.146) it is stated that "the common goal of utopias offering an ideal society model and dystopias revealing the adverse conditions of the possible bad society with an exaggerated interpretation is to shed light is to the ideal of a better society". "Utopia as a structure shaping the political order in the society and its implementation has continued its effects from the past to our day. And in the last period, this effect is continuing with dystopia" (Yıldız, 2011, p.1).

Omay (2009, p.14) states that "according to utopia and defenders of utopianism another contribution of utopia and utopianism is that they do not only make the critique of the contemporary society but also their being the foundation of any social change" and reveals the fact that there is a strong link between such works and social change. "These works which are the product of displeasure with the current conditions of the society are penned as salvation prescriptions to create a better society" (Yücedağ, 2011, p.201).

As a result, utopian and dystopian works are created as a result of the concerns caused by social change. As such, it is of great importance that when these kinds of works are examined they have to be evaluated by considering factors affecting social change or in other words the components of social change as that the message they want to give can be properly understood by readers.

Then, first and foremost definition of social change needs to be made primarily and then what the social change components have to be determined at this stage of the study. "Ginsberg (1956) defines social change as the change in the social structure or in other words the changes occurring in the size, composition between the parts, balance or organization of the society while Rocher (1968) defines social change as a process affecting functioning or structure of social life not in a temporary, makeshift and superficial way and which changes the course of history and which includes each observable conversion during its period of occurrence" (Özdemir, 2011, p.86, as cited in Doğan, 2007), while the source entitled "Dersimiz

Sosyoloji" (2015) "defines social change as a transition from one social structure to another social structure".

When literature research is made for determining social changes it is observed that different components come to the fore in different sources. For example in the work of Özdemir (2011, p.87) these components have been summarized under the following headings: improvements in science and technology, urbanization, demographic changes, changes in family life , economic structure, natural environment, political structure, education, democratic development, values, ideologies and struggle and strife between people (as cited in Tezcan, 1997; as cited in Doğan, 2007; as cited in Gökçe, 2009). Furthermore Özdemir (2011, p.87) states the following in the same study: "Changes and developments in the fields of the media, communications and art should also be added to them". Okumuş (2009, p.323) has brought religion into the forefront as a social change component and said "Religion affects and directs the society in our day as it did in history and it plays relatively positive or negative roles in the change process of societies, and exists as a changing and converting power within social conditions". Table 1 has been formed in order to be able to see this or all similar data relating to the social change components obtained from the literature.

Table 1. Components of Social Change

Literature columns (left to right):
1. ("Dersimiz Sosyoloji", 2015)
2. (Sunar, n.d.)
3. (Özdemir, 2011, p.87)
4. (Özdemir, 2011, p.87, as cited in Tezcan, 1997)
5. (Özdemir, 2011, p.87, as cited in Doğan, 2007)
6. (Özdemir, 2011, p.87, as cited in Gökçe, 2009)
7. (Okumuş, 2009, p.326)
8. (Kongar, 1971a, p.63-90)
9. (Kongar, 1971a, p.82, as cited in Lapiere, 1965, passim.)
10. (Kongar, 1971a, p.65, as cited in Comte, 1964, p.15-20)
11. (Kongar, 1971a, p.66, as cited in Durkheim, 1933)
12. (Kongar, 1971a, p.67, as cited in Sorokin, 1964a, p.47)
13. (Kongar, 1971a, p.67, as cited in Weber, 1947, p.358)
14. (Kongar, 1971a, p.67-68, as cited in Weber, 1958, p.23-27)
15. (Kongar, 1971a, p.68-69, as cited in Weber, 1904, p.11)
16. (Kongar, 1971a, p.72, as cited in Spengler, 1926, p.104-113)
17. (Kongar, 1971a, p.72, as cited in Sorokin, 1964b, Part 3)
18. (Kongar, 1971a, p.73, as cited in Sorokin, 1964c, p.408)
19. (Kongar, 1971a, p.74, as cited in Zimmerman, 1956, p.37)
20. (Kongar, 1971a, p.75, as cited in Ogburn, 1922, p.200-212)
21. (Kongar, 1971a, p.78, as cited in Melton, 1964, p.164-165)
22. (Kongar, 1971a, p.88, as cited in Hunter, 1953)
23. (Kongar, 1971a, p.79, as cited in Smelser, n.d., p.258-274)
24. (Suğur and Suğur, 1998, p.19)
25. (Civelik, n.d., p.11)
26. (Küçükcan, 2005, p.109-128)
27. (Doğan, 2005, p.31-39)
28. (Doğan, 2005, p.34, as cited in Kongar, 1971b, p.46)
29. (Doğan, 2005, p.34, as cited in Tezcan, 1995, pp.171.)
30. (Doğan, 2005, p.33, as cited in Öksüz, 1975, p.371-376)
31. ("Toplumsal Değişme", n.d., p.19-22)

Components of Social Change	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Physical-geographical factors	X	X	X	X	X	X	X	X	X	X	X								X						X		X			X	X
Economic factors	X	X	X	X	X	X		X				X													X	X	X		X		X
Material production tools and facilities								X										X													
Modernization	X																								X						X
Globalization	X																								X						X
Science and technology	X	X	X	X	X	X	X	X	X		X							X		X				X	X	X		X		X	X
Education		X	X	X	X	X	X	X		X																X					
Cultural structure	X		X	X	X	X	X	X					X			X	X	X		X					X		X	X		X	
Democratization	X		X	X	X																				X	X					X
Demographic changes	X	X	X	X	X	X	X	X	X																X		X		X		X
Urbanization		X	X	X	X			X															X	X							
Family life		X	X	X	X			X	X																		X	X			
Mass media means	X		X					X																	X	X					X
Struggle and conflicts between humans	X		X	X	X			X						X																	
between humans								X					X																		
Unchanging trends of humans								X						X																	
Religion		X						X			X														X	X		X			
Social movements and ideologies		X	X	X	X	X	X	X	X			X			X				X						X			X			
Biological factors (epidemics)		X						X	X																X			X			
Political approach		X	X	X	X	X	X	X	X									X		X			X		X	X	X				
Bureaucracy								X	X																						
Media			X																							X					
Art			X					X										X													
Law							X																								
Social structure								X	X	X										X							X				
War / Peace								X	X										X												
Industry								X	X														X	X							
Urbanization								X	X																						
Military system								X			X																				
Social mobility and circulation of elites								X						X																	
Charismatic leader								X							X										X						
Social organizations and their way of working								X								X															
Migration								X																							
Transportation								X																							
Agriculture								X															X	X							

Steps as to the analysis methods which can be used to reveal utopian and dystopian sides of a literary work written in the fields of utopia and dystopia arising from social change as a result of all these literature works are proposed to be as follows:

Stage I: Literary work should be examined in a fictional way and it should be determined which of the components determined in Table 1 are used within the work as the main subject.

Stage II: Each component used within the work as the main subject in the literary work should be discussed one by one and be evaluated if it is utopian or dystopian.

Determination of the work to be examined to prove the usability of the method

A literature research has been conducted in order to determine the work which will be examined to prove the usability of the method. As a result of this research, it was decided to use the work of Y. Zamyatin named *We*. The most important reason for this is that "it is among the most interesting works of the 20ᵗʰ century world and Soviet-Russian literature in the field of utopia and dystopia" (Kandemir, 200 9, p. 138). Furthermore, the work named *We* has become the source of inspiration and pioneer for authors in emergence of many works with similar nature. For example, Müftüoğlu (2015, p.180) says that "tradition of dystopia has begun with the work named *We*". Meanwhile Kandemir (2009, p.143) has used the following statement for *We* in his work: "This work in which all the features which make human a human and which make modern societies modem are ignored and individuality and personality are totally eliminated and in which the understanding which adopts a communal life and management approach is strongly satirized has constituted an example as a cult work to dystopian works created after it". Although the work named *We* has been penned in a much earlier date than the other works written in the fields of utopia and dystopia its publication and translation into English has delayed due to conditions of Russia and those times. In this context, the popularity of the western writers being much higher has also caused the unfairness incurred by Zamyatin. *We*'s being less well-known compared to many novels such as 1984, Animal Farm and Fahrenheit 451 can actually start a big debate in this context.

Furthermore, another reason why the work named *We* has been included within the scope of the study is that while in some sources is considered as a utopian work (Akdemir, n.d.; Sakallı, 2012, p.74) it is considered as one of the most important dystopian works of in other sources on the contrary (Kandemir, 2009, p.137; Karaca, 2010, p. 65; Akkoyunlu Ertan, 2003, p.157). For example, in Akdemir's (n.d.) work *We,* "is explained as an effective utopian work in the period it was written and reflections of which was seen in both in its own period as well as in subsequent periods" while Akkoyunlu Ertan (2003, p.157) shows the same work as an important example of dystopia. Similarly, Sakallı (2012, p.74) describes *We* "as the design of a utopian world" while Kandemir (2009, p.137) says that the same work is "one of the first examples of the anti-utopia type". In other words, the work named *We* is in a controversial situation in terms of being utopian or dystopian. And this makes the examination of the work within the scope of the study even more interesting.

Proving the usability of the analysis method

The analysis method proposed under study has been used in order to reveal the utopian and dystopian side of the work named *We* of Zamyatin and in this context, it has been determined which of the social change components listed under 35 different headings in Table 1 (physical-geographical factors, economic factors, education, cultural structure, legal, social structures, family life, religion, art and etc.) has become the subject in the work. Then, each component used as a subject in the work has been evaluated individually in terms of its being utopian or dystopian.

"The work named *We* written in 1920 before the Union of Soviet Socialist Republics was established and when the revolution was very fresh is a novel with anticipation in terms of its content. Although there are several discussions regarding the writing and completion date of the work it is accepted as 1920 on the basis of the Author's statements" (Kandemir, 2009, p.139, as cited in Agenosov, 2007, p.490). "The first Russian edition was made in 1924 while the first English edition was made in 1927" (Karaca, 2010, p.66, as cited in Annenkov, 1989,

p.125). "The work named *We* of Zamyatin which was in the first place in the list of the banned books, came to light only in 1988 in Russia. *Znamya* magazine has unearthed this work, known by everyone but not seen by anyone within the country, in 1988" (Kandemir, 2009, p.139). "Yevgeny Ivanovich Zamyatin's (1884-1937) being one of the transition period authors witnessing the collapse of Tsarist Russia, the First World War, the Civil War and establishment of the Soviet Socialist Republics the Union's institutions" (Karaca, 2010, p.66) is an important effect on the creation of this work which questions social change.

"The work named *We* is in appearance of a diary given under forty-six headings with each heading having a sequence number as a record" (Kandemir, 2009, p.140). When this work is examined from the fictional point of view, it is seen that the following 8 headings are considered as the main subject among the social change components provided in Table 1
- Science and technology
- Education
- Family life
- Religion
- Political approaches
- Art
- Bureaucracy
- Social movements and ideologies

The above components used as a subject in the work named *We* have been evaluated in terms of their being utopian or dystopian one by one and the following results have been obtained:

Science and technology
"The work is the story of a world state dominated by machines. This state dominated by a mechanical system society has a society under the control of scientific method" (Yıldız, 2011, p. 27-28). In other words, "the most important tools of the Single State which is the name given in the work is made of science and mathematics" (Akkoyunlu Ertan, 2003, p.157). The journey to be made outside the world with the machine named Integral is described throughout the work. The positive side of science and technology in addition to its effect to the management understanding of the society and the issues explained in the work has the nature of utopia. The reason of this is that most important part of the achievements of mankind in the positive sense is originated from science and technology. The positive aspects of technological progress and benefits of it to humanity are exemplified in the work by supporting this thought: "…this was stupid just like the ocean's hitting the beach uselessly during twenty-four hours of the day without preventing and using it. Millions of kilograms of energy hidden in the waves were only used to stimulate the lovers! We have obtained electricity from the love whispers of waves!" (Zamyatin, 2017, p .110).

Education
Education has become uniform and a structure which does not allow raising of free thinking individuals with skills has been formed in the work named *We*. Yıldız (2011, p.27-28) highlights in his work that education approach in the work that "there is compliance with the rules determined by the state and the formation of another idea about this is not permitted". The education system described in the work in this context has the nature of dystopia without any positive aspects.

Family life
"There is compliance with the rules determined by the state and the formation of another idea about this is not permitted" in the family life described in the work" (Yıldız, 2011, p. 27-28).

"The curtains of the houses are allowed to be closed for an hour glass in the predetermined hours named the sex time. Although there is not the concept of marriage, sexual life is not also arbitrary by all means. Everybody is given a card with pink coupons for sex and a person who shares one of the determined sex hours sign this coupon" (Orwell, 1946). "Women are prohibited to have children except state control and they are able to have children only in certain circumstances and those who do not comply with this are punished by death" (Başaran, 2007, p.89). The family concept and life described in the work has the nature of a dystopia in which all personal preferences are eliminated and the bonds between family members are completely destroyed.

Religion
A leader who is considered to have divine properties is believed to instead of believing in an unknown god in the work. The people are sacrificed to the leader in this belief system. Orwell (1946) says in his work on the subject that "Execution is actually a kind of ceremonial human sacrifice and scenes describing death are depicted with deliberate atmosphere of dark slave societies of antiquity". In this context, the way of religious belief described in the work represents a dystopia.

Political approach
"One State is managed by a person called Patron. The Patron is absolutely re-elected unanimously by the public each year. According to the principle of State happiness and freedom never can coexist" (Orwell, 1946). "One State programs and supervises the daily life of every citizen through charts" (Akkoyunlu Ertan, 2003, p.157). Kandemir (2009, p.140), in a way supporting all these states in his work while explaining the political approach in the work and "…the life in the Single State is described in Zamyatin's in this work as there is one state, there is one single judge, everything is determined by regulations and personal initiatives are completely eliminated, instead there is a group dedicated to the sovereignty of a single state". The political approach in the work in this context represents a dystopia completely away from democratic management concept.

Art
The music that people listen to is explained by a newly invented instrument named Musicometer in the work. This tool allowing the making of compositions by using mathematical data is described as follows: "Each of you can compose three sonatas per hour only by turning its arm. Imagine how our ancestors worked for composing them!" (Zamyatin, 1970, p. 21). In our day, there are positive developments by similar works in the contemporary understanding of music which allow works to be done which are far beyond human capabilities through the facilities offered by technology. This is a utopia which carries the targets that can be achieved in the field of music which is an important branch of art far beyond.

Bureaucracy
In the work "every moment of life, sleeping hours and all other activities, sex lives and chewing times of foods of the community members resembling robots have been planned in a rigid way" (Akkoyunlu Ertan, 2003, p.157). Humans are referred to by a number and everything is described with charts and recorded by the officers. In the work it is said that "… amount of sex hormones in your blood is calculated exactly and your right sex day schedule is determined. Then you take the Number (or numbers) you want to use in your days and you sign a statement ad get the relevant ticket stubs (pink)" (Zamyatin, 1970, p.26-27). These sentences show that bureaucracy has a very top level in the daily life. This represents a dystopia in which people's free wills are completely removed.

Social movements and ideologies

A social movement launched by a secret opposition leader named I-330 against the current system is explained in the work. The main purpose of this social movements representing the ideology of I-330 is completely demolishing the existing order and establishment of a new social order in which individuals have equal rights, everyone can act with free will and protect their individual identities instead. This order of society I-330 is trying to establish has qualifications of a utopia.

RESULTS

Zamyatin's work named *We* could be examined in terms of social change components through the analysis method proposed within this study, and each component could be discussed individually and evaluated in terms of their being utopian or dystopian. In this way, it was observed that scientific and technological developments, progress in music and social movements and ideologies under the leadership of I-330 in the work had the nature of utopia while education, family life, religion and the political approach and bureaucracy represented dystopia with their negative approach.

As a result, it has been proven by virtue of the analysis proposed within the work it was understood that the work named *We* is not completely a utopian or dystopian work but it housed different ideas with utopian and dystopian nature within itself. This evaluation approach makes it easier to understand the messages the author wants to convey more correctly. Furthermore, usage of the analysis method proposed within the scope of the work in examination of the works with utopian and dystopian context enables comparison of different literary works in a systematic manner with the same social changes make the components possible.

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