T.C.

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI ANA BİLİM DALI

NEVERLANDS OR FUTURELANDS: SPECULATIVE FICTION OF URSULA K. LE GUIN AND J. G. BALLARD

YÜKSEK LİSANS TEZİ

HAZIRLAYAN

AYŞEGÜL SİDER ÖZGÜR

DANIŞMAN

PROF. DR. BÜLENT CERCİS TANRITANIR

VAN - 2021

KABUL VE ONAY SAYFASI

<table>
<tr><td colspan="2">AYŞEGÜL SİDER ÖZGÜR tarafından hazırlanan “ NEVERLANDS OR FUTURELANDS: SPECULATIVE FICTION OF URSULA K. LE GUIN AND J. G. BALLARD adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / ~~OY ÇOKLUĞU~~ ile Van Yüzüncü Yıl Üniversitesi İNGİLİZ DİLİ VE EDEBİYATI Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</td></tr>
<tr><td>Danışman: Prof. Dr. Bülent Cercis TANRITANIR
Van Yüzüncü Yıl Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>...……..</td></tr>
<tr><td>Başkan : Prof. Dr. Bülent Cercis TANRITANIR
Van Yüzüncü Yıl Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>……</td></tr>
<tr><td>Üye : Dr. Öğr. Ü. Gülşen TORUSDAĞ
Van Yüzüncü Yıl Üniversitesi, Dil Bilimi Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>……...</td></tr>
<tr><td>Üye : Dr. Öğr. Ü. Emrullah ŞEKER
Bitlis Eren Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>...……</td></tr>
<tr><td>Yedek Üye : Dr. Öğr. Ü. Şahin KIZILTAŞ
Bitlis Eren Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>……...</td></tr>
<tr><td>Yedek Üye : Dr. Öğr. Ü. Zeki EDİS
Van Yüzüncü Yıl Üniversitesi, İngiliz Dili ve Edebiyatı Anabilim Dalı
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum.</td><td>……...</td></tr>
<tr><td>Tez Savunma Tarihi</td><td>11/01/2021</td></tr>
<tr><td>Jüri tarafından kabul edilen bu tezin Yüksek Lisans Tezi olması için gerekli şartları yerine getirdiğini ve imzaların sahiplerine ait olduğunu onaylıyorum.
…….……
Prof. Dr. Bekir KOÇLAR
Sosyal Bilimler Enstitüsü Müdürü</td><td></td></tr>
</table>

ETİK BEYAN SAYFASI

Van Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü **Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında;**

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim. (11/01/2021)

AYŞEGÜL SİDER ÖZGÜR

(Yüksek Lisans Tezi)

AYŞEGÜL SİDER ÖZGÜR

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
Ocak, 2021

VAR OLMAYAN DÜNYA VE GELECEĞİN DÜNYASI: URSULA K. LE GUIN VE J. G. BALLARD'IN SPEKÜLATİF KURGUSU

ÖZET

Geleceği tahmin etmek insanlık için ilginç bir arayış olmuştur. Geleceğin sonsuz ihtimalleri insanda büyük bir merak uyandırmıştır. Bu yüzden de kendi dünyalarımızı yaratıyoruz. Antik mitolojilerle başlayan hikaye anlatıcılığı modern dünyada bilim kurgu halini almıştır. Özellikle hayali bir gelecek dünyasında veya kurgusal bir gezegende genellikle dış uzay ile ilgilenen bilimsel ve teknolojik gelişmeleri konu alan bilim kurgu türü, tanım olarak, modern edebiyatın çeşitli kurgusal formlarını tanımlamada ve içermekte yetersiz kalmaktadır. Bilim kurguya alternatif olarak önerilen spekülatif kurgu, öncelikle insanlığın gelecekteki olası biçimlerine dayanan kapsayıcı bir terimdir. Spekülatif kurgu yalnızca fantezi, bilim kurgu veya korku gibi türleri içeren kolektif bir terim değil, aynı zamanda bilimkurgu ve diğer mimetik olmayan türlere tam olarak uymayan türleri de kapsar. Spekülatif kurgu, gerçekliğin sınırsız olanaklarını içermesiyle geleneksel bilim kurgudan ayrılır ve okuyucuya bunlara dışarıdan bakması için yeni bir bakış açısı sağlar. Spekülatif kurgu "… olsa ne olurdu edebiyatı" olarak da ele alınabilir. Ursula K. Le Guin ve J. G. Ballard çoğunlukla yarattıkları hayali çevrelerde insanlığın ve onun iç dünyasının rolüyle ilgilenirler. İçinde yaşadığımız dünya ile farklılıkları gözlemlediğimiz bu dünyalar imkansızların alemleri ya da mümkün olanların toprakları olsalar bile mevcut durumu sorgulamamıza neden olurlar. Bu çalışma, spekülatif kurgu teriminin kapsamlı bir incelemesini sunmayı ve Ursula K. Le Guin ve JG Ballard'ın spekülatif kurgusunu, aşağıdaki romanlar ve kısa öyküler aracılığıyla hayali ortamları bağlamında incelemeyi amaçlamaktadır: Mülksüzler, Rüyanın Öte Yakası, Boğulmuş Dünya, "Billennium" ve "Derin Son".

Anahtar Kelimeler	**:**	Spekülatif Kurgu, Bilim Kurgu, İnsanlık, Hayali Dünyalar, Ursula K. Le Guin, J. G. Ballard
Sayfa Sayısı	**:**	vi + 113
Tez Danışmanı	**:**	Prof. Dr. Bülent Cercis TANRITANIR

(M.Sc. Thesis)

Ayşegül SİDER ÖZGÜR

VAN YÜZÜNCÜ YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
January, 2021

NEVERLANDS OR FUTURELANDS: SPECULATIVE FICTION OF URSULA K. LE GUIN AND J. G. BALLARD

ABSTRACT

Predicting the future has been an interesting pursuit for humanity. The infinite possibilities of the future have aroused great curiosity in people. So, we have created our own worlds. Storytelling beginning with ancient mythologies has become science fiction in the modern world. The science fiction genre which is about scientific and technological developments that usually deal with outer space, especially in an imaginary future world or a fictional planet, is by definition insufficient to describe and include various fictional forms of modern literature. Speculative fiction which is suggested as an alternative to science fiction is an inclusive blanket term that primarily relies upon the possible future forms of humanity. Speculative fiction is not only a collective term involving genres like fantasy, science fiction, or horror but it also embraces the genres that don't perfectly fit into science fiction and other non-mimetic genres. Speculative fiction differs from conventional science fiction with its involvement of the unlimited possibilities of reality and provides the reader with a fresh perspective to look at them from outside. It can be addressed as "the literature of what if?" Ursula K. Le Guin and J. G. Ballard mostly deal with the role of humanity and its inner world in the imaginary new environments they created. Even if these worlds through which we observe differences with the world we live in are realms of the impossible or the lands of the possible, they make us question the present situation. This study aims to present a comprehensive review of the term speculative fiction, and explore Ursula K. Le Guin and J. G. Ballard's speculative fiction in the context of their imaginary environments through the following novels and short stories: The Dispossessed, The Lathe of Heaven, The Drowned World, "Billennium" and "Deep End".

Key Words : Speculative Fiction, Science Fiction, Humanity, Imaginary Worlds, Ursula K. Le Guin, J. G. Ballard
Quantity of Page : vi + 113
Thesis Advisor : Prof. Dr. Bülent Cercis TANRITANIR

CONTENTS

ÖZET ..... **i**

ABSTRACT ..... **ii**

CONTENTS..... **iii**

LIST OF ABBREVIATIONS ..... **v**

ACKNOWLEDGEMENTS ..... **vi**

INTRODUCTION **1**

CHAPTER I **8**

1. A BRIEF HISTORY OF SCIENCE FICTION ***8***

1.1. A Short View of Science Fiction 8

1.2. Pulp Magazines 14

1.3. New Wave Movement 16

1.4. Science Fiction vs. Realist Fiction: Cognitive Estrangement by Darko Suvin 22

1.5. Myth, Archetype and Science Fiction 28

CHAPTER II **33**

2. SPECULATIVE FICTION ***33***

2.1. Speculative Fiction Characteristics 33

2.2. Main Approaches of Speculative Fiction 35

2.3. Neverlands and Futurelands 46

2.3.1. Ursula K. Le Guin's Fictional Worlds 48

2.3.2. J. G. Ballard's Inner Space 53

CHAPTER III **60**

3. URSULA K. LE GUIN'S IMAGINARY WORLDS ***60***

3.1. Alien in an Alien World: The Journey of Disillusionment in *The Dispossessed* 60

3.1.1. Two Worlds: Anarres and Urras 61

3.1.2. Journey of Disillusionment 65

3.1.3. An Ambiguous Utopia 75

3.2. The Failure of the Utopian Vision in *The Lathe of Heaven* 79

3.2.1. Utopian Vision 80

3.2.2. Taoism in *The Lathe of Haven* 87

CHAPTER IV **91**

4. BALLARD'S FUTURE LANDSCAPES ***91***

4.1. Post-Apocalyptic Time Reversal and Human Psychology in *The Drowned World* 91

4.1.1. Eco-fiction and Post-Apocalyptic Fiction 92

4.1.2. Descending into Prehistoric Times 94

4.2. The Collapse of The Order in "Deep End" and "Billennium" 99

CONCLUSION **106**

WORKS CITED **108**

LIST OF PICTURES **113**

CV

ORIGINALITY REPORT

LIST OF ABBREVIATIONS

The abbreviations used in this study are listed below.

Abbreviations	Explanations
EEG	Electroencephalography (a monitoring method to record electrical activity of the brain.)
PDC	Production and Distribution Coordination
SF	Science Fiction

ACKNOWLEDGEMENTS

First of all, I would like to express my sincere thanks to my advisor Prof. Dr. Bülent Cercis Tanrıtanır, for his believing in me and his support. I would also like to thank Van Yüzüncü Yıl University for giving me this opportunity. However, I believe the biggest thanks must be presented to my dear friend, Özkan Taş, who did his best for helping me and contribute with his priceless efforts. Without his guidance, I would probably be lost. Also, I am so grateful to my beloved husband Hüner Özgür, who supported me in this long process and believed in me, to my mother who tried her best to raise me in the best way she could, and to my father, the person who I wish most to see this day.

Ayşegül SİDER ÖZGÜR

INTRODUCTION

"One of the functions of art is to give people the words to know their own experience. Storytelling is a tool for knowing who we are and what we want". The statement of Ursula K. Le Guin preoccupies our minds about why we make up stories by creating different worlds and people. Even though these stories seem far from our reality, we try to tell and make sense of the story of the human being. All fiction takes the reader to a world other than they normally inhabit. Reading that book means living in another world for a while. Speculative fiction is a literary genre that serves this purpose. World-building or rearranging of human societies within the scope of speculative fiction provides thought experimenting that poses the question of 'what if?' through putting the human in extraordinary circumstances either to remark on our present state of affairs or offer better alternatives. Within this framework, this thesis aims to provide a comprehensive analysis including different views on the speculative fiction narration as a literary genre. Through the selected works of Ursula K. Le Guin and J. G. Ballard, this study will also demonstrate how they describe imaginary possible future worlds that speculate about the present day and humanity.

Since speculative fiction was born and sprouted within the science fiction tradition, to present a brief overview of science fiction is essential to grasp the essence of the speculative narration. Although there is no consensus about what science fiction is, a considerable number of critics acknowledge that the first science fiction works coincide with the period known as the Age of Enlightenment. 17th and early 18th century was the age of significant discoveries in physics and astronomies. Old religious doctrines and superstitions were being challenged not only by the discoveries in the field of astronomy and physics but also the experimental science and the arrival of humanism, after all. In the middle of all the progress in science and technology, herewith industry, society was at the edge of an immense transformation. In the 19th century, the advance in science began to show its influence on literature with Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818), which is considered by the majority as the first work of science fiction.

H. G. Wells and Jules Verne who are considered to be the most influential figures in science fiction writing deal with the topics inspired by the human fascination of advancing technology such as time travel or visits to imaginary unknown lands.

These themes are the incarnation of man's desire to discover the unknown. Increased use of technology with the advances in science and rapid industrialization, being on the rise throughout the twentieth century, had an undeniable effect on human life and subsequently on literature. Rocket ships, intergalactic wars, unusual life forms, or time travels that prevailed in the Golden Age of Science Fiction (the period between the 1940s and 1950s) couldn't properly reflect the core of human ramifications in the twentieth century. Besides, science fiction was indifferent to the changing political atmosphere and social issues in the 60s. The New Wave movement of science fiction cared to express "the alienation of modern industrialized world constituted by rapid technological change, increased social isolation, and the dehumanizing effects of late capitalism (vint, a guide for perplexed). New Wave writers desired to get rid of the strict rules and subject restrictions of the Golden Age era and transform science fiction into more experimental in style and put stylistic experimentation above all else instead of scientific accuracy. This was not a complete rejection of the established elements of science fiction, but an attempt to replace the hard science fiction with the soft science fiction: a shift from the physical sciences, which was disconnected from the social realities of the era, through the social sciences such as anthropology and psychology. J. G. Ballard was also influential in transforming science fiction into a more avant-garde literary genre that narrates the inner world of the human rather than outer space. For him, as well as other New Wave writers, science fiction must stop promoting pure science and pondering scientific predictions but focus on the impact of technology and modernity on humanity.

The term speculative fiction was coined in 1941 by Robert A. Heinlein as a suggestion to replace science fiction, however, the use of speculative fiction that appears in the 60s with the New Wave movement is rather a redefining of science fiction as speculative fiction. Instead of regarding science fiction and speculative fiction as completely separate genres, it would be truer to state that speculative fiction emerges from an expansion of meaning in science fiction. In this sense, what makes speculative fiction unique in the first place its capability to comments on social realities of the period because, while science fiction asks what is? speculative fiction asks what if? (Robert Scholes). What if we have no government? Or what if humanity is on the edge of extinction? In this respect, speculative fiction is the fiction of limitless

possibilities. In Judith Merril opinion, speculative fiction is “the stories whose objective is to explore, to discover, to learn, by means of projection, extrapolation, analogue, hypothesis-and-paper-experimentation, something about the nature of the universe, of man, or reality… by introducing a given set of changes—imaginary or inventive—into the common background of known facts” (Merril, 1967). It embodies a worldview that is somewhat different from the present world in which its readers live. Speculative fiction place the human in unusual circumstances to remark on the alternative ways of being and search for an answer to the question of what it means to be human? With the formulations of better or worse alternatives to the present, it holds us a mirror and offers our better version.

In this study, three historically located meanings of speculative fiction will be examined. a subgenre of science fiction that takes an interest in human’s problems arousing out of technology and modern age, a genre concentrating on the possible future forms of humanity, and an umbrella term covering all the forms of non-mimetic genres which embraces the alternative forms of reality.

For Robert A. Heinlein who coins the term speculative fiction, the genre should include the highest quality of science fiction works. As for the stories he referred to having higher literary quality, he formulates the features, too, that should be in such stories. He lists two types of stories: gadget stories and human interest stories. His point is that quality speculative fiction must tell the story of a character rather than an action-based adventure. In his formulation, accepted scientific facts have to be used for extrapolating a new situation, a new framework for human action However, the story should not be about this new situation, rather has to be about how people cope with the problem resulting from the new condition and adapt to the new order. This definition of Heinlein was not fully accepted in the literary community partly because it is considered too restrictive and didactic. Besides, he is accused of filling the genre with the kind of stories he appreciates by establishing certain criteria for quality speculative fiction. After all, the characteristics that indicated the quality of speculative fiction for Heinlein, can partly be found in the other non-mimetic genres which Heinlein excluded. Therefore, Heinlein’s attempt of replacing the term science fiction with speculative fiction has not been victorious.

The second approach of speculative fiction is based on the probability or predictive values of the events in the work. In this understanding of speculative fiction pioneered by Margaret Atwood, speculative fiction is positioned not as a substitute term for science fiction, but as a genre that differs from science fiction with its quality of verisimilitude. She defines science fiction as the events that cannot probably happen such as intergalactic travels or alien invasion and similar stories that we frequently encounter in the Golden Age era. Speculative fiction, on the contrary, involves the stories that are more likely to happen or have the potential to happen even if they haven't yet come true at the time of writing. For example, Atwood emphasizes the fact that in his feminist dystopic novel *The Handmaid's Tale*, she did not mention an event that did not happen to women in history. In this context, she points out that the dystopic future, which she constructs on the basis of past experiences, is an example of the speculative fiction she defined. For some critics, the weakness of Atwood's definition of the term lies in her focus solely on the predictive nature of the story. However, "The future can never be truly predicted because there are too many variables. You can, however, dip into the present, which contains the seeds of what might become the future" (Atwood, 2014: 61).

The third approach handles speculative fiction as a broad term that embraces all the non-mimetic forms which one way or another departing from imitating consensus reality such as fantasy, science fiction, horror, magical realism, utopia, dystopia, post-apocalyptic fiction, myth, cyberpunk, etc. Despite the criticism about the necessity of a broad term, the emergent culture welcomes the term as the modern way to narrate the modern human experience, which traditional tools and categorization failed to express. "A truly global phenomenon that arose in the modern multicultural world, speculative fiction rejects the 'science for the West, myth for the rest' mindset informing traditional Western non-mimetic genres with their often colonialist and imperialist visions of spiritual or technological (con) quests" (Oziewicz, 2017: 19). Speculative fiction as a supergenre is the embodiment of questioning dominant Western concepts of reality developed within Western literature, which is imitating what exists in the empirical world. The narratives of ethnic minorities that have long been excluded from western literature as they do not fit the western form of reality have also been embraced by this understanding of

inclusive speculative fiction. Thus, the literature has been enriched thanks to several other voices and perspectives as well as eliminating the power struggle among literary genres by putting an end to the conflict about the supremacy of artistic qualities of each genre thanks to its inclusive nature.

My definition of speculative fiction remains necessarily broad. Because of freeing itself the rigid genre boundaries, speculative fiction acquires enough space to represent the worlds that differs from consensus reality. Interrogating these differences, "speculative fiction invites the reader to ask ''hard questions'' about them in terms of what they can tell us about our own world" (Gunn & Candelaria, 2005:4).

Ursula K. Le Guin and J. G. Ballard are highly prolific writers who produced dozens of short stories, novels and academic papers, most of which present us unusual versions of future possibilities. Both authors have similar approach to the gradually improving techno-cultural society. In Ballard's stories, the relationship between human and technology is reconstucted rather than presenting the technology worshipping. Le Guin do not prefer to prioritize the technology in her stories, either. Some narratives of Ballard can be considered as post-apocalyptic and dystopic in which the environmental disasters and human-wrecked environment on Earth are depicted along with human adaptation to this new situation. Le Guin's stories is usually located on another imaginary planet which is occasionally depicted as a utopia where humanity or different races mostly live in harmony. These differences are also worthy to examine in terms of comprehending our future and criticize the present. Their created worlds push humanity to question their future and present condition in the world and the universe.

Ballard's disaster novels or urban landscapes, in which we see our own world upside down in near future instead of another planet, do not illustrate a future from Le Guin's promising perspective. Ballard depicts modernity and urbanization as driving us away from our inner self and how humans adapt to this situation despite the destructions. He emphasizes that the true alien planet is our own world, therefore we should focus on the inner space of human beings rather than the outer space. What he names as inner space is the consciousness and psychological turbulences of humanity at the time of transformation of the social order. Thanks to his unique descriptions of problematic urban landscapes and apocalyptic worlds, the term 'Ballardian,' comes to

exist that indicates a peculiar mixture of dystopia, lyricism, and violence that characterize his writing. In his writing, Ballard generally depicts a dystopian environment, an image of an inverted world often damaged by some catastrophes in which the characters try to find meaning in it or get used to the new order.

Unlike Ballard, Le Guin approaches humankind or other livings from a more optimistic point of view. Rearranged human societies on alien planets are illustrated for the sake of criticize our present way of life or display other alternatives. The alternate realities in Le Guin's stories are the products of thought experiment in order to reconsider the way we think. In her words, "the use of imaginative fiction is to deepen your understanding of your world, and your fellow men, and your own feelings, and your destiny" (Le Guin, 1993, p. 38). Seen from this perspective, creating imaginary worlds takes us on an inner journey to know ourselves better and to change, just as the journeys of the characters to foreign planets in Le Guin's stories. She splendidly explains the function of science fiction in her own words:

> If science fiction has a major gift to offer literature, I think it is just this: the capacity to face an open universe. Physically open, psychically open. No doors shut. What science, from physics and astronomy to history and psychology, has given us is the open universe: a cosmos that is not a simple, fixed hierarchy, but an immensely complex process in time. All the doors stand open, from the prehuman past through the incredible present to the terrible and hopeful future. All connections are possible. All alternatives are thinkable. It is not a comfortable, reassuring place. It's a very large house, a very drafty house. But it's the house we live in. (Cummins, 1993:2)

In this study, the works of the mentioned writers will be discussed from several points of view as they present us with multiple themes in their stories. Building a utopic alternate or new world can be seen as a unique quality in Le Guin's works while Ballard modifies our present world to shake the reader by usually creating undesirable, dystopic, and chaotic modernity. That is to say, disrupted utopias, post-apocalyptic landscapes, problematic modernities are going to be discussed as well as ecology and world-building. While the primary resources of the authors guide the study, other critics' opinions about the selected writer's works will be presented as a second opinion for the sake of objectivity of this study.

In order to accomplish this goal, *The Dispossessed, The Lathe of Heaven,* by Ursula K. Le Guin; *The Drowned World,* "Billennium", and "Deep End" by J. G. Ballard are selected to analyze their speculative qualities. Moreover, the thesis will not be limited to these works, it will also make use of other stories of both authors through the lens of speculative fiction.

Therefore, the next chapter will provide a detailed presentation of science fiction history to grasp the gist of speculative fiction itself and how the two related to each other. The first chapter will also comment on the development of science fiction within the ancient myths and how science fiction embodies archetypal elements in itself. In addition, the tendency to create distinct social orders frequently encountered in speculative fiction will be explored within the scope of Darko Suvin's cognitive estrangement theory. Suvin argues, when we face another world different from ours that provides us a view that makes familiar things seem unfamiliar, in other words, estranges us. That allows us the opportunity to look at our familiar world from outside with a detached eye. And this is what Suvin calls "cognitive estrangement." The second chapter aims to give three main approaches of speculative fiction at the same time arguing its relationship with the imaginary worlds by referring to the mentioned writer's fictional environments. The third and fourth chapters will present an extended reading of selected works of Ursula K. Le Guin and J. G. Ballard from the perspective of speculative writing.

CHAPTER I

1. A BRIEF HISTORY OF SCIENCE FICTION

1.1. A Short View of Science Fiction

"Men love to wonder, and that is the seed of science "(Ralph Waldo Emerson).

We encounter science fiction in every field of life today; literature, cinema, advertisements, fashion, in scientific achievements (I mean Space X and Nasa launching a rocket with astronauts to the International Space Station in 2020, dear Verne it's real now). It is interesting that science fiction is composed of two words which are 'scentia', Latin word for 'knowledge and 'ngere' Latin word for mold, devise or, feign. So, basically for the words 'science and fiction', "one term is often thought to cancel out the other" (Atwood, 2014:46). While science is facts, systematically organized information on a specific subject acquired by experiments, fiction is to devise or feign not necessarily based on facts but imagination. To put it in a simple term, the genre, science fiction, both embody the elements of existing scientific knowledge and plenty of imaginative patterns and it may frequently include extrapolation about the future intentionally or unintentionally.

It is not an easy task to put in order the elements and processes that lead to science fiction evolvement from mythical adventures of ancient heroes through a fully developed genre as a publishing category. I will try, however, to highlight some of the milestones in science fiction history that helps it grow to a literary genre.

Mary Shelley's *Frankenstein* or *The Modern Prometheus* (1818) is widely accepted as the first science fiction novel. But at that time, it wasn't addressed as science fiction since there was no genre called science fiction. Instead, it must have been put in the gothic category and it was obvious that the writer had inspired by romanticism since throughout the novel Shelley frequently depicts a vivid image of the glamour of nature. Moreover, the protagonist, Victor Frankenstein is also a romantic character with his imagination and desire for innovation. Distinct from the earlier works with a character making a deliberate decision and abandoning "the dusty old authorities and turns to modern experiments in the laboratory," Frankenstein

embodies some fantastic qualities of latter science fiction novels as well. (Aldiss, 1995:74)

It is not a coincidence that the first novels which might be within the scope of science fiction coincide with the period called Age of Enlightenment when a clash between religious and scientific view of the cosmos is in the center of the period. Critics dissent at this point, the point about where the science fiction takes its roots. A group of critics accepts the *Sumerian Epic of Gılgamesh* as the milestone of science fiction in virtue of its fantastic elements while the other group thinks that period between the 17th and early 19th century was the age of significant discoveries in physics and astronomies opened the path for science fiction. Both of them could be right. Since, before the scientific revolution in the 18th century, several epics and poems were written embodying science fictional and fantastic elements such as Beowulf (11th century), an English epic heroic poem, in which Beowulf the hero fights against some fantastic creatures. Or Ovid's Metamorphoses in which some characters are turned into animals by God.

It is explicit that the tradition of *voyages extraordinaire* was largely impressed by imperial explorations and discoveries about the cosmos in the 18th century. The curiosity for discovering new lands or weird aliens' discovery of our land was prevalent. Nevertheless, fantastic epic poems are put away by a great number of critics because of their lack of scientific basis, so some prefer to categorize them as fantastic literature accordingly. Likewise, Jonathan Swift's, *Gulliver's Travels*, in the full name, *Travels into Several Remote Nations of the World* has divided critics whether it is among the first examples of science fiction or not. Either way, it holds its place as one of the most famous novels of the 18th century. Adam Roberts in his book *The History of Science Fiction* challenges the idea of Kingsley Amiss' "there is no science in the book" by stressing Lilliputians, the community of little people to whose land Swift become stranded, "are most excellent mathematicians and acquired perfection in mechanics" (Roberts, 2006:70). Despite all the divergency about *Gulliver's Travel,* among "many other *voyages extraordinaire,* it does a little more than add marvels to a traditional narrative framework. Swift and Voltaire, however, rewrite the rules of imaginative speculation, freeing it from both the choking literalism of 'science poetry' and the deadening constraints of conventional religious thought" (Roberts, 2006: 68).

The Age of Enlightenment, roughly between from 17th century to the early years of the 19th century, witnessed the undermining of the authority of the Catholic Church which had been consolidated in the Middle Ages, by great philosophers and scientists. Medieval Europe acknowledged the cosmos model of the Earth is being at the center of the universe and the Moon, planets and the Sun revolve around the Earth. It is incontrovertible that this cosmos model gaining public acceptance owed a huge similarity to the Biblical cosmos model which places the Earth in the center. It was Copernicus who first defied the Middle Age model of the solar system by putting forward the Sun-centered system with planets moving around it. Although Copernicus was the first to face the fury of the Church owing to his ideas, he wasn't the last. In the middle of the seventeenth-century Italian astronomer, Galileo Galilei published his work supporting Copernicus' ideas and opposed the scholastic thought and was forced to recant. Johannes Kepler's demonstration of planetary motions and improving Galilei's telescope to observe the universe in detail was also a huge step toward the replacement of the Biblical model of cosmos.

One of the most influential scientists of the age, Isaac Newton, with his gravitational theory and law of motion substantiate entirely the ideas that Copernicus produced. Newton's reputation, as well as the shift from the middle age European world view that he contributed considerably, were transformed into an inspiration for a large number of scientists. Much attention was drawn to humanism after the Renaissance period (1300-1600) and philosophers like Francis Bacon reminded the importance of humanism again by defending the idea that scientific progress should be for the benefit of humankind. Age of Enlightenment scientists and astronomer aspired to suppress the clash between theological and materialist world view arising out of the scientific advancement. "Science supplanted religion and myth in the imaginative economy of European thought; and science fiction emerges from, and is shaped by, precisely that struggle" (Bould, Butler, Roberts, & Vint, 2009:5).

As the nineteenth century progressed improvements in science lead to humanity changing their thoughts about their place in the universe. That their previous knowledge about the universe turned upside down reminded a radical idea: What will the future be like? Will it be different from the past and present? From this basic notion emerged a second science fiction thematic strand that proliferated throughout the

nineteenth century: futuristic fiction (Bould, Butler, Roberts, & Vint, 2009). While many writers were hopeful and making optimistic extrapolations about the future and progress of mankind, there was a community of writers who had a pessimistic attitude for the future. Concerns about the new situation and political or imperialist issues ended up serious utopias such as Samuel Butler's *Erewhon* (1872), which depicted society against technology, or Edward Bellamy's *Looking Backwards* (1888), on the contrary to the former one, which created a technology-based world. "Copernicus had opened up the cosmos, and writers rushed to fill the imaginative vista in radically new and materialist ways" (Bould, Butler, Roberts, & Vint, 2009:6). And the future was becoming "an arena for the science fiction storytelling" (Roberts, 2006).

Through the middle of the nineteenth century, two writers, who later will be named as the fathers of science fiction (arguably), Jules Verne and H. G. Wells took over the torch lit by Mary Shelley and Edgar Allan Poe, which is not accepted as reality for whole science fiction community. The initiator of the science fiction genre and its clear definition has remained the most contentious debate for decades, for this reason, the following chapters will also elaborate on defining and marking the borders of the genre. For some scholars, ancient writers like Cicero and Euripides penned the first example of science fiction while others consider that Mary Shelley's *Frankenstein, or, the Modern Prometheus* (1818) was the initiator. Writers like Thomas Dish glorifies the Works of Edgar Allan Poe while the others canonize "Jules Verne from the 1860s onwards, and H. G. Wells from the 1890s onwards", and some others insist on that Hugo Gernsback's *Amazing Stories* (1926) is the genre initiator (Bould, Butler, Roberts, & Vint, 2009:6). As is seen, it is nearly impossible to indicate a certain name acceptable for everyone as the genre inventor for science fiction. However, it would be proper to mention especially Jules Verne H. G. Wells as the ones who formed the genre of science fiction to a large extend. "SF boomed in the 1890s influencing by the continuous success of Verne and Wells" (Roberts, 2006:85). Brian Attebery points out many of the themes, "plots and situation" which we recognize today as "typical of SF" were defined by these two writers (Attebery & Le Guin, 1993:6). Being the writer of the *Voyages Extraordinaries* which consist of eighteen adventure stories, Jules Verne built his stories primarily based on traveling to extraordinary places on Earth with the help of technological vehicles mostly. And for this reason, he is associated with the

adventure story tradition which would be also referred '*voyages extraordinaires'* as a term. Although the nineteenth century, in a sense, the age of exploration was near the end with most of the Earth had already been explored (a majority of them were colonized by European imperialism), scientific marvels of Verne appealed to the human istinct to discover mystical and unexplored lands which were left quite a few. "It may have something to do with increasing levels of knowledge about the Earth itself following extensive European exploration, the need, in other words, to locate topoi for more radical alterity than the too well-known globe permitted" (Roberts, 2006:88). Despite the attraction of Verne's journeys, he couldn't escape being accused of writing mere fun stories decorated with interesting cases. Because his adventure stories end up in settings which are known places on Earth and the characters do not undergo an internal transformation at the end of the journeys were the grounds of criticism. He uses a balloon in *Five Weeks in a Balloon (1863),* a submarine in *Twenty Thousand Leagues Under the Sea (1870)*, a giant cannon in *From Earth to the Moon (1865)* almost a hundred years before Apollo 11 mission to the moon. *"*He wrote about fantastic machines that would revolutionize transportation and warfare" (Attebery & Le Guin, 1993:5).

When it comes to H.G. Wells, he is addressed by most critics as the writer who has laid the foundations of modern science fiction. "In his science fiction, he took the ideas and fears that haunted the mind of his age and gave them symbolic expression as brilliantly conceive fantasy made credible by the quiet realism of its setting" (Nicholson, 2020:2). His first novel *The Time Machine (1895),* in which Wells turned the nineteenth century's belief of evolution upside down with a protagonist inventing a time machine and move forward in time, exactly the year of A.D. 802,701 where he encounters two races of evolved human being, one of them living on the surface of the Earth and the other group living underground. He also debates the consequences of uncontrolled capitalism in the book. In *The Invisible Man (1897)*, the focus is on ethics and addresses issues as using science for wicked aims. Wells utilizes the mad scientist archetype as in its antecedent *Frankenstein,* in *The Island of Doctor Moreau (1896,* which employs a scientist who does not perturb about the consequences of his experiments including the ones on animals aimed to transform them into the human being by which Wells ventures to criticize the religious doctrine of creation. And he

shows what if science could be abused in the hands of evil people. Wells' *scientific romances* and Verne's *voyages extraordinaries* diverge in two different ways, in general terms, as contents and purposes. Jules Verne's stories were closely involved with the probabilities of scientific invention and dare to sail in the ocean of science. Nearly a century later he wrote *From Earth to the Moon (1865),* humanity has made it to the moon indeed and submarines could dive into the deep seas.

But Wells does not attempt to teach science in his fiction but uses science as a tool by whose windows the reader look through the universe and humanity. He benefits from science to boost the plausibility "and deepen the emotional impact of his fantastic visions" (Bould, Butler, Roberts, & Vint, 2009:7). Interestingly, As H. G. Wells strengthens by his own words that he and Verne are the writers who proceed in different ways:

> He wrote and believed and told that this or that thing could be done... (He) helped his readers to imagine it done and realize what fun, excitement, or mischief would ensue. Most of his inventions have "come true". But these stories of mine do not pretend to deal with possible things; they are exercises of the imagination in a quite different field. (Latham, 2017:13)

Verne himself accepts the distinct nature of their fiction, too. Wells' intention was not to play the role of scientific discoverer but to demonstrate "the impact of alien invasions, time travel, superhumans, monsters on human society" (Attebery & Le Guin, 1993:5). Besides most of the inventions of Wells haven't come true so far; there has been no alien invasion or time machine invented until this time. However, that doesn't mean that none of his scientific predictions became reality. Wells' description of atomic energy in his book *The World Set Free* before The First World War is just one of them. Sema Ege in her article probes Wells' fiction distinctly from Verne's. She states H.G. Wells' novels could be handled so many different levels as his works address the political and sociological issues of the century with complex implications as well as achieving philosophical depth. "He aimed to make guesses or suggestions about man's place in the universe in the future, and most often technology was used as the agent that enabled him to probe into man's future" (Ege, 2018). In brief, "the science in Wells's scientific romances" was a medium to enhance the verisimilitude of his "thought experiments" providing the audience an atmosphere to "focus more fully on the *human* ramifications of the story" (Ege, 2018).

1.2. Pulp Magazines

Science fiction, thereafter speculative fiction, gained its social identity as a genre in the first decades of the twentieth century in the hands of American pulp magazines. “Pulp is a phrase used to denote a particular type of story printed in a series of niche-marketed magazines. The stories (which were not expensive for editors to buy) were written by prolific hack-writers and printed on cheap paper manufactured from treated wood pulp (hence the name) rather than more expensive traditional papers” (Roberts, 2006:174). The main aim was able to sell cheaply, reaching more readers and herewith earning money. But it would be wrong to ignore the substantial literary tradition of science fiction, before pulp magazines, manifested itself at the times of industrial revolution and later throughout the second half of the nineteenth century “in Jules Verne’s *voyages extraordinaires* and H.G. Wells’s *fin-de-siècle* “scientific romances. These two sf variants pioneered by Verne and Wells (hard/didactic versus speculative/fantastic) became the two major modes that have dominated the genre ever since” (Bould, Butler, Roberts, & Vint, 2009:13).

Just like as the first pulp magazine’s editors and publishers turn their face to reprints of older production of Edgar Allan Poe or Mark Twain, Hugo Gernsback only included antecedent writers of science fiction like H.G. Wells, Jules Verne, or Poe in the first issues when he founded a magazine named *Amazing Stories* in 1926 which was the first magazine entirely devoted to science fiction. Nevertheless, Hugo Gernsback, who invented the Science fiction magazine, “and the American magazine writers did not invent sf out of nothing, and Gernsback himself was quite eager to identify a canon of earlier works that defined the sort of story his magazine was looking to publish” (Bould, Butler, Roberts, & Vint, 2009). The innocent optimistic future vision of Gernsback era was replaced by John Campbell’s more complex and sophisticated style in 1937 when he took over the editorship of *Astounding Stories (then Astounding Science Fiction and later Analog)*. From this point till the 1950s, it is frequently addressed as Campbell Era or Golden Age of science fiction. Galactic journeys were supported by advertently calculated “extrapolations of social and scientific trends” (Attebery & Le Guin, 1993:6). He helped the discovery of certain prominent writers who keep their place in the science fiction canon for so long as Robert E. Heinlein, Isaac Asimov, Theodore Sturgeon, and A. E. Van Vogt. What

these writers did was to pave the way to create standard forms and themes proper for science fiction. Although the term "future history" mostly brings Robert A. Heinlein to mind, all of Campbell's writers contributed to form a "collective future history", of stories consisting of space colonization, intergalactic adventures, or alteration of humanity into advanced beings. Seen from this angle, Campbell provided his writer a large space for invention and diversity even though we can't say he did the same in terms of style. After all, science fiction gained complexity with the help of Campbell's editorship and his writers combining "scientific and sociological sophistication" by shifting the focus from the invention or idea to the person affected by these changes which resulting emergence of memorable stories (Attebery & Le Guin, 1993:6). Golden Age of science fiction or Campbell's era, of course, did not entirely belong to Campbell's pulp magazine *Astounding* but witnessed other important magazines like *The Magazine of Fantasy and Science Fiction* or *Galaxy Science Fiction.*

The 1950s saw also the proliferation of science fiction in a book form. Being among the gifted writers, Isaac Asimov and Robert Heinlein as well as Ursula K. Le Guin and Philip K. Dick, who started their careers in pulp magazines, ended up publishing their stories in book form. The transformation of the science fiction genre owes a great deal to this change. Since the ideas presented previously as series in pulps found more space for extension in this long-form. The genre has changed with the rise, during the 1950s, of science fiction novels as a specific publishing category. Works such as Asimov's "*Robot*" previously published in the magazines converted into books. "The rise of the science fiction novel (with Wells still looming as an important precedent) provided room for Golden Age writers such as Heinlein and Asimov to exercise their imaginations in more expansive ways – and in ways that often differed dramatically from the innocent optimism of the Gernsback era" (Booker & Thomas, 2009:7).

In that decade, British postwar science fiction going away from the optimist point of view in their works, executed rather a pessimist and withdrawn tone. That was not a surprise, because, while America was a growing nation during the 50s and 60s, Britain and especially England was going through a process of decreasing after the Second World War, losing its colonies which led to destroying its imperial prestige. Together with compelling limitations in social life such as food rationing, the sense of

loss resulting from the war itself, the gloomy atmosphere in the country was being reflected inevitably in the literature and art. George Orwell's *Nineteen Eighty Four* which portrays a dystopic world ruled by an oppressive government might be an example of this depressed environment in England.

1.3. New Wave Movement

The 1960s witnessed a shift in the science fiction world. A growing amount of technology-based living, changing political atmosphere, and consequently, a big group of writer's agreed view about the inability of existing science fiction norms in representing this climate cleared the way for this change. Writers bothered by fixed standards of Campbell era of Golden Age in terms of theme and form, "realized the limitations of imaginative possibilities of the genre" and struggle for a new kind of science fiction" (Vint, 2014:15). Restrictions in questions were assumed as rooted to editor Campbell himself and his tendency towards technology-driven hard science fiction style as well as his excluding the elements like sexuality from the science fiction writing under his editorship. So, if the Golden age was dominated by the hard science fiction of technology-based future, travel through the galaxies or planets, scientific accuracy with no specific commentary on politics or social issues, new wave writers desired a sharp break with that past in search of stylistic experimentation. The transition was from the physical to the social sciences especially under the influence of the 60s political activism and civil rights movement.

Tensed relationship and longtime conflict between the United States and the Soviet Union, escalated after the Second World War that they left as superpowers, named as the cold war, which makes them two separate sides as the promoter of capitalism and communism, become tenser with the space race. Although the term "cold war" is used to define this whole period, there was no direct battle, but the psychological fight between two which is called proxy wars. Both of them aimed to impose their own ideology as in the Korean or Vietnam war. Even if the explosion of the atomic bomb in Hiroshima and Nagasaki (Japan) sent by the USA put an end to the war, the thread of atomic bomb would be the primary triggering for the cold war and an object of menace between two countries for so long. Breaking the alliance against Nazi Germany after the war, USSR adopted the communist Marxist- Leninist single-party regime repressive government and planned economy while the USA

adopted capitalism with the market economy of supply and demand circle and relatively offering freedom to its people.

The conflict between two rival countries evolves into a space race later. In 1957, Russian satellite *Sputnik* excited humanity about space travel dreams becoming true. Particularly NASA-Apollo mission, sending a manned rocket to the moon, landing, and returning, started in 1961, dazzled the world, especially the science fiction community by intensifying their Golden Age fantasy of the future. But it didn't happen to be so. Apparent winner of the space race, the USA cut back the fund, and space travel seemed to be limited just for "commercial and military satellites, augmented the occasional robot probe" (Roberts, 2006:230). And the dreams of traveling to Mars had to be left for an unknown time in the future. So, the reality and the fantasy didn't cohere and the science fiction was of course disappointed about that. It wouldn't be realistic and practical to preserve the Golden Age optimism. And this was resulted in denying the hard science fiction style of the Campbellian era. Writers left the conventions of traditional science fictional writing for "soft" science fiction. "Golden age hard science fiction: emphasis on particular technologies and scientific accuracy but new wave soft science fiction, more character-driven and more concerned with the political and social ramification of technological developments than the technology itself" (Booker & Thomas, 2009:8).

Besides, they wanted a more 'avant-garde' style, in other words, stylistic experimentation and new literary techniques. This new wave of science fiction was named after the avant-garde French cinema movement *nouvelle vogue* (meaning a new wave in French) and pioneered by the editor of British *New Worlds* magazine, Michael Moorcock. He desired New Worlds magazine to undertake the role of the reformer for science fiction to achieve "new literary techniques and modes of expression" (Ashley, 2005). While scientific accuracy was put on top instead of other elements such as theme, style, and form in Campbell era of Golden Age, the contributors spearheaded in *Astounding* as Asimov and Heinlein were trained scientists and engineers, new wave writers in 60s attached more importance to "literary merit" than scientific accuracy. David Seed points out in his book, "in the early decades of the 20th century, a number of writers attempted to tie this fiction to science and even to use it as a means of promoting scientific knowledge, a position which continues into what has become

known as hard SF " (Seed, 2011). The position of science in science fiction, with the new wave, moved from the center into the margins because political commentary responding to the climate of the 60s and socially concerned writing came into prominence. Unlike hard science fiction's insistence on technology involvement, soft science fiction writing give place their increasing concerns about the outcome of technology-based living resulting in environmental decay (the near-disaster at the Three Mile Island, the nuclear plant in 1979 can be taken as a key marker) as well as showing their relevance of the political and social issues.

One of the central figures in the new wave movement, James Graham Ballard whose works I am going to analyze in detailed following chapters, should be particularly mentioned so as to focus on his ideas about the necessary alteration of science fiction and break off from the old conventions by concentrating on human's "inner space" instead of "outer space". Ballard's writing turns out to be the ideal style for the new fiction. What he emphasized was that the writers should concentrate not particularly on space travel stories but the stories mostly dealing with our world and what is going in it, thus science fiction should tell the story of the human on Earth. Ballard sees the hard science fiction dependence of outer space is just the product of "narrow imaginative limits imposed by the background of rockets ships and planet-hopping" (Ballard, 1962). These outer spaces, new planets, time travel, or new worlds fully equipped with technological devices kind of stories remained incapable of transferring the inner self of humanity to the audience. "Rocket and planet story …and its limited human relationship- is so slight as to make a self-sufficient fictional form based on it almost impossible. If anything, however, the success of the manned satellites will only tend to establish the limited psychological experiences of their crews" (Ballard, 1962).

Ballard also highlights the lack of strong character development and plot structure in the science fiction tradition of space travel stories and this poses an obstacle for science fiction to develop as a literary genre. The writer mentions in his article "Which Way to Inner Space?" that former prominent writer, H. G. Wells had a destructive effect on descendent writers in that he presented a bunch of ideas that almost "monopolized the medium for the last fifty years", moreover he provided science fiction a style and form of "simple plots journalistic narrative and the standard

range of situation and character." As he points out, science fiction had a deficiency of proper characterization of a sophisticated literary genre and it had to be changed. Therefore, "science fiction should turn its back on space, on interstellar travel, extra-terrestrial life forms, galactic wars and the overlap of these ideas that spread across the margins of nine-tenths of magazine s-f" (Ballard, 1962).

New wave is also seen as an organized action of the writers and critics in order to enhance the position of science fiction in the literary world by improving its "literary and stylistic quality." One of the New Wave's concerns was to remove the focus of the genre from the "content and ideas" and place it in the "form and style" aiming novelty in science fiction (Roberts, 2006:231). Ballard's own opinion supports this change from the space travel content-based science fiction through a more sophisticated genre that gives its audience more specific enjoyment. He emphasizes the necessity to make a distinction between western and science fiction audiences. Science fiction should have to have a "faithful and discriminating audience" seeking for "specific pleasures similar to the audiences of abstract painting or serial music" in contrast with western's "non-specialist audience" in order to remain firm and keep improving (Ballard, 1962:116). Only this way, bringing science fiction complexity and intellectual thrill, it could stand out in the literary world as a critical field. He also criticizes the language of the genre commenting on its inadequacy in building strong character development and complex theme structures. That is to say, science fiction needed to be changed radically in order to create new conditions and context which present the theme implicitly.

Defending the idea that science fiction writing should stop promoting pure science, new wave writers strived for grounding science fiction stories, which is directly associated with science before the New Wave, on human rather than science itself. Their demand was not scientific facts in science fiction. "Accuracy, that last refuge of unimaginative, doesn't matter a hoot" (Ballard, 1962:117). Rather, New Wave writers, especially Ballard holds the view that writers should employ the inner space of humanity instead of scientific accuracy and outer space. He remarked:

> The biggest developments of the immediate future will take place, not on the Moon or Mars, but on Earth, and it is *inner space*, not outer, that needs to be explored. The only truly alien planet is Earth. In the past the scientific bias of s-f has been towards the physical sciences – rocketry, electronics, cybernetics, and the emphasis should switch to the biological sciences. (1962)

Future fictions, occupying most of the place in science fiction then, were frequently set in outer space instead of our Earth. Wars between the galaxies, rocket ships, or travels through time couldn't thoroughly reflect the core of human ramifications in the modern age. Without the human point of view, the readers may not be able to identify themselves with the story. By the way, this doesn't make science fiction before the New Wave was a complete disaster. Bruce Sterling in his article "Slipstream" states that science fiction in some way was doing the job of presenting "coherent social vision", portrays "what was happening at least in popular imagination" and using "contemporary language" contrary to realist fiction (Sterling, 2011). In a word, one can get a glimpse of that age by reading science fiction but it would be roughly outlined frame. This kind of frame, firm position of hard science fiction towards science and technology, become disconnected from the social realities of "high-tech post-industrialism" of the age. While offering an image of the future which is ornamented with technology and science, we can't skip the human reaction to that world different from its own. Brian Aldiss remarked about science fiction got stuck in the same old themes in *Trillion Year Spree: The History of Science Fiction* that "the props of SF are few: rocket ships, telepathy, robots, time travel...like coins, they become debased by over-circulation" (Aldiss & Wingrove, 1973).

Initiated by British editors of New Worlds magazine Michael Moorcock and anthologist Judith Merril in America (in England Swings), the New Wave movement was a radical step to turn science fiction into a more sophisticated genre by achieving the literary complexity and a successful attempt to redefine it as speculative fiction. Judith Merril helped to popularize the movement in America with the intention of achieving philosophical speculation for the genre through both her works in New Worlds magazine and the anthologies *England Swings SF: Stories of Speculative Fiction (1968).* Besides, another anthology *Harlan Ellison's Dangerous Vision* which he was inspired by Merril's works, was a forerunner of New Wave science fiction in the US. The editor of the anthology Harlan Ellison harshly criticizes the science fiction genre "in the style of Hugo Gernsback and Campell as out of touch with 1960s social realities" (Vint, 2014:15). Judith Merril who introduced the avant-garde science fiction of British writers to the American audience via England Swings SF (1968), was key to establishing science fiction as a site of literary and aesthetic innovations as well

as philosophical speculation. She announces new wave in The Magazine of Fantasy and Science Fiction:

> They call it the New Thing. The people who call it that mostly don't like it, and the only general agreements they seem to have are that Ballard is its Demon and I am its prophetess – and that it is what is wrong with Tom Disch, and with British s-f in general…The Thing isn't so new: it is nothing more than the application of contemporary/experimental speculation which is the essence of science fiction. (Merril, 1967)

Her explanation about the new thing (she never called the movement new wave) is emphasizing the inclusion of speculative and experimental characteristic to the genre. The editors and authors sought to include especially the topics that were excluded in the Campbell era before the 60s such as sex. Although Thomas Disch underlined the significance "the dyad of J. G. Ballard and Michael Moorcock" for the new wave movement referring as "nucleus of new wave", together with Moorcock, there are other noted New Wave writers such as Brian Aldiss, J. G. Ballard, Samuel Delany, Harlan Ellison, Ursula K. Le Guin, Robert Silverberg. It is likely to encounter mostly short stories in this period but remarkable works of the novel genre should be noted such as Samuel Delany's *Triton (1976)*.

Ursula K. Le Guin whose appearance on the literary scene coincides with the New Wave movement has dramatically shaped the genre as well as J. G. Ballard. She demonstrates the reestablishment of science fiction and gains higher literary standards. In the 60s "The change tended toward an increase in the number of writers and readers, the breadth of subject, the depth of treatment, the sophistication of language and technique, and the political and literary consciousness of the writing. All the doors seemed to be opening" (Attebery & Le Guin, 1993).

In the 60s, the change was seen not only in the literary world but in the television world. Science fiction movies and tv series arose and gained popularity. Television series Star Trek, a future technological utopia, was probably "the most important single phenomenon in the history of science fiction" for many reasons (Booker & Thomas, 2009, p. 9). Except for inspiring an excited fun community, the series touch on several matters that the New Wave was interested in, although it couldn't get the attention it deserved in the period of the first broadcast (1966-69). But after a while Star Trek led up to a wide range of film adaptations and tv series, for example, Star Wars, Space Odyssey (1968), E.T. The Extraterrestrial (1982), and the

Matrix (1999). Although there was an undeniable proliferation in the visual field for science fiction, science fiction in written form got harmed by the appearance of Star Wars in 1977 till Terminator in 1984, resulted from that the film described a gloomy atmosphere of a technological future, more precisely, technology as a threat to humanity instead of offering a peaceful future. Moreover, in early 1980, science fiction was going through inertia, partly because the new wave has blurred the line between sci-fi and mainstream culture, taking out some unique characteristic of science fiction which was significant in the first place. Another reason was probably the end of the space race between the USSR and the United States and increasing concerns about technology-induced environmental decay (the near-disaster at the Three Mile Island nuclear plant in 1979 may be the starting point). This cast doubt on the belief that technology would bring a peaceful future and change the world in positive ways.

1.4. Science Fiction vs. Realist Fiction: Cognitive Estrangement by Darko Suvin

Spearheaded and laid the foundations by writers as Daniel Defoe, Samuel Richardson, Jane Austen, Charles Dickens, Lev Tolstoy in Western literature, realist fiction differs dramatically from science fiction and speculative fiction. As we can understand from the genre names, realist fiction aims to narrate as much as people can perceive in the experimental world on the contrary to science fiction which could be set in an environment that may differ dramatically from what we live in. In that science fiction story, there must be a particular element that alienates us to our world and supply us with a vision to see things differently, which Suvin calls the whole process "cognitive estrangement." This process of being aware of the differences between the ones we read in the story and the world that we live in forms the essence of science fiction for Darko Suvin and it is essential for me, too, in order to illuminate the depth of science fiction and speculative fiction.

Novel proper based on mostly Victorian norms of the 19th century was a didactic kind by design since the art was seen as a means to educate people. The novel genre should have the characteristic of a road map for reaching the destination of behaving properly. It mostly deals with human nature and the characters who have psychological complications. Certain kind of truth is imposed along with the problems of the age meanwhile the main problem is particularly the ones that protagonist is experiencing. Also, the destiny of the character is attached to the other man or human-

made institutions. Darko Suvin emphasizes the fact that one of the fundamentals of naturalistic fiction is destiny. Moreover, in naturalistic fiction, the interaction of the protagonist with ordinary people is what defines "the course of events" and the conclusion of the story (Suvin, 1979:19). While the realist novel is occupied with the relationship of man with man, science fiction interested in man's relationship with the universe; is man alone in the universe, or will aliens show up? What if man becomes extinct? Is time travel possible? Accepting the world as it is, realist fiction "is an obstacle in front of changing and improving" for Suvin, in a way, it narrows our horizon and deadening our imagination.

A typical definition of realist fiction is that it holds a mirror to the world we live in. It shows us who we are, what we are exactly doing by implying this is not going to change. In some way, to present to the reader what is already know is to preserve the status quo; the tradition, norms, or culture. Science fiction, on the other hand, is the literature of cognitive estrangement, for Suvin. Cognitive means mental, making strange, making us rethink the world in different aspects that we've taken for granted and science fiction helps us to see it in a new light. "A representation which estranges is one which allows us to recognize its subject, but at the same time makes it seen unfamiliar" (Suvin, 1979:6). This kind of representation makes you think. Speculative fiction by showing us new worlds implies that every world is constructed and open to reconstruction. It encourages us to change, improve, and stand against inequality. There is a Marxist argument behind the idea as science fiction creates the setting for us to reconsider the way we think and we live so that we could change it, keep on changing endlessly to improve the world to achieve the best version of it.

Darko Suvin outlines fiction under a few sub-types which gain meaning, in his view, according to their approaches to the relationship between man and its surrounding. If man's environment and himself are faithful to the process of recreation of the "empirical texture" and this is perceived by human sense, it can be named as "naturalistic fiction". Conversely, that formal reproduction of his surroundings and the relations are used to form a different milieu other than the writer's own, for example, particular time and place, that he calls "estranged fiction". In other words, Suvin generally categorizes the fiction on the basis of its approach to the consensus reality.

Suvin states that the literature from the 18th to 20th century follows the two basic paths to convey the story: depicting the writer's own empirical milieu or his curiosity about the new (a novum). It can be addressed "novum" as "a marker of strangeness, the new thing for example time travel in a science fiction story, the unexisting object or phenomenon in readers' concept of reality. The effect of novum in the story manifests itself as a defamiliarizing effect for estrangement. Defamiliarizing provides the reader with the chance of questioning the world she/he lives in and the reality imposed on her/him. The interest in the unknown reminds us of the human instinct of knowing or effort in creating the unknown in her/his stories. Once the unknown becomes the known thanks to advancing science and technology and the mapping is done, the setting is replaced by the new unknown such as other planets or remote galaxies. Margaret Atwood comments about the transforming of the setting of science fiction stories in her *book In Other Worlds: SF and Human Imagination:*

> For a while, the other planets in the solar system were possibilities, though Mars and Venus and the Moon had to be given up once we knew what was actually on them, such as no intelligent life. The final move was to an outer space far beyond our system, or to a parallel universe, or to a past so long ago that all traces of it have been obliterated; or to the future, also an unknown. (Atwood, 2014:70)

Therefore, in early stories, we encounter "the unknown beyond the next mountain range (sea, ocean, solar system), where the thrill of knowledge joined the thrill of adventure" (Suvin, 1979:5). With these strange lands, new habitants come along whether it is a brand new planet, remote island, or an unknown dimension. The function of the different being or community on a strange land may be frequently echoing us, humanity, just like the other land echoing our own world, the earth, partially with the aim to transform the existing one.

Darko Suvin relates science fiction, in his book *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre (1979),* with the classical and medieval "fortunate island" stories, Renaissance utopias, "the enlightenment state political novel." Another starting point for science fiction for Suvin is not merely the curiosity of humanity but his endless pursuit for the "supreme good" just like in utopias. Supreme good often manifests itself in the countless aspect of human life

resulting from the "hope of finding in the unknown the ideal environment, tribe, state, intelligence, etc." (Suvin, 1979:5). In this search of the supreme good, we happen to develop a "detached eye" that provides us that view helping make familiar things seem unfamiliar, in other words, estranges it and this is what Suvin calls "estrangement." He underpins the estrangement effect by giving an example from Brecht's research about Galileo. Galileo had seen the usual swinging of chandelier and made confused by its pendulum motion engaging his attention on that day, unlike other days when he didn't have "the detached eye" which allows him to defamiliarize the usual thing and pushes him to investigate why it was happening and "by which rules it was governed" (Suvin, 1979:6) .That is to say, "the look of estrangement" is not only creative but also cognitive. It should be clear enough that estrangement functions as a cognitive process and this is what differentiates science fiction from folktale, myth, and fairy tale. Folktales are lack of physical laws of writer's empirical world since it employs elements such as magical lamps with a gin in it, which conflicts with the realities of the writer's world. "Folktales doesn't use imagination as a means of understanding the tendencies latent in reality. But cognition is a reflective approach of and on reality- a creative approach tending toward a dynamic transformation of reality" (Suvin, 1979). And Suvin confirms the imaginative practice which provides to create an alternative to writers' own milieu as the main device for science fiction.

He adds science fiction have a lot in common with folk tales, myth, and fantasy although it may contradict them in the way that it handles the topic and its "social function." Suvin goes on to say estrangement device can be found in both myth and science fiction. But as distinct from a myth, science fiction regards morals and principles in any era open to change, thus they are "subject to cognitive approach." He goes on to say, "the myth is diametrically opposed to the cognitive approach since it conceives human relations as fixed and supernaturally determined" (Suvin, 1979:7). On the contrary, the focal point of science fiction is on the changeable and potential factors about the future which is based on the current empirical environment. Science fiction is also in conflict with the fixed identity concept that myth embraces and presents as an "illusion". Instead of portraying heroic deeds of man science fiction asks "but which man? In which kind of world? And why such a man in such kind of world?" (p. 7). This attitude purports that supernatural or metaphysic cannot win a seat

in science fiction as a literary genre. As I stated before "what distinguishes science fiction from realistic genres of 19th and 20th century is estrangement" and from fantasy, myth and folktales are "cognition" (p. 8). Estrangement is looking at the world differently. As an example, in Thomas Moore's Utopia, the size of the island is similar to England but it is not England, which makes a familiar thing unfamiliar. And people use gold to make toilets since they have no other usage for gold, which estranges us from what we know about gold and our everyday life.

The myth shows us new worlds of fantasy but arguing the permanent. In *The Lord of the Ring,* there is a spiritual foundation behind all events, something permanent or untouchable and it means the society is fixed, unlike science fiction. In the Marxist point of view and science fiction stability in the society will eventually end up with oppression from the power holder, generally the government. Sam, in *The Lord of the Rings*, realizes not only the world he lives in is crappy but also there is something perpetual behind it all that Sauron and Saruman cannot touch, this is a mythical moment. This is what fantasy does. It shows us another world but with an unchangeable spiritual mystic phenomenon. Science fiction is not a permanent foundation but always searching for something new. As we understand from the Galileo example, how many of us pause to think why does it happen? (movement of the chandelier). He looks at the world as if for the first time with a breathtaking creative insight. Science fiction, too, allows us to reflect and create and believes the world is artificial, not fated and static but changeable, dynamic, and endless possibilities.

Myths and their subsequent forms- folk tale and fantasy- form a large cluster under the title of estranged fiction and stay in the opposite direction to that of naturalistic fiction's: "their world is actively oriented toward the hero," accordingly folk tales are built upon the heroic deeds and victory of its hero with the help of magical tools or mystical interventions while the protagonist, in a fantasy world, the hero couldn't escape the hardships and despairs (Suvin, 1979:19). But the difference between fantasy and folk tales is that while the folk tale world is positively oriented toward the hero, the fantasy world is negatively oriented toward the hero. So, in the folktale, there is the overlap of ethics with physics in a positive way "hero-furthering", in fantasy in a negative way "hero-denying". As in the tragic myths of Orpheus and

Eurydice “ethics compensate by the physics and put in a practical use”, even though in the case of the death of Eurydice, the couple meets in the underworld which represents the opposite of the empirical world (Suvin, 1979). Yet this metaphysical world might be accepted by the audience due to the satisfying end which is the reunion of two in the underworld. Likewise, in optimistic myths like hero stories as in Perseus “ethics not only coincides with hero furthering physics but also supplies a systematic cosmo-sociological framework to normalize the coincidence” (Suvin, 1979:19). This is what Suvin defines as “the metaphysical genre”.

The Stories built around the supremacy of ethics over physics by the help of some magical or religious tools rather than staying unbiased toward the hero or the rest of the population in the story might be called metaphysical. Clearly to put all the estranged genre in this “ metaphysical” box, would be wrong because not all estranged genres give a guarantee for its readers to make its hero victorious or would have triumph or receive compensation for her/his efforts. Pastoral or science fiction are two instances of this. “SF is thus a metempirical and non-naturalistic, that is, an estranged, literary genre which is not at the same time metaphysical” (p. 20) .Science fiction is an estranged genre with no metaphysical characteristic.

Time concepts in metaphysical genres is not a kind of linear. As a matter of fact, they avoid employing historical time. For example, “myth is positioned above time”. Indeed, while folktale takes place in “conventional grammatical past which is really outside time. On the contrary, time concept of SF is “omni-temporal horizons of naturalistic literature”, including “ all possible times” (p. 20). Although science fiction can focus on possible futures particularly, it can achieve to implement past and the present “as special cases” as working with future and unlimited probabilities require to a realization that past and present are two of them.

Suvin calls into question the works published as SF in those days. He accuses the writers to treat science as a supernatural or metaphysical phenomenon. The works he focuses on still uses fairy tale structure based on the cycle with a triumphant hero achieve prosperity for a troubled young lady after defeating some repressed villain in favor of some magical or supernatural help. In these works, preternaturalness is achieved by assigning the explanation of the events to “ natural science and noble scientist” (p. 23). Science is approached as a metaphysical (magical, supernatural)

activity rather than a rational method. He resembles this attitude to "equating the photon rocket with the flying carpet" and finds it unacceptable.

Given all these components, what differentiates science fiction from realist genres and metaphysical genres is its ability to generate cognitive estrangement. Suvin's cognitive estrangement theory "provides the reader a new perspective by putting them in another world that differs from the reader's own" (Booker & Thomas, 2009:3). Furthermore, realist genres particularly concentrate on the powerful individual protagonist, on the contrary, science fiction is interested in the fate of a whole society or planets. As a consequence, science fiction may frequently lack a strong absolute characterization but it presents us with a wide range of political and social issues. Most of the science fiction, according to Suvin's understanding, is critical reality and trying to push us toward this kind of dynamic transformation. Science fiction is an evolving mode and takes the imaginary and develops it with scientific rigor even though it is fictional.

1.5. Myth, Archetype and Science Fiction

-If science fiction is the mythology of modern technology, then its myth is tragic. (Ursula)

It appears that people have always been curious about the epic wondering of others. Heroic battles of Achilles or Odysseus' adventures appeal to us perhaps just because their triumphs simply help to find out the strength to fight or their fails reminds us of the existence of superior power, destiny and we are only humans. Science fiction seems to fill the gap inside us by showing several versions of reality. To investigate science fiction thoroughly, it is crucial to know its relation to the myth since modern age science fiction bears a resemblance with the fairy tales of old ages.

Margaret Atwood mentions in her book that Captain Marvel's magical word "Shazam" is made up of the initial letters of Greek gods- Solomon, Hercules, Atlas, Zeus, Achilles, and Mercury. Most of the superheroes have the qualities of mythological characters as Wonder Woman is a warrior like Diana the Huntress with her "chastity and bow" (Atwood, 2014:19). Brian Attebery states "androids are laboratory-produced golems". Apart from the hero tradition, science fiction shares the marvelous voyage tradition with ancient mythology but more like a version that is refurbished with technological items: Pegasus, the flying horse, is replaced by a space ship and the salvation of Gotham city by Batman is a modern type of Achilles' fight

for Troy. Fantastic voyages in Homer's Odyssey, his journey to the world of deaths or heaven opens the door for thinking about the alternative lands in the cosmos.

In *Essays on Fantasy and Science Fiction The Language of the Night*, the essay collection of Le Guin, she has demonstrated the relationship of myth and science fiction through her article named "Myth and Archetype in Science Fiction." She states at the beginning of the article "Science fiction is the myth of the modern world", then engaging Carl Jung's archetype and myth theory (Le Guin, 1993). A complicated term like myth is seen, today, as an attempt to explain the phenomenon, which was inexplicable then, in a rational way. This reductive mentality and scientism are widely accepted, too. According to this understanding, that Zeus makes lightning strikes when he gets mad was an insufficient effort to explain the nature and actions of atmosphere and indeed could be prevailing belief for only primitive minds in the past. That is to say, once the rational account of lightning shows up and is demonstrated by scientific laws, these mythical explanations remain empty or fairy tales for kids. From this point of view, progress in science means losing the meaning of mythology. This definition can be agreeable, for Le Guin, when we accept the content of myth as rational and its function is to explain. However, being reasonable or aiming to explain are not the mere function of myth, just one of them. As myth is an expression of one of the ways to perceive and understand the world and connect to it for human, body/soul. Science is, similar to myth, a product of human's method for cognition for Le Guin:

> To pretend that it can be replaced by abstract or quantitive cognition is to assert that the human being is, potentially or ideally, a creature of pure reason, a disembodies Mind. It might, indeed, be nice if we were all little bubbles of pure reason floating on the stream of time; but we aren't. We are rational beings, driven by needs and reaching our for satisfactions which the intellect alone cannot provide. (Le Guin, 1993)

Accordingly, we do not need to replace myth with science because when the intellect is not enough, other modes of being take over. Myth is one of them. Otherwise, science is supposed to clarify all other behaviors or characteristics of Zeus except for making lightning, such as his relationship with Hera and his seducing several mortal women for instance in the shape of an Eagle. But science has nothing to do with sex and no claim to explain it either. In a similar vein, For Brian Attebery, "Myth and science are radically different organizing principles. The former is based on the creative powers

of language and the magical laws of similarity and contagion. The latter is grounded in such principles as cause and effect and classification by structure and descent" (Attebery & Le Guin, 1993:4).

The concept of replacement of mythology with modern science is unacceptable unless you agree with the idea that ancient myths are replaced by the "science" in science fiction and "fiction" is merely an attempt to explain what science hasn't yet illuminated. Le Guin emphasizes that "Science fiction is the myth of modern times" since it uses the myth-making qualities to comprehend the world drastically changed by technology and science. But that a story contains a mythical element doesn't necessarily mean it uses the myth-making tool. Myth-making quality shows itself in writers combining conscious with the unconscious mind in their art. Art's path lies neither just in the land of pure meaning lacking emotions and feeling nor in the land of meaninglessness by blinding the consciousness. Art's function is to keep the connection between them alive. In order to sustain the relationship between the conscious and unconscious mind, the writer puts her/his individuality in her/his work. On the other hand, writing with individuality does not mean that reason must put aside and pure personality and skills must rule the work. For Le Guin, to touch the collective unconscious and create meaningful images requires the personality to some extent. She adds that the more an artist puts her/his self into his work, the more she/he could reach "the other."

At this point, Carl Jung's theory of collective unconscious gets involved. He was a psychologist, founder of analytic psychology, came up with the theory of collective unconscious and archetype. According to him, there is a hereditary unconscious valid for all of us different from the personal unconscious. Personal unconscious derived from our personal experiences which were once in our conscious but in some way repressed or forgotten. However collective unconscious has never come to the surface of consciousness since it cannot be gained individually. It is taken over from our ancestors unconsciously like genetic codes. The content of it is primarily formed by archetypes which "indicates the existence of definite forms in the psyche which seem to be present always and everywhere." Archetypes are specific forms of instincts and mindsets hidden in a remote part of our psyche but it manifests itself in our shared behaviors, attitudes, fears that we cannot be able to know its underlying

reason and origin. A huge collection of fears such as fear of death, the hero, the good and bad, some prejudices, mother figure, etc. are just some of them. Archetypes bear certain similarities with instincts for Jung:

> Instincts are specifically formed motive forces which, long before there is any consciousness, and in spite of any degree of consciousness, later on, pursue their inherent goals. Consequently, they form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are *patterns of instinctual behaviour*. (Jung, 1936)

In literature, of course, especially in science fiction the artist who could dive her/his deeper mind is the one who touches her/his reader deeply. She/he is the one who raises his voice loudly. Likewise, Jung's collective unconscious theory maintains the idea that going down deep into the darkness of our psyche requires the discovery of the self. This is the only way to explore the area in the soul which is, to a large extent, the same for all of us. It is not possible to invent an archetype from scratch just by thinking. If writers expose their deep self in their works, they will definitely be successful. As the work is individual, it is easier for the audience to notice herself/himself, her/his fears, dreams, thoughts. "Yes, definitely it is" or "that's what I feel they say. Since, if the work from the writer's own perspective and deep being, it is inevitable to encounter a valid archetype for every one of us. Seen from this angle, it seems likely to recognize similar motifs, figures, symbols, plots in different stories even the reproduction of the myth and legend's material. Night journeys, mystical creatures, traveling through the unknown lands, searching for power can seem familiar. Le Guin simply exemplifies the whole idea: "if Jung is right, we all have the same kind of dragons in our psyche just as we all have the same kind of hearth and lungs in our body" (Le Guin, 1993:75). In other words, we must accept the reality that we cannot invent a new archetype just by thinking just as we cannot invent a new limb in the human body. But the good news is that this means we share a common area to discover where we can reach by our emotions and instincts rather than pure reason and owing to this we can communicate. Writers such as Jules Verne or H. G. Wells bring the desire to wander through unknown places in humanity to light. Likewise, Marvel heroes are linked to Jesus and other religious myths in which humanity is saved from evil and brought prosperity. They all have been successful thanks to working from the center of being which results

in finding archetypal images. And the underlying reason for science fiction as a genre frequently including myth and archetypal patterns is that science-fiction quintessentially has the characteristic of going down into our deep being, psyche, and our nature.

CHAPTER II

2. SPECULATIVE FICTION

2.1. Speculative Fiction Characteristics

As Steve Tully puts it, speculative fiction is "putting ordinary people in extraordinary circumstances". But it is more than one definition. When it comes to defining in literature, one should be prepared to face with questions rather than answers. This results from the fact that there is no consensus relating the definition of speculative fiction and what the definition covers between writers and critics. Besides, drawing sharp boundaries among genres is against the constant intersection between them. In this sense, it would wrong to address science fiction and speculative fiction are entirely two separate genres, rather they share lots of qualities. This is why I started my thesis with a brief history and overview of science fiction. Speculative fiction, in a sense, sprouted within the tradition of science fiction, not out of nothing, but by blossoming and growing nicely till it became an independent genre. Nevertheless, I will try to clear up and at least set a framework of speculative fiction and illustrate all its historical meanings.

One of the most critical factors that provide an expansion of the meaning for sci-fi and "redefined it as speculative fiction is the (perhaps better defined) works of editor Michael Moorcock in British New World magazine between the years 1964-1971" (Vint, 2014). Throughout his editorship in the magazine, "new type of content speculative (writing) which is complex in the literary sense, experimental in style and most of all socially concerned with the changing dynamics of the period appeared that later named as New Wave" (Vint, 2014). Along with its theorization not as a genre but a cultural field, speculative fiction cannot be restricted to a certain literary technique or analyzed under the light of a linear chronologically.

Although the term, speculative fiction has been referred to as a genre previously, nowadays we should accept that it has acquired different historically located meanings. Instead of defining a rigid definition, one should discuss the overview of the term and why speculative fiction produced more variety of comprehension than any other genre. The latest view asserted by Brian Attebery is that speculative fiction is a fuzzy set super-category embodying all the non-mimetic genres which differ with its rejection to imitating accepted reality and includes genres such

as horror, fantasy, science fiction, alternate history, dystopia, weird tales, slipstream, magic realism, cyberpunk, post-apocalyptic. A fuzzy set often addresses a category that defines itself with a similarity of its typical examples not with clear boundaries from other genres. As a fuzzy set super-category, speculative fiction has a position to shake the place of post- Enlightenment West as a real. The fuzzy set concept of speculative fiction emerged out of the demand for an umbrella term for many narrative forms that shake the solid ground of post-Enlightenment understanding of reality and presenting the reader a vast number of alternative versions of reality rather than an empirical one. Grounded on this understanding, it is not wrong to acknowledge speculative fiction as a means to undo the conventional Western inclination towards the literature imitating consensus reality and pursuit to restore the instinct of wonder. Frederic Jameson indicates, in his book *Archeologies of the Future,* the function of fantasy and also science fiction is to show us our inability to envision the future, in this way, pondering our own limitations as a human being but yet they are the embodiment of the irrepressible feeling of wonder in us (Jameson, 2005). Some influential impulses that help speculative fiction rise involve the accelerating recognition of non-mimetic forms thanks to mainstream culture and an increasing number of "indigenous, minority, and postcolonial narrative forms" that deconstruct the Western version of the truth and the lack of "new conceptual categories" embodying various kind of "hybrid types of storytelling" that go against the form of reality established by corrupt universal capitalism (Oziewicz, 2017).

It should be noted that the debut of speculative fiction as a cultural field coincides with the period of multicultural change of the 1970s as well as the rejection especially against post-Enlightenment Western colonialist and androcentric norms and traditions which failed to include products of the literature of non-mimetic forms or welcome the alternative forms of reality. Indeed, there has never been a field before that gives such importance to differentiate between the real and unreal and relegate reality as a socially constructed phenomenon by the West. This reaction, eventually, resulted in the proliferation of the non-mimetic genres including gothic, horror, science fiction of the 19th century and pursued by the appearance of new forms and combination of former ones and new non-mimetic forms in the 20th century. Speculative fiction, hereby, happened to become "the celebration of human creative

power and absolute freedom" as Jameson stated, as well as a form of thought experiment. (Jameson, Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions, 2005)

So, as for the question of "what is speculative fiction?", the common answer is "it's the fiction of 'what if'?" What if we can travel easily through space or galaxies? What if we had faster than light travel? What if there were some powers that science cannot explain rationally? What if we had no state or an ethical one? What if global warming ruins the Earth? So, speculative fiction is the fiction of immense possibilities. It presents the reader with some "alternative ways to be alive" (Thomas, 2013). As it implies by its name, speculative fictions frequently speculate about the possibilities and present alternatives to the existing order or the past one without skipping the illustrate of man's condition in the newly created order. "Clearly, speculative fiction is marked by diversity; there is no limit to possible micro-subjects and, understandably in such a mixed field, no standard definition…let us stipulate a definition of speculative fiction as works presenting the modes of being that contrast with their audience's understanding of ordinary reality" (Gill, 2013:73).

One of my principal aim in this part of the study is to list at least three major understanding of speculative fiction: a subgenre of science fiction which deals with humanity rather than problems that technology has brought, a genre concentrating on the possible futures, and a blanket term embracing all the forms that are against to imitate the consensus reality of the empirical world. Before going into specifics, I'll do my best to draw a framework about what speculative fiction connotes in the literary field.

2.2. Main Approaches of Speculative Fiction

Speculative fiction, in the first place, found approval as a sub-category of science fiction which is still an acknowledged formulation today, with the coinage of Robert A. Heinlein in 1941, bringing it into view with his essay dated 1941 "On the Writing of Speculative Fiction" and afterward his defending the term in his speech in World Science Fiction Convention in 1951. For Heinlein, speculative fiction is the outcome of the supreme endeavor and consists of the greatest quality of science fiction works. What Heinlein founded his criticism on is that pure science-based content of amazing gadget stories of Golden Age science fiction is not wholly qualified in the

expression of human progress and often skip the scientific feasibility while glorifying future technologies. He is obviously in favor of the human-interest story, which he believes speculative fiction addresses a broader range of audience, rather than "marvels delivered by future technology" as well as pointing out science fiction must be about human beings and their problems. His understanding of speculative fiction includes a set of criteria to achieve a successful story. And his main criterion is that the story should talk about the human troubles arising out of the new conditions.

Heinlein specifically gives his own recipe for writing a story even though his didactic attitude causes him to be accused by other critics for setting restrictive and prohibitive definition. To him, there are two types of story: the gadget story and human- interest story. He even lists the existing types of plots of human- interest stories: "boy meets a girl, the little tailor (a success story or a tragic failure) and the man who learned better (a man acquires a new opinion or evaluation as a result having his nose rubbed in some harsh facts)" (Heinlein, 1947). In "the man who learned better" stories, the protagonist goes through an inner transformation while trying to cope with her/his problems. In the end, the character is a whole different person inside regardless of the external reasons which affect her/him in the first place, still exist or not. Heinlein underlines, this kind of human-interest story is the "story of a character rather than incidents" and is more effective "than most overwhelming pure adventure stories" (Heinlein, 1947). This is the very point that J. G. Ballard himself emphasizes, too, while criticizing prevalent science fiction tradition before the 60s for its inclination of employing only pure science in the stories. Ballard strongly advocates the necessity to turn into the inner space of alienated modern humans in adversely changing earth rather than digging the outer space of the earth.

Heinlein continues going into details of his formulation of fiction by defining speculative fiction as "embodying the notion "just suppose" or "what would happen if" (Heinlein, 1947). In this type of story:

> Accepted science and established fiefs are extrapolated to produce a new situation, a new framework for human action. As a result of this new situation, new human problems are created--and our story is about how human beings cope with those new problems. The story is not about the new situation; it is about coping with problems arising out of the new situation. (Heinlein, 1947)

The conditions must be different from the writer's own empirical milieu and the consequences of the new condition must bring the problems along. The new situation may result from, too, the natural consequence of an invention happening in the course of the story. The problem, surely, ought to, concern humanity as well as being the major part of the story. "No established fact should be violated." When the story embraces a theory in contrast with a prevalent accepted theory, the new one should be rendered reasonably, plausible and it must include and explain established facts. If you are going to create Martians invading Earth, then you have to start telling the story, maybe, how life has begun on Mars. Samuel Delany in his book *The Jewel-hinged Jaw* mentions also the sensible world-building quality of speculative fiction and science fiction: "in all the brouhaha clanging about these unreal worlds, chords are sounded in total sympathy with the real" (Delany, 2009:8).

Heinlein's formulation of speculative fiction hasn't been able to avoid criticism as it seemed that Heinlein narrowed down the cluster of speculative fiction and filled it with the kind of stories he appreciated by establishing certain criteria for quality speculative fiction. Some writers such as Delany were almost glad about Heinlein's exclusion of other science fictions since they had the opinion that emerging writers quit didactic styles of Heinlein and tradition of the search for the meaning in human life, as well, which gives inspiration both Heinlein's own work *Stranger in a Strange Land* and Arthur *C. Clarke's Childhood End.* Why Heinlein's method was not being approved enough? First of all, his restrictive strategy excluded other mimetic genres like fantasy, gothic, or what later would be named as hard science fiction. In reality, he aimed to replace science fiction term with speculative fiction. This was not a successful attempt mainly because the characteristics that indicated the quality of speculative fiction for Heinlein, can partly be seen in the other non-mimetic genres which Heinlein excluded. Another reason for the failure, the meaning of "being socially engaged" shifted during the 60s "from Heinlein's projections of idealistic, unambiguous models of human behavior toward social criticism and contestation of the oppressive status quo" (Oziewicz, 2017). Although the definition suggested by Heinlein was out of use by the 60s, his definition is used by several protest movements such as feminism. It paved the way for feminist speculative fiction beginning with the leadership of Judith Merrill in the 70s and continued to grow with such writers as

Ursula K. Le Guin, Doris Lessing, and Margaret Atwood. Heinlein's attitude toward making speculative fiction synonym with science fiction remained unchallenged for a long time.

The second approach has aimed at not replacing science fiction with speculative fiction but positioning it as the opposite of science fiction. With the undeniable effect of genre diversification in the New Wave period and the hybridization of science fiction with fantasy and horror in the 70s, this approach brought about some concerns as it may narrow the gap between genre boundaries. Spearheaded by Margaret Atwood who chose to call her dystopic novels *The Handmaid's Tale (1986), Oryx and Crake (2003)*, and *The Year of Flood (2009)* as 'speculative' by developing Judith Merril's former method. The difference between their formulations lies in Atwood's building her formulation on predictive values of the story. She defines science fiction as the events that cannot probably happen such as intergalactic travels or alien invasion and similar stories that we frequently encounter in the Golden Age era. Speculative fiction, on the contrary, involves the stories that are more likely to happen or have the potential to happen even if they did not come true at the time when they were written. Speculative fiction speculates about the alternatives ways of being and existence. In a different status quo than the writer's own, what would a human being do? How would people adapt to the change or would people ever do that? They are just some of the questions that speculative fiction seeks for alternative answers. Even though Margaret Atwood's understanding of speculative fiction which portrays it as an "ideologically different enterprise than science fiction" hasn't appealed to all of the critics, she indicates a missing point neglected for a long time in the genre that should have already been restored. While working on possible alternative futures, speculative fiction's main concern is not the scientific facts or future technological advancements. Of course, if the story narrates about the future world, it can't avoid to include scientific and technological developments and innovations that do not exist at the time of writing as they are new to the reader but the story is not the story of a future device or scientific marvels, it is the story of a human in a new world.

P. L. Thomas in his book *Science Fiction and Speculative Fiction* echoes Atwood's attitude toward science fiction. He points out the "presence of scientific

cognition" distinctly in science fiction stories, unlike speculative fiction narratives. The pursuit of science in science fiction stories by emphasizing the danger that may be caused by it has been a common element, for example, infamous Marvel narratives. As a matter of fact, most of the Marvel universe is created out of science experiments that gone wrong (Hulk, Spiderman, The Swamp thing). Thomas continues "science fiction creates a world that is close enough to the real world in which readers can recognize the reality, not distorted but more clearly. Hulk helps us to see the monster in all of us or re-examine our faith in the government, scientists, and even medical doctors" (Thomas, 2013). So, science fiction, with its quest for science, has a function to warn about the scientific advancements' outcome. The relationship between science and science fiction, not as a sign of warning but much direct connection, was explained clearly by astrophysicist Carl Sagan (1996):

> Science and science fiction have done a kind of dance over the last century, particularly with respect to Mars. The scientists make a finding. It inspires science fiction writers to write about it, and a host of young people read the science fiction and are excited, and inspired to become scientists to find out more about Mars, which they do, which then feeds again into another generation of science fiction and science; and that sequence has played a major role in our present ability to get to Mars. (Thomas, 2013)

That is the cyclical relationship between science and science fiction since they feed each other and help each other to grow. The strong interaction between science itself and science fiction narratives does not totally exist in the relationship between speculative fiction and science.

The weakness of Margaret Atwood's definition of speculative fiction, for most, lies in that she formulated her argument on the basis of possible futures, so "story's predictive value" (Oziewicz, 2017:6). And it is criticized about how speculative fiction can be a better term than utopia that deal with a possible future with social and political speculations. "After all, the works it designates are subject to retrospective transformation into science fiction if their at-one-point possible futures do not become reality" (Oziewicz, 2017:5). Putting the possible futures in the center of her definition, Atwood's strategy may remind us of Isaac Asimov's claim for the same thing for science fiction in the 60s when he declared that American space mission "vindication of the stories published earlier *in Astounding Tales"* (Oziewicz, 2017). Anyway, the main purpose of speculative fiction is not to predict the future in crystal clear but to

perform a thought experiment by illustrating the possible alternate scenarios both in the future and in an alternate reality of the timeless present in order to call into question the realities of our current world and helps us to realize its cracks and improve it.

The distinction between the events that could happen and the events that couldn't really happen in the future, which is also a frequently applied criterion to distinguish fantasy from science fiction, occupies a major place in Atwood's strategy and she clashes over with Ursula K. Le Guin on this matter. When Ursula K. Le Guin reviewed Atwood's *The Year of Flood* and *Oryx and Crake* in her 2009 Guardian article, her words created tension among the science fiction community. The emphasis at the beginning of the article is on the claim that Atwood does not seem to desire her novels to be addressed as science fiction but 'speculative fiction' as the events in her novels are possible "may even have already happen" (Atwood, 2014). And her definition of speculative fiction covers "the plots that descend from Jules Verne's books about submarines and balloon travel and such- things that really could happen but just hadn't completely happened when the authors wrote the books" (Atwood, 2014:6). As to her definition of science fiction, the genre covers the events that are not likely to happen in near future. For this reason, she prefers her novels not to be called as science fiction since she emphasizes that she narrates nothing but the events that happened in a period in the past or likely to happen in the realm of the future.

For Le Guin, Atwood's novels show the special characteristics of science fiction which is, "extrapolate imaginatively from current trends and events to a near-future that's half prediction half satire" (Le Guin, 2009). Le Guin continues asserting that Atwood struggles not to be excelled to "a genre still shunned by hidebound readers, reviewers and prize-awarders" and not wanting "the literary bigots shove her into the literary ghetto" (Atwood, 2014). That Atwood avoids using the term science fiction for defining her works, Le Guin claims, results from the fact that she does not see science fiction maybe as a qualified genre with the highest literary standards. Le Guin also expresses that she is obliged to use vocabulary suitable for realist novel while evaluating Atwood's novel and this restricts her scope of expression as well as detaining her giving the value of the works they deserve.

Atwood responds to Le Guin's allegations and presents a speculative fiction and science fiction distinction in accordance with their notions of the genre:

> What she means by "science fiction" is speculative fiction about things that really could happen, whereas things that really could not happen she classifies under "fantasy". Thus, for her —as for me—dragons would belong in fantasy, as would, I suppose, The *Star Wars* and most of the TV series *Star Trek*. (Atwood, 2014)

Mary Shelley's *Frankenstein* can be put in the science fiction basket considering some certain points to make us think, for instance, electricity can bring a body to life. As for *The War of the Worlds,* it might be also listed under the category of science fiction "or parts of it might" since at the time when the book was written, people had thought that space travel was accomplishable and some other intelligent creatures might be living on other planets. "In short, what Le Guin means by "science fiction" is what I mean by "speculative fiction," and what she means by "fantasy" would include some of what I mean by "science fiction" (Atwood, 2014:7). Seen from this angle, it should be clear enough that literary genre boundaries are almost blurred, thus they are not precise since it cannot be set any subjective genre-defining criteria valid for all.

The third approach of speculative fiction handles the term as a broad category of all non- mimetic genres. This understanding is not only inclusive but also less prescriptive and becoming more and more common understanding for the entire field of non-mimetic narrative forms. In this light, it would be truer to say that in this understanding, speculative fiction cannot be referred a genre as, for example, Atwood or Heinlein claimed before, but an umbrella term that embraces fantasy, science fiction, horror, magical realism, utopia, dystopia, post-apocalyptic fiction, myth, cyberpunk, etc., all non-mimetic genres which one way or another departing from imitating consensus reality. This understanding of sepculative fiction has been popular especially among readers, authors and critics who are relatively young or have a viewpoint of a minority. Writers such as Samuel Delany, speculative fiction as a blanket term does not donate an essential meaning as it is too baggy (Delany, 2009) and "some other critics underlines that speculative fiction may refer to texts that are speculative socially, politically, or philosophically, but not scientifically" (Oziewicz, 2017:7).

Despite the criticism about whether it is necessary of the broad term, the emergent culture apparently embraces the term speculative fiction as a new way to express modern human experience, which traditional tools and categorization failed to

express. For the member of this emergent culture in the 2000s, speculative fiction as a broad term refers to a method to examine the cracks in the established and dominant realities of the current world. Furthermore, making distinctions between genres is an indispensable part of the literary criticism, the attraction of the blanket term 'speculative fiction' comes from its qualities of "inclusiveness and open-ended porousness" (Oziewicz, 2017:8).

The profit of using speculative fiction as a collective term in the literary field was substantial. This usage eliminated the power struggle between literary genres, thus the disputes over the supremacy of artistic qualities of each genre, with the help of its inclusiveness. What the collective term speculative fiction has done is to replace the goal for achieving 'literariness' as a particular genre and put the emphasis on how non-mimetic genres all together reflect the modern world, the experiences, struggles, different perspectives, and culture of its habitant better than realistic genres.

When we look at the earlier formulation of speculative fiction, we can dive back into the New Wave movement, which I talked about in detail earlier, and radical feminist writers of that period. It was the period when the transition from hard science fiction through soft science fiction began as well as feminist writers' rebellion against the prevailing patriarchy and androcentric attitude in the science fiction narratives. It is not wrong to say that feminist writers were the first ones to underline the fact that the known concept of probability and rationality which defined science fiction and other non-mimetic genres seemed narrow. They used speculative fiction for spreading feminist theory and no wonder it was a "political move". They received help from the cognitive estrangement method by alienating the reader to the status-quo in order to impel them to call into question the imposed gender role by the patriarchal society and seeking to achieve gender equality also with the help of alternative voices which remained unheard in literature. Writers and critics such as Doris Lessing, Octavia Butler, Ursula K. Le Guin, Judith Merril, and many more, benefitted from speculative fiction as a deconstructing tool of the social dominant androcentric establishment of science fiction writing and speculate about the social realities. Ursula K. Le Guin, in her book *The Left Hand of Darkness* (1969), for instance, speculates about the imposed gender roles by creating an imaginary world of Gethen which is one of the habitable planets in the story. The story is narrated from Ai's, the envoy, point of view to the

readers while he is struggling to comprehend the unusual gender regime of the resident of the planet. The habitant's sex is not fixed, thus every month, after they experience a sexual activity as a woman or a man for several days, the period which they name as Kemmer, they spend the rest of the month as sexless. The book shows the transformation of Ai to a person more compassionate, patient, and less rationalist as well as questioning the imposed gender roles and contributed to the heated debates of the 70s.

This extensive use of speculative fiction including for feminist purposes was popularized by Judith Merril under her editorship of *Year's Best SF* anthologies. She approaches speculative fiction as a new form of literary text speculating about the human, society, or cosmos by using the benefits of fantastic and inventive elements (Oziewicz, 2017). In the 11th Annual Edition of *The Year's Best Science Fiction and Fantasy*, she comments on the emergent type of fiction deals with the problems and conflict of modern man as well as his hope and concerns for the future (Merril, 1967). Her definition of speculative fiction embraces the stories:

> whose intention is to explore, to discover, to *learn,* by means of projection, extrapolation, analogue, hypothesis-and-paper-experimentation, something about the nature of the universe, of man, of "reality" Obviously, all fiction worth considering is "speculative" in the sense that it endeavors to reach, or to expose, some aspect of Truth. But it is equally true—and irrelevant—to say that all fiction is imaginative or all fiction is fantasy. I use the term speculative fiction here specifically to describe the mode which makes use of the traditional "scientific method" (observation, hypothesis, experimentation)to examine some postulated approximation of reality, by introducing a given set of changes—imaginary or inventive—into the common background of "known facts," creating an environment in which the responses and perceptions of the characters will reveal something about the inventions, the characters, or both. (Merril, 1971:60)

Merril's understanding of speculative fiction reminds us of Le Guin's statements about the aim of imaginative literature which is not to try to predict an accurate future that quintessentially houses unlimited possibilities in it but to make us realize our constructed realities, look at them from outside with a fresh perspective. Therefore, these imaginative environments help us to question and see the possibility to modify our own environment for the best version of it. As Merril states, speculative fiction of the modern age is a journey of thought experimenting, to be lost in the possibilities

and explore the alternatives for the empirical world by realizing the nature of our universe and the creatures living in it.

A similar approach to Merril's was suggested by Robert Scholes in his book *Structural Fabulation: An Essay on the Fiction of the Future (1975)*. He implies that the future is the only means that we've got in order to shape the present in a better direction and to him, stories set in the future has basically "the license to speculate about it" (Scholes, 1975) similar to Ballard's comment on the science fiction role as an "imaginative interpreter of the future" (Ballard, 1962:116). Built on the parallel arguments with Merril's and Ballard's opinion relating to speculative fiction, Scholes emphasizes that the main point of modern fiction should concentrate on "the fictional explorations of human situations arising from the implications of modern science" (Scholes, 1975). Even though he seems he repeats the view of Heinlein about speculative fiction, Scholes' point is different. The two fundamental abilities of fiction, for Scholes, may be listed as sublimation and cognition, which the latter would be theorized by Darko Suvin as 'cognitive estrangement'. Sublimation is required in a fictional work with an aim to provide relief from our worries by way of certain conditions relating to our everyday life. Also, all fiction contributes to cognition, by illustrating us with versions that reveal the nature of reality by their very failure to coincide with it. So, "fabulation, then, is fiction that offers us a world clearly and radically discontinuous from the one we know, yet returns to confront that known world in some cognitive way" (Scholes, 1975:207). As to structural fabulation, it simply blends sublimation, cognition, and estrangement without using science as a method. Rather, structural fabulation borrows from the human and the physical sciences. Scholes explains that structural fabulation points to a change in the tradition of speculative fiction:

> In works of structural fabulation, the tradition of speculative fiction is modified by an awareness of the nature of the universe as a system of systems, a structure of structures, and the insights of the past century of science are accepted as fictional points of departure. Yet structural fabulation is neither scientific in its methods nor a substitute for actual science. It is a fictional exploration of human situations made perceptible by the implications of recent science. Its favorite themes involve the impact of developments or revelations derived from the human or the physical sciences upon the people who must live with those revelations or developments (Scholes, 1975).

What Scholes theorizes with structural fabulation is also shows the main theme of speculative fiction that places the human in an extraordinary situation and narrates how he reacts to the change or developments arising from also the advance in science.

Well, to summarize all of the information above and to simplify the definitions and understandings of speculative fiction, it becomes a necessity to ask the question: What makes a story "speculative"? One group prefers to refer to any work that embodies fictional elements as speculative. Another group degrades the term speculative fiction with the claim that the term was coined to entitle the imaginary genres as literary or make them "legitimate." A large number of critics and readers, nonetheless, regard the term advantageous with its inclusive quality that embraces all the non-mimetic genres as alternate history, dystopia, science fiction, post-apocalyptic, and so on. Therefore, it might be useful to locate the term more general frame. The relevant story is most likely not speculative if:

- The place where the events happen or could happen is the empirical world that we know
- The time was set in the factual accepted past
- It contains some feature that seems supernatural at first sight but later on, it provides a scientific explanation for them,

In a nutshell, in a story that is not speculative, all of the elements that make up the story, such as the events, place, and time, are based on the facts that we all accept belonging to the past or present of the mundane world.

On the other hand, we can put a story in the speculative fiction box if :

- The events happen in the contemporary world but with an imaginative or speculative element
- The events do not happen in the commonly acknowledged past
- It embodies magic or sorcery
- It contains alien
- It contains imaginary creatures or fictional races.
- It contains technologies that have not yet emerged or alternative ones
- The events take place in the future
- It employs an existing scientific fact and takes it a step further, thus it extrapolates

- The setting is a fictional and different world than our
- It contains certain circumstances that scientifically have no possible explanation

While the imagination takes the reader to the land or time that they are not familiar with, the operational rules of the new world must be consistent in itself. That is to say, if a story is to reject truth or theory accepted by all, the cornerstones of the argument must be compatible with the realities of the created world. Otherwise, that lack of consistency prevents readers to relate themselves to the story. So, it is obvious that what we call speculative story should embody certain elements that contradict with consensus realities of our understanding of the universe in some way while creating with these new realities a harmony within the imaginary world.

2.3. Neverlands and Futurelands

Speculative fiction is frequently identified with evoking a sense of wonder. The brand new ideas, fresh perspectives for looking at the world or humanity, and what he built have attracted us. The sense of wonder is an emotional reaction that occurs when the reader confronts, understands, or resees something abruptly through a piece of new information - often associated with a conceptual breakthrough or even a real paradigm shift. It is part of our nature that we enjoy imagining a fantastic alternative world where supernatural and things are possible and the events which are not likely to happen in the recognized phenomena in the current universe. The desire to change the course of events in the past or create a future as in our deepest fantasies or desires can be mentioned as the key attractions of speculative fiction. Even if the operational rules of alternative worlds created within the scope of speculative fiction do not overlap with our current world, or it includes a chain of events that have not occurred in the known world but are likely to happen, its focus is always closely related to our current realities and our problems related to them. Margaret Atwood, in her book *In Other Worlds: SF and Human Imagination,* discusses no matter how unusual the events may seem to us in speculative fiction, they are essentially connected with our own world.

> Even H. G. Wells's *The Time Machine* and J. G. Ballard's *The Drowned World,* which about circumstances quite different from our own, confront problems relevant to present reality. Engaged works of speculative fiction may present other realities, alternative worlds will comment on this world - negatively to

> satirize its shortcomings or positively to provide a model for emulation, as in some utopias (p. 81).

Similarly, R.B. Gill also emphasizes that speculative fiction has two main goals: to make us think about the future and to criticize the current situation as Yevgeny Zamyatin or George Orwell did (Gill, 2013). Ursula K. Le Guin states that creating worlds is not for predicting the future, but to examine the present from deeper and diverse perspectives. If it is necessary to attribute a purpose, she insists that speculative and science fiction can only be considered as thought experiments in that they can shed light on the present to describe reality. As Joanna Russ points out, speculative fiction only asks the question of 'what if' and present us exactly our own nature with a fiction based on probabilities.

Ursula K. Le Guin, while questioning the relationship of man with the universe in the worlds she created, also puts the realities and concepts constructed by humanity himself on the table with an attempt to question them. As she builds worlds and people that may never exist, we look at ourselves and question our own realities and beliefs. She shows how the constructed relationship between male and female could be different, or how a consensus reality or a grand narrative can be questioned as well as the importance of keeping the balance in the universe which we are only a part of. Le Guin's fictional worlds or American West Coast, thus Earth-based stories provides a key to the understanding of the author's concept of speculative fiction. While Le Guin places the human race in fictional worlds and gives the message that we can do better by allowing us to explore ourselves, Ballard provides us a journey to our inner space by descending into the deepest self and unconscious; things beyond the limits of our ordinary experience or understanding. Ballard's disaster novels or urban landscapes, in which we see our own world upside down in near future instead of another planet, do not address the world that is always in flux with technology from Le Guin's promising perspective. Ballard depicts modernity and urbanization drive us away from our inner self and how humans adapt to this situation despite the destructions. This is why Ballard tries to compensate for this disengagement by going into the mind of the human.

Although the worlds that are created may seem neverlands with our current reality, that is, an alternative that could never be true, human nature and man's

relationship with the universe they deal with will always remain the same in our future world, namely in futurelands. “But surely all draw from the same deep well: those imagined other worlds located somewhere apart from our everyday one: in another time, in another dimension, through a doorway into the spirit world, or on the other side of the threshold that divides the known from the unknown” (Atwood, 2014:8).

2.3.1. Ursula K. Le Guin’s Fictional Worlds

Ursula K. Le Guin whose appearance on the literary scene coincides with the New Wave movement has been an extremely prolific writer interested in world-building. Being, a feminist, activist, environmentalist writer, and literary critic, Le Guin has been one of the most significant science fiction and fantasy writer in the twentieth-first century. Her interest in world-building beginning at a very early age can be partially attributed to her brothers’ interest in a science fiction periodical called *Amazing Stories.* And even though she was rejected, she submitted a story at the age of 12 for this periodical. Another prominent motive that turns her face to science fiction and fantasy is that Le Guin’s mother was a writer and her father was an anthropologist and growing up hearing a lot of the human culture and various societies. And the summers in Napa Valley where the family lives during summer bring to minds that she grew up hearing Native American tales and “reading a great deal of mythology” (Bernando & Murphy, 2006:1). Le Guin talks about those summers when her brothers gone to serve World War II as lonely times; “a teenager wandering the hills on my own, no company, nothing to do.” But we know now that this helped to shape her soul and art and create her famous worlds, Earthsea and Hainish series to a great extent. When her first fantasy novel *The Wizard of Earthsea* was published in 1969, she, at the same time, gained recognition to a great extent as well as winning in 1970 with her fourth science fiction novel, *The Left Hand of Darkness,* Hugo and Nebula Awards. Le Guin’s most productive years as a writer were between 1966-1970 including her stories narrating the splendid journeys through space or times. The period after the year 1970, she preferred to set her stories in Orsinia, her fictional central European country, or the West coast of America.

Le Guin expresses the sparkle that nudges her to start a novel is an image of a character or a setting in her mind: "A person [is] seen, seen at a certain distance, usually in a landscape. The place is there, the person is there. I didn't invent him, I

didn't make her up: he or she is there. And my business is to get there too" (Le Guin, 1993:4). The character and the place in her mind are somehow related to each other because when she visualizes one she sees the other right after. Visualizing the person and the setting in her mind, Le Guin feels the necessity to go there with the intent of knowing them better. Maybe just because of this, she uses the statement of " always been a writer" instead of using "become a writer".

Science fiction, fantasy, or speculative fiction may evoke the same impression in terms of their depiction of the world that differs greatly from the reader and writer's own consensus reality. In fact, world-building plays an important role in the genre. "The created or alternate world violates consensus reality in such things as intelligent life forms, language, history, atmospheric conditions, or physical location" (Cummins, 1993:7). Through the involvement of an alternate world, the fictional worlds, thus neverlands provides the reader an opportunity to widen their horizon and their mind so as to gain brand new perspectives when they come back to consensus reality. For instance, the reader sees that extreme consumerism or the impossible wishes coming true can destroy the balance of the world.

Speculative fiction and science fiction, derive their powers to create the fictional world "by supposing a radical difference from some organized body of scientific knowledge, including both the "hard" sciences (such as physics, chemistry, or geology) and the "soft" sciences (such as anthropology, psychology, or history)" (Cummins, 1993:7). On the other hand, fantasy's created world is the opposite side of "the rational foundation of all knowledge" by assuming the existence of some supernatural phenomena in the empirical world. The fantasy world may be inhabited by or include dragons, wizards, or half-human, half-god beings besides humanity. Thus, science fiction and speculative fiction illustrate a world of possibilities while fantasy delineates the impossible. Affirming the lack of factuality of the fantasy genre, Le Guin attributes supremer duty to fantasy in her article "Why Are Americans Afraid of Dragons?" :

> For fantasy is true, of course. It isn't factual, but it is true. Children know that. Adults know it too, and that is precisely why many of them are afraid of fantasy. They know that its truth challenges, even threatens, all that is false, all that is phony, unnecessary, and trivial in the life they have let themselves be

> forced into living. They are afraid of dragons, because they are afraid of freedom. (40)

We can list Le Guin's imaginary other worlds under four categories: Earthsea, The Hainish worlds, Orsinia, and the American West Coast. Her fantasy world Earthsea is set on a group of islands raised from the sea with the hero/divinity Segoy's creation. Its inhabitants consist of wizards and sorcerers, humans, and dragons. Earthsea is a world of magic. Hainish novels are set on several habitable planets, like our Earth, inhabited probably a million years ago by the people of planet Hain. Hainish worlds differ from Earthsea in that their technologies can be explained by scientific concepts. Le Guin's Orsinian Tales are located in an imaginary country in Central Europe. It is neither totally science-fictional nor fantastic, "for although the alternate world is scientifically accounted for, it "fantastically" coexists in space and time with consensus reality" (Cummins, 1993:8). The American West Coast stories are a group of speculative stories that Le Guin's locates in Oregon, Washington, or California and mostly illustrate an apocalyptic image in future America.

About Earthsea Cycle, Le Guin published six books including *A Wizard of Earthsea, The Tombs of Atuan, The Farthest Shore, Tehanu, Tales From Earthsea,* and *The Other Wind.* Stories take place in an archipelago where the magic takes an important place unlike Earth-bound stories of Ursula K. Le Guin. It is an excellent world-building as well as coming of age story of protagonist Ged. Ged can practice magic and when he uses magic, the critical balance between earth and sea as well as the balance of its people and their environment is disrupted, preserved, or improved. In that world, there is a balance among all the organic or nonorganic beings, physical and metaphysical things, they all together, thus, shape each other. The disrupted balance by the intervention of an external force is a common theme of Le Guin's world-building. *The Lathe of Heaven,* one of the West Coast American stories of Le Guin*,* which is going to be analyzed in detail later on in this thesis, illustrates a world whose balance and order are turned upside down by the protagonist George Orr's dreams becoming reality.

The appealing journeys of the protagonist in Le Guin's fantasy series of Earthsea are frequently both physical and spiritual as in other worlds of Le Guin. The reader witnesses the transformation and growth of the character in the course of events

while the setting also changes from the known to unknown. This journey enables the reader to understand the nature of the maturation with the hero's process of being independent. What is emphasized here by a journey is not particularly a series of adventure, but a life-long process of changing and transformation of the self through time and experience. Besides, during Ged's journey of growth, the relationship between man and his environment, and his skill in altering reality are revealed. An environmental concern that is noticeable in Le Guin's created worlds manifests itself in the Earthsea series, too. Her interest in our planet and the destruction of it by the hands of humans are frequently implied in her fiction. The emphasis on the balance of everything that exists, particularly in nature, is a dominant theme of the Earthsea series, which is recognizable in many of her books.

Hainish worlds are composed of six novels and four short stories between the years 1964 and 1974 including *Raconnan's World* (1966), *Planet of Exile* (1966), *City of Illusions* (1967), "Winter's King" (1969), *The Left Hand of Darkness* (1969), *The Word for World is Forest* (1972), *The Dispossessed* (1974). The fictional Hainish universe narrates the story of human expansion on some habitable planet and their communications among each other as well as the hardships of these attempts of communication resulting from the diversity of culture and worlds. It is mentioned that there are eighty-four habitable planets first "settled and seeded by ancient Hains or by their ancestors." (Cummins, 1993:11). Unlike the Earthsea series which illustrates the reader the balance of all the existence, in Hainish Cycle the central theme becomes the balance among those different planets' societies, thus, various races of human beings. Although Hainish planets are similar to Earthsea in terms of being outside of the consensus reality, the environmental characteristic of the planets and their human communities are validated by the sciences of biology, psychology, physics, and most importantly, by anthropology" (Cummins,1993:150). Hence, Hainish worlds remain much more speculative compared to the fantasy worlds of Earthsea.

In the alternative Hainish universe, the evolution of humanity did not begin on Earth but was seeded a long time ago by the interstellar settler from planet Hain, and after this period interstellar journeys stopped for a long time. As a result of ancient Hain's genetic engineering researches, some races acquired new genetic qualities: such as dreaming while awake, or changing active sexuality once a month without

knowing what gender they will be. Le Guin uses a variety of social and physical settings to examine the anthropological and sociological consequences of human evolution in these different environments.

A long time ago, inevitable breaking ups occur so each community is left alone to continue with their own progress in their own path. The helpful federation called Ekumen is found through which the resident shuttle between the planets and observe what is going on in these remote Earth-like planets. In these exploration journeys, conquering the destination is not the objective. Ambassadors such as anthropologists or physicist, called mobile, just aim to explore and understand. A gizmo named ansible helps them through their journeys “a piece of technology we should all have since it allows for instantaneous transmission of information, thus canceling out the delaying effects of the fourth dimension.” (Atwood, 2014:120). From a broader perspective, Hainish novels draws the map of human nature with the portrayal of several communities and races of human beings living a totally different environment and culture on an alien planet to each other They simply explore “how far a human being can stretch and still remain human”. Le Guin tries to balance the contradictory demands of human societies and the individuals living in that societies which cope with the struggle “between freedom and social restriction, between loyalty and betrayal, and between alienation and integration” (Cummins, 1993:12).

There are often physical and spiritual journeys to the strange land in the Hainish worlds of Le Guin that results in the awareness of one’s true self and the knowledge of the other. Her main characters, in some way, happen to visit the new world as a delegate of their own planets. These individual journeys of the main character leave their mark on the reader and the character himself as well. The protagonists arriving on the foreign planet, mostly as a result of the strange culture, inevitably find themselves as “aliens”. “The protagonists must reexamine their own sense of humanness, world, and home and are forced to recognize that these "aliens" are also human. These journeys lead the character to maturity in the case of Genly Ai’s maturation in *The Left Hand of Darkness or* Shevek’s Journey in *The Dispossessed.*

The antagonists in the Hainish stories are almost always men who seek personal power and gratification regardless of the effects on the freedom of others or the nature of the community. “Since the protagonists are also diplomats, their struggle

assumes epic proportions. If the individual aliens can establish a community of two, then there is hope for relationships between the two planets."

Despite the change in protagonists with the confrontation of the strange culture and a new awareness of their own world and the other world, at the end of the novel, Le Guin leaves the reader without delineating how the future affair will be between two worlds. "So, the reader comes away from one or several novels of the Hainish world with "a heightened awareness of the experience of alienation, the complexities of trying to communicate with the stranger, and the shock as well as the delight of an encounter with an alternative way of looking at the world."

West Coast stories of Le Guin include *The Lathe of Heave*n (1971), *Always Coming Home* (1985), and *The New Atlantis* (1975). "Despite their shared settings, these three works do not function as a trilogy; there are no common characters and little shared history, although each assumes past industrial, urban, capitalist society like that of the contemporary United States" (Cummins, 1993:17). They are all set in the twenty-first century and tells the story of the reshaping of the future American West Coast by the forces of nature such as earthquake and volcano and the world's resources are endangered by human acts like contamination of nature or war. Besides, these stories are made credible through the sciences such as geology, anthropology, computer sciences. The protagonists of these worlds experience the most pathetic estrangement compared to other Le Guin's world. Instead of taking long space journeys to a world where they foresee being aliens, they do not leave the Earth and should see how their land is transformed into a quite alien environment.

2.3.2. J. G. Ballard's Inner Space

James Graham Ballard, one of the most distinctive writers of the twentieth century, has been regarded as an "anatomist of our modern condition" and he really deserves this title. His portrayals of catastrophic landscapes, human violence and fantasies, and modernity as well as his penetration into the deepest parts of human psychology and consciousness, incapacitate the traditional rules and adjectives to define his writings. His literary uniqueness even gave the English language the adjective of "Ballardian" defined as "resembling or suggestive of the conditions described in J. G. Ballard's novels and stories, especially dystopian modernity, bleak man-made landscapes and the psychological effects of technological, social or

environmental developments" in the Collins English Dictionary (2005). Unlike Ursula K. Le Guin, the Ballardian style does not depict a promising future or utopian landscape for the reader. Rather, Ballard deals with the negative situations brought about by technology and modernity or natural disasters and their reflection on humans. It is not a coincidence that he portrays the human in extreme conditions and clearly states that violence and destruction always exist in human consciousness. His experiences in the internment camp where he spent his impressionable years and being exposed to the horror of war have played an undeniable role in shaping his apocalyptic, violent but often pessimist literary style.

J. G. Ballard was born in Shanghai International Settlement, where foreign origin people lived separately from the local people in American life style. His father was working for a British company's subsidiary in Shanghai. Ballard gets a Christian education there. With the outbreak of the Sino-Japanese war, Ballard and his family were sent to the Lunghua Civilian Assembly Center, where they spent 2 years. "From 1937 to the early 1940s, he also witnessed various incidents and effects of the Sino-Japanese war: artillery and aerial bombardments, battlefields outside the city strewn with the bodies of dead soldiers and pack animals" (Stephenson, 1991:9). What he experienced in this internment camp, as Ballard himself made clear, would also form the basis of his autobiographical work, *Empire of the Sun (1984)*, which truly makes him recognized in the literary world. Ballard's bitter memories from the camp seem to be closely related to the plots of his post-apocylyptic and violent novels as he says,

> I can remember the acute shortage of food in the last year, and a general breakdown of facilities... I remember a lot of the casual brutality and beatings-up that went on - but at the same time we children were playing a hundred and one games all the time! There was a great deal of illness, and about three-quarters of the people in the camp caught malaria…I know my parents always had very much harsher memories of the camp than I did, because of course they knew the reality of the circumstances. Parents often starved themselves to feed their children. But I think it's true that the Japanese do like children and are very kindly towards them. The guards didn't abuse the children at all. (Ballard, 1982:47)

He starts writing at the age of nine or ten with short adventure stories and thrillers even when he and his family were in prison camp. After leaving Shanghai for England, Ballard starts to study with the aim of becoming a psychiatrist in King's College,

Cambridge. His interest in psychoanalysis and psychiatry had begun with the works of Sigmund Freud and Carl Gustav Jung before he decided to become a full-time writer and changing his department to English. Young Ballard decides to leave the medical school, which he thought had gathered enough materials to write, after completing the courses such as psychology and anatomy, which were pure science. He remarks later, "I felt I'd already stocked my vocabulary enough for me to move on. I wanted to write- I felt the power of imagination pushing at the door of my mind and I wanted to open it" (Ballard, 1982:54).

In Ballard's urban and technological landscapes, catastrophes or psychoanalytic analysis of unusual characters, his concept of 'inner space' remained central. In his article named "Which Way To Inner Space" in *New World Science Fiction Magazine (May 1962),* Ballard indicates, "the biggest developments of the immediate future will take place, not on the Moon or Mars, but on Earth, and it is *inner* space, not outer, that needs to be explored" (Ballard, 1962:117). His attempts to portray post-war England with his psychological landscapes can be discussed within the concept of the New Wave movement that I argued in the first chapter. In the book *The Psychological Fictions of J. G. Ballard,* Samuel Francis confirms that the inner space of Ballard is directly related to "the dreamlike images of Surrealist painting, however…Ballard's encounter with Surrealism is informed by his reading of Freudian and Jungian depth psychology" (Francis, 2011:65). Similar to surrealism which may be defined as a movement arising from the association of consciousness and the unconscious, juxtaposition of unexpected images, in Ballard's stories, the characters descend into the unconscious, where the realm of Jung calls the collective consciousness. Surrealism prioritizes experimentation with methodical research, focusing that art is a guiding tool in analyzing oneself. Writing experimental and strongly influenced by the psychoanalysis, Ballard clarifies his own method:

> Popularly regarded as a lurid manifestation of fantastic art concerned with states of dream and hallucination, surrealism is in fact the first movement, in the words of Odilon Redon, to place "the logic of the visible at the service of the invisible". This calculated submission of the impulses and fantasies of our inner lives to the rigours of time and space, to the formal inquisition of the sciences, psychoanalysis pre-eminent among them, produces a heightened or alternate reality beyond and above those familiar to either our sight or our senses. What uniquely characterizes this fusion of the outer world of reality

> and the inner world of the psyche (which I have termed "inner space") is its redemptive and therapeutic power. To move through these landscapes is a journey of return to one's innermost being. (Ballard, 1982:51)

In other words, what Ballard particularly emphasizes is that to understand the external world or one's own impulses and deepest fantasies is possible through digging into depths of the inner self. His controversial novel *Crash (1973)*, for instance, employs a character who gets sexual pleasure by watching or participating in car crashes. Since the automobile is perceived as a symbol of power, status, and sexuality, they become the fetish object. The heroes' obsession with machine-eroticism, which some critics found as unique while some of them disgusting, reverses, in fact, our relationship with technology. Being one of the prominent writers of the new wave movement, Ballard defends the idea that traditional science fiction writing should retire technology worshipping and focused on the effects of the technological world and our built environment on human life and his psychology. This is actually what he expresses in his stories such as *High Rise* or "Bilennium". He shows the effect of technology, modernity, capitalism, and urbanization both on humanity and the Earth. Therefore, the setting of his stories is always on the Earth, frequently a ruined landscape and his narrative style does not concentrate on the actions but the effects of the actions. Standing against the science fiction's constant involvement with outer space or an alien planet, Ballard often emphasizes, "the only truly alien planet is Earth" (Ballard, 1962).

Ballard, as well as other new wave writers, expected science fiction writing to be more experimental than other art forms such as painting, cinema, or music. Speculative characteristics of these arts must come into prominence in fictional writing. Instead of promoting pure science, writers should embody speculation as it equals thought experimenting resulting in the "creation of new states of mind, constructing fresh symbols" (Ballard,1962:117). His interest in Surrealism, which started with the exhibitions that he attended during his university years, clearly shows itself in his works. "From 1966 Ballard began to experiment with a new form of avant-garde writing that suppressed the exhaustive context and connective tissue of both the Realist novel and conventional science fiction" (Baxter & Wymer, 2012:7). For his other controversial and experimental work, *The Atrocity Exhibition* (1970), Ballard comment, "my original idea for The Atrocity Exhibition was that I would do collage

illustrations... I originally wanted a large-format book, printed by photo-offset, in which I could prepare the artwork - a lot of collages, material taken from medical documents and medical photographs, crashing cars and all that sort of iconography" (Baxter & Wymer, 2012:70). Instead, he collected linked stories that separately were published in different magazines before. In the book, bodies and landscapes are constantly confused and Ballard uses the non-linear technique. He explains why he used this technique as follows: "I feel that one needs a non-linear technique, simply because our lives today are not conducted in linear terms. They are much more quantified; a stream of random events is taking place" (2012). Ballard's technique reminds the reader of the paintings of surrealist artists in which they describe the complexity of the human mind.

"Ballard is one of the most incisive and compelling literary cartographers of London...he has somehow managed to write with equal intensity and facility about the idiosyncratic nature of contemporary life at the center and the edges of the British capital" states Jeanette Baxter and Rowland Wymer in the book of *J. G. Ballard: Visions and Revisions* (p. 9). The writer in *Concrete Island* (1974), depicts a London with an "inverted crusoeism" in which the protagonist a wealthy architect, finds himself in the middle of a survival battle after an accident, trapped in a land where many highways meet. Since it is surrounded by large buildings and motorists, it cannot leave the area which he calls "the island". Later through the end of the novel, he is unsure whether to leave the island or not. "Ballard wasn't interested in social satire but the things like the effects of advertising on the world, buildings that no one knew what they were being used for and the world of surveillance cameras" (Baxter & Wymer, 2012). We witness another depiction of distinctive modernity with the dystopic future fiction in *High-Rise* (1975). It tells the story of the residents, living in a luxury skyscraper, who have gradually been driven into violent chaos over time. Similar to *Concrete Island* Ballard, in *High-Rise,* delves into the effect of the built environment on the human psyche.

Ballard writes post-apocalyptic plots, including his first novel *The Wind From Nowhere* (1961), before he turns his face to the experimental and avant-garde writing style. His four apocalyptic novels are referred as 'Four Elements Quartet'. The quartet includes *The Wind From Nowhere* (1961), *The Drowned World* (1962), *The Draught*

(1964), and *The Crystal World* (1966). Each of them introduces a different version of the apocalypse related to one of the four traditional elements: air, water, fire, and the Earth. As a post-apocalyptic novel, *The Drowned World* describes a submerged Earth due to the melting of the ice-caps resulting from solar flares, thus, global warming. Displaying the human being as caught in a trap in the reptile-dominated, hotter, and inundated London echoing the Triassic age, Ballard doesn't skip to dive into the character's consciousness and their struggle of searching for meaning in their new life in the new order. Similarly, what he concentrates in *The Wind from Nowhere,* in fact, "is far less the disaster itself than its effect upon human consciousness." The characters' reaction to the crisis, anxiety, and danger is accompanied by "the catastrophe in ways that reveal their essential qualities, their real values, and beliefs. The protagonists of Ballard's subsequent disaster tales, as we shall see, exhibit significantly fewer reservations with regard to the cataclysms with which they are confronted" (Stephenson, 1991:45).

In the book *Out of the Night And Into the Dream: A Thematic Study of the Fiction J. G. Ballard*, Gregory Stephenson explores the nature of Ballard's interest in the human mind and he tries to explain the relationship between one's deepest desire and the catastrophes in Ballard's post-apocalyptic novels.

> Ballard's visions of disaster, by flood, by drought, and so forth, are portrayed in such a manner that these events are seen to represent the deepest, most secret desires of humankind. It is not Thanatos, the instinctual desire for death, to which I allude here, but rather the desire for apocalypse, in the most literal sense of the word: a destruction that uncovers, a purifying process by which the false and evil are exposed and abolished and the "New Jerusalem" established…The disaster motif in Ballard's fiction is thus grounded, not in a nihilistic wish for extinction, but in the desire for transcendence. (Stephenson, 1991:41)

Seen from this angle, we see characters while trying to adapt to the new situation and not resisting in *The Drowned World,* Ballard's second novel. And also, the narrative of the novel incorporates more patterns of imagery and enhanced allusion rather than a course of action. Therefore, in *The Drowned World*, one should focus on the imagery rather than on the storyline. Stephenson adds the main imagery of the book is "directional". The imagery "represents the unconscious mind, the internal world of timeless transcendent reality. The movement of the book, achieved through the

psychic meta-morphosis of the novel's protagonist, Dr. Robert Kerans, is from north to south, from rationality to instinct, from the conscious to the unconscious, and from serial time toward cosmic time" (Stephenson, 1991:46).

In the light of all this information, we can understand that Ballard's central concern in his works the complication of exceeding or liberation from the limitations of the material world. In order to achieve this, Ballard makes use of the thought experiment by which he can best describe the inner space. He regards speculative fiction or science fiction "above all a prospective form of narrative fiction" because they explore the present built on the immediate future rather than the past. The worlds that Ballard created in the near future are located in our familiar world or the ruined version of it but not on an alien planet in outer space. Above all, they are told from an extraordinary point of view so that we can feel alienated from our familiar world and explore our inner space in a ruined world. It is important to note that "catastrophes traumatically shatter narrative and historical momentum, disrupting social and subjective certainties and remaking worlds" (Jaccard, 2017). In Ballard's post-apocalyptic novels, the way of his word-building is to destroy the old world and create a new world from scratch, thus creating a neutral environment by resetting all social facts, making it easier for the reader to engage with his own self and questioning the old world. In short, "catastrophe names a dramatic shift in social, cultural, and historical relations that chisels out a neutral space within which ideological conflict is illuminated and debated" (Jaccard, 2017:17). From this point of view, it would be appropriate to define Ballard's literature as subversive "in that his fiction upholds the work of forces within the human psyche that are beneath the threshold of conscious awareness, forces that seek to overturn the state of self-conscious selfhood and to overthrow the structure of time and space" (Stephenson, 1991:1).

CHAPTER III

3. URSULA K. LE GUIN'S IMAGINARY WORLDS

3.1. Alien in an Alien World: The Journey of Disillusionment in *The Dispossessed*

> *If you weren't a writer what would you be?*
> *Dead.*
> ***(****From M.E Woods BellaOnline interview with Ursula K. Le Guin)*

When Le Guin answers this way in an interview with M.E. Wood, she is extremely serious. She is the writer of great numbers of novels, short fiction, essay and articles, screenplay, children's stories, poems, translations, and so on. But her main field of specialty, not just my personal opinion, to practicing thought-experiment in her fiction. Le Guin easily exposed the reader to a subtle questioning of their realities known as absolute by wondering among different human races in her other worlds and putting protagonists in quite extraordinary journeys both through a strange land and their inner self. Her fiction opens the door of alternative worlds acting to enable the reader to look at their static reality from a brand-new perspective aiming to create a change in her consciousness. What is targeted here is a cognitive estrangement which I discussed in chapter I. Within the scope of cognitive estrangement, as its theoretician Darko Suvin stated, imaginary worlds create an alienating/distracting effect, allowing the reader to distance themselves from the subject. With the help of this distance, some hierarchical and unequal relationships and practices that are regarded as natural since they undergo little change, in the long run, are reviewed and the question appears "could it be another way?"

Other worlds regardless of being neverlands or future lands, "have the ability to extrapolate metaphorically about the human condition and help readers cope with their lives and restore some sense of wonder to a world where reason has triumphed" (Dauphin, 2011:76). This what speculative fiction tries to explore: the human condition in extraordinary situations. Le Guin explores so many human conditions in *The Dispossessed* and the novel has so many layers and embodies so many disciplines in itself that it can be discussed within the framework of ecology, feminism, utopian politics, anarchism, gender, science, technology, capitalism, and so on. For the editor of the book *The New Utopian Politics of Ursula K. Le Guin's The Dispossessed,* Peter

Stillman, “one of the most important accomplishments of the novel is to provide a “thought experiment” of how an anarchist society might realistically confront scarcities in a sustainable manner” (Davis & Stillman, 2005:12). Le Guin “describes reality, the present world”, in fact, through building a world similar to ours together with its opposite which seems like a utopia at first sight with its anarchist society but turns out that it has its own flaws. And what I will focus on is Le Guin’s depiction of the protagonist's process of disillusionment about the realities of both worlds initiated by his physical journey to the other world and ends up returning to his own.

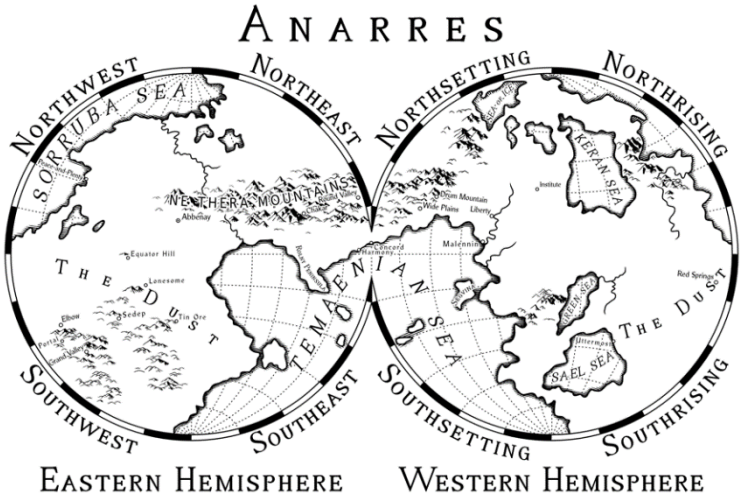
3.1.1. Two Worlds: Anarres and Urras

The book starts with an image of a wall, which is a metaphor and can appear throughout the book in different ways, that separates Anarres from the rest of the universe, making it “free”.Landing on the Port of Anarres, a spaceship has come to, except for exchanging some products from the other world, transport this time a crucial passenger: Shevek the physicist, the first one to travel from Anarres to Urras. Le Guin begins the story by telling Shevek’s physical journey to Urras. Two planets have regarded each other as an enemy, so to speak, and remained silent to each other for generations. “Seven generations of peace had not brought trust” (Le Guin, 2014:92). The protagonist Shevek, seen as a traitor by most of the Anarresti for going to Urras, was in contact with Urrasti physicists for a while, with the hope of improving complete his General Temporal Theory and striking a balance between two worlds that remained distanced for too long. But his intention to break the walls between worlds leads him to review his anarchist society’s operation and his initial thoughts about the alien world Urras.

Le Guin uses an alternating narrative format between Anarres and Urras in each chapter and this juxtaposition of two opposite sides makes it easier for the reader to see the whole frame by comparison. The journey of the protagonist as a mediator between two different cultures is typical in Le Guin’s fiction and provides the chance to know the foreign land thoroughly from the perspective of a stranger to the land just as the reader. Through him, the writer underlines the social structure of the two worlds. “The novel begins in the middle of Shevek’s quest and moves forward with the Urras events while using extended flashbacks to establish the Anarres background. Tellingly, this serves a useful function as Shevek’s disillusionment with Anarres finds

a parallel in his disillusionment with Urras" (Bernardo & Murphy, 2006:49). Le Guin's alternating between chapters functions as a critical approach to worlds allowing us to observe Shevek's journey to Urras in Urras episodes, and in Anarres episodes narrative functions as a bildungsroman, too which makes clear for the reader what leads him to take this journey, what is in his mind.

Before going into specific, it is crucial to highlight the social dynamic of both worlds. A large group of anarchists, calling themselves Odonians, who rebelled against the capitalist order in Urras, which is a habitable planet for the human race, and settled on the moon of Urras one hundred seventy years ago thanks to the government carrying them to in spaceships for 20 years. Compared to Urras, Anarres is not very suitable for life in terms of climate. The vegetation is weak with the exception of trees called hollum and a few plants. Some minerals are mined and exchanged for trade goods that are impossible to produce in Anarres. The political system of Anarres is anarchism and the system rejects the possession of any kind. "Elimination of material acquisition" goes to the extent of a mother's inability to raise her child as well as physical things. In the second chapter, we witness Shevek's childhood and Palat, Shevek's father, called as "the father" instead of "my father" or "his father". Any statement attempting to express possession is labeled as "egoizing" by the community (p. 29). There are dorms housing children as well as adults since "the economy of Anarres would not support the building, maintenance, heating, lighting of individual houses and apartments" (Le Guin, 2014:110). Also in these dorms, children gain the "responsibility to the collective social order" (Bernando & Murphy, 2006). Food is also limited just as the scarcity of materials and portioned equally in all community dorms. There is no selected leader or government but some



***Picture 1**: Map of Anarres (Medium.com)*

committees conducted by volunteers in order to maintain social operations. Anneresti people are free to choose their own profession as long as it for the good of the social community. The community regardless of men or woman has to deal with some harsh conditions of the planet, dusty air, dryness, in the meantime, they are appointed to the afforestation areas assigned by a computerized system of the Production and Distribution Coordination (PDC).

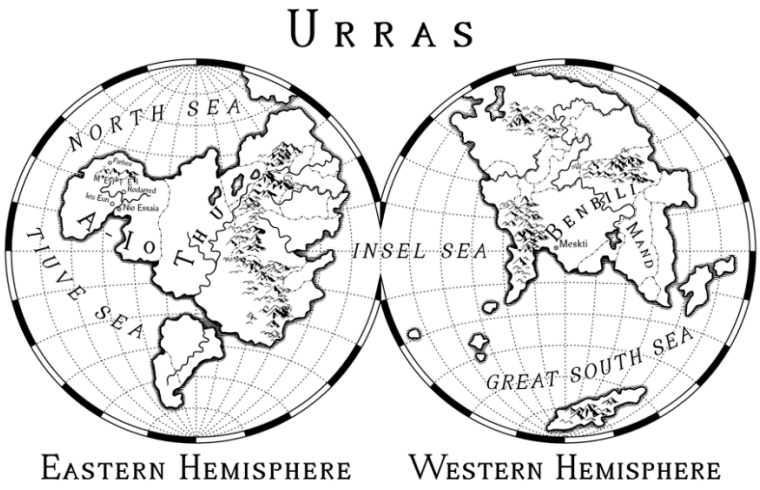
Monogamy is not the only accepted way of sexuality since it would bring along possessing that is "egoizing". However, people are totally free to choose have long-term but limited duration partners. Sexuality is freely experienced, thus, regardless of the person being heterosexual or homosexual in Anarres. Anarresti calls sexual intercourse as "copulate" and private rooms are provided for those who want to copulate. "Sexual privacy was freely available and socially expected; and beyond that privacy was not functional. It was excess, waste" (Le Guin, 2014:110).

The Anarchism in *The Dispossessed* on planet Anarres, Le Guin underlines, is a peaceful anarchism, not the anarchism of a man with a bomb in his pocket. She expressed many times that The Dispossessed is the embodiment of most of what she knew about anarchism and felt drawn with its central ideas as much as her affinity to Taoism. Anarchism was basically defined by people like Kropotkin, who had influence in the early days of the Russian Revolution, and was defined by Paul Goodman and Emma Goldman in the USA. She also noted that she could write the story after reading a great deal of these thinkers and charmed by the similarity of anarchism with Taoist thought which is Le Guin's other major intellectual tendency. Taoist philosophy founds harmony in contradictions and balance in the universe, "apparent dualities or oppositions always embody or reflect an underlying, interdependent and dynamic, unity" (Sabia, 2005:125) that embodies the concept of dualism, Yin Yang, which expresses the functioning mechanisms of the universe and nature in terms of opposition. It explains the dynamics of the universe with opposite poles reminding us of Shevek's endeavor to create a balance between two opposite worlds.

Striving for the balance between "individual and the community personal autonomy and social solidarity, individual freedom, and responsibility to others… aimed at showing why and how self and society, or individuality and community, can

be reconciled or harmonized". What the novel illustrate us, "beyond its informed and sympathetic portrayal of anarchist communism in general.. is to portray why that promise can never be wholly satisfied" (Sabia, 2005:112). As it is impossible not to notice that utopia and the application of principles of anarchist ideals in Anarres are flawed. According to Marriem-Webster dictionary's definition "anarchism is a political theory holding all forms of governmental authority to be unnecessary and undesirable and advocating a society based on voluntary cooperation and free association of individuals and groups" (Merriam-Webster, 2020). This is a sort of mutual relationship between individual and community, the idea of reconciliation between them, in that "the individual as essentially a social being who can achieve full development only in society, while society can benefit only when its members are free" (Novak, 1966:10). But it is arguable that whether Anarresti people are completely free and there is a complete reconciliation between society and the individual. The anarchist world of Annares obviously is not a perfect utopia as it seems but it has its own defects. The fragile balance between being oppressive and minding about free will may be spoiled any time when the countless "social relationships, groups, and associations within any social order" act dictatorial or "self-governing individuals can deploy their freedom in irresponsible ways" (Sabia, 2005:113).

Urras, the complete opposite of Anarres, with A-Io state offers us an exact free-market capitalist order unlike Anarres' harsh arid climate, scarcity of resources, and principle of mutual cooperation and computerized job posting. In the first place, "this is what a world is supposed to look like, Shevek thought," however, but the days will come when he would yearn to return to Anarres (Le Guin, 2014:65). He is amazed by the greenness, abundance, and wealth of Urras



Picture 2. Map of Urras (Libcom.org)

although many things seem too ostentatious, useless, and wasteful for him. Having a huge room for his use, a closet which has the size used by ten people in the dormitory, luxurious furniture, and even the toilet system was strange to him.

Le Guin presents us three states in the planet Urras "a free-market capitalist state (A-Io), plainly modeled on the West, confronts an authoritarian socialist state (Thu), just as clearly based on the Soviet Union, with the two engaged in a power struggle largely waged in an analogy of the Third World (Benbili)" (Ferns, 2005). Shevek, who came with the intention to improve his knowledge of physics in order to benefit his own people and consequently humanity in general, within the body of Ieu Eun University in A-Io government, is more than satisfied with the absence of mandatory posts assigned for everyone regardless of her/his pursuit, as on Anarres. He had already begun to question this situation while he was in Annares, he remarks, "people who had chosen to work in centrally functional fields such as physics should not be called upon for these projects and special levies. Wasn't it immoral to do work you didn't enjoy?" (p. 48)

What brings Shevek to Urras in the first place is not only his success in physics, even winning an award on Urras in absentia, but also his aspiration to develop his theory with the help of the physicists as good as himself and benefit from their endless academic sources. " With the immense pleasure and with that same sense of profound recognition, of finding something the way it was meant to be, Shevek discovered for the first time in his life the conversation of his equals" (p. 71). Shevek would have to curb his enthusiasm, however, when he finds out the underlying reason for an educated upper-class group of Urrasti physicist welcoming him with such generosity and tolerance. Since they desire to take possession of the General Temporal Theory of him in order to gain superiority over other human nations especially Hains, despite Shevek's noble cause of building a bridge between the worlds

3.1.2. Journey of Disillusionment

Shevek, the physicist, comes with an image of a person to Le Guin's mind, she remarks years after writing the novel, while she mentions about the story's origin. She does not visualize the novel's plot, setting, or theme in the first place but an image of a person comes to her mind, "a citizen of a utopia". Then she engages years of reading about utopian anarchism and physics. She states afterward, "thus in the process of

trying to find out who and what Shevek was, I found out a great deal else, and thought as hard as I was capable of thinking, about society, about my world, and about myself (Davis & Stillman, 2005:24). She also emphasizes *The Dispossessed* is a novel "because at the heart of it you will not find an idea, or an inspirational message, or even a stone axe, but something much frailer and obscurer and more complex: a person" (Le Guin, 1993:26).

The novel starts with Shevek's journey to Urras in the Port of Anarres with the image of a wall separated Anarres from the outer world. The angry crowd calls him a traitor since he apparently attempts to remove the borders between two worlds by setting out on a journey to Urras. The first wall we come across in *The Dispossessed*, the first alienation is what is between the two worlds. Anarresti people, after the revolution in Urras and settlement to the moon, a hundred seventy years ago, has grown up hating "profiteer" Urras. But something isn't right for Shevek and his friends even in their teenage years. They have difficulty in believing a rather bad image of Urras shown in lessons in schools. One of the boys, Tirin, questions, "all the material on Urras available to students is the same. Disgusting, immoral, excremental. But look. If it was that bad when the Settlers left, how has it kept on going for a hundred and fifty years?...Why haven't their propertarian societies collapsed?" (Le Guin, 2014:43).

Many times, we find out that Sehevek is alienated from his own society and living in isolation in a way. But it lights the way for him that leads to his disillusionment with a perspective helping him see the things outside. However, Shevek's alienation within a society that is based on mutual aid and solidarity, begins earlier. Le Guin, thanks to the alternating narration technique between chapters, begins in the middle of Shevek's journey to Urras in the first chapter, on the other hand, we witness Shevek as a child in Anarres in the second chapter and a wisely planned ongoing shift between worlds provide us the background information about the process that pushed Shevek to leave his world to break the walls. In chapter 2, when he is young, in a Speaking-and-Listening group, his interest in physics which begins at in early age causes him removed from the group, when he talks about throwing a rock to a tree which nobody can understand, with the claim that he is against the "two-way-function" of the speech and he is "merely egoizing" by speaking. "The young

physicist who tries out an original idea is ignored, reproached, demoted, or even conspired against" (Somay, 2005). Young Shevek could not fully fit into his society in some ways and finds reconciliation the balance of the life in number: "if you saw the numbers you could see that, the balance, the pattern. You saw the foundations of the world. And they were solid" (p. 31).

Later on, we witness Shevek's afforestation duty in the barren region of Dust which was used to be a more fertile area in the previous ages and now, Annaresti expects to restore by replanting hollum trees. During his mandatory labor which is a necessity in Anarresti society's communal order, all he thinks about is physics and how he applies Odo's ideas to temporal physics. As a matter of fact, somewhere deep in his mind, he wanted to be treated differently from any member of the society, since what he was dealing with, physics, served, to him, a superior purpose: serving humanity, better living conditions for his people. But special treatment for any reason which is something he would never have in Odonian community just like all the other possession. His friends are not posted by the computerized system of PDC (Production and Distribution Coordination), continue their researches in the Regional Institute and "their central function wasn't being wasted. They were working: doing what they wanted to do. He was not working. He was being worked" (p. 49).

In a childhood dream, on the same night, his father Palat gives him a book full of numbers, logarithmic tables with the Circle of Life on the cover, he sees a wall. There was a road in a barren vast land he wants to run but the wall stops him. He had to continue or he could not come home again. Feared by a voice, Shevek finds out it was his father. Palat points him to the dried ground, a stone written 1 and 5 on it. Shevek, at that moment, understand that they are the primal numbers "that was but unity and plurality. That is the cornerstone" (Le Guin, 2014:33). Once he looks far he couldn't see the wall. There was no wall. "He knew that he had come back, that he was home." (p. 34). Shevek never forgets the joy when he finds out that there is no wall in that dream. Shevek's faith in science can tear down the walls has much to do with what he felt when he had this dream.

When Shevek is accepted to the Central Institute of Sciences in Abbenay which means 'mind' in Pravic and the center of Anarres, on a physics scholarship, his dreams come true but the time he spent in Abbaney also paves the way substantially for his

disillusionment and leads questioning what has been thought to him and the others. For the first time in his life, he stayed alone in a dorm room. His isolation in the room makes him felt remorse in the first place, he decides to stay thinking that he needs this to work on his theory. “His job was centrally functional to his society. The responsibility justified the end” (p. 112). Sabul who is Shevek’s mentor in the institute demands from him to learn Iotic in order to understand the physics of Urrasti and physicist such as Atro, To, Baisk. As he is used to working alone, it is not a problem for him to learn Iotic in his isolated room. As I stated before, Le Guin’s protagonists frequently experience a journey, physical then maybe inward, that creates a transformation in themselves or their world. After the journey to the Dust, to Abbaney, Shevek journeys into his disillusionment, and adulthood begins when he faces the truth about Sabul. And his journey to Urras teaches him a lot both about his society and the alien society. Spending almost half of the year in the Institute and learn Iotic, Shevek writes three pages critic of Urrasti physicist Atro’s Infinite Sequency Hypothesis. The excitement that he felt when Shevek learned about the ship that secretly exchanges letters, as well as the book between two worlds, fades after a while as Sabul wants to keep his learning and Urrasti physics private. “It occurred to him once that Sabul wanted to own it, as a property, a source of power over his colleagues on Anarres. But this idea was so counter to Shevek’s habits of thinking… he suppressed it at once” (Le Guin, 2014:110).

Shevek’s realization of the flaws in the system shows up especially in the Institute in Abbaney. The dessert served once or twice in most refectories is served every night in the refectory of Central Institute. “Why? Were the members of the Central Institute of the Sciences better than other people?” (p. 111). Above all, what bothered him most is Sabul's putting his name on the printed version of Shevek's critique of Atro's Infinite Sequency Hypothesis. “Shevek was to do the thinking, and Sabul would take the credit” (p. 117). Besides this discovery, “Shevek grows increasingly disillusioned when he finds out that the prominence Sabul has garnered as a premier physicist on Anarres is largely due to his translations of Urrasti physicists” (Bernando & Murphy, 2006:52). How unethical he finds this attitude, however, Shevek does nothing, since he knows that he needs Sabul to publish his theories. In this case, it would be very appropriate to say that he begins to learn to play

the game by the rules, losing his naivety. “So, they bargained, he and Sabul, bargained like profiteers” (p. 117).

In chapter 6, one of the Anarres chapters, Le Guin shows some of the characters are disillusioned before Shevek. Two old friend’s reunion in Abbaney, Bedap, and Shevek, becomes an opportunity for Shevek to realize the corruption his own community even though he does not totally agree with Bedap and persistently, at least in the first place, asserts what Bedap proposes looks like paranoia. In fact, Shevek realizes, too, that something is wrong with Abbaney, but he cannot figure out what it is. “The wall” says Bedap, “you’ve come up against the wall…In your case seems to be Sabul, and his supporters in the science syndicates and the PDC” (p. 164). Sabul and his supporters exercise their power to take the science union into their monopoly and influence about which work will be published or not. Even worse, this is only a part of the corruption. Bedap underlines the fact that the public opinion functions as a dictatorial government leader to suppress the ideas, to prevent any slight change in the social structure, thus, violating the freedom of the individual by embracing nothing but Odo’s teaching principles.

> Ideas never were controlled by laws and governments, even on Urras…You can’t crash ideas by suppressing them. You can only crush them by ignoring them. By refusing to think, refusing to change. And that’s precisely what our society is doing. Sabul uses you where he can and where he can’t, he prevents you from publishing, from teaching, even from working. He gets it from the innate cowardice of the average human mind. Public opinion…The unadmitted, inadmissible government that rules the Odonian society by stifling the individual mind. (p. 165)

The fact that individuals are not assigned to jobs according to their own abilities, the syndicates are mostly closed to change or the criticism of the system eventually turns out to be excluded from the society clearly shows that there are cracks in the utopian image of Anarres. People who write satirical plays like Tirin ends up in asylum or composers who are posted to “ a canal-digging crew” just because whose music is not just approved by the Music Syndicate so not posted as a composer. Bedap, fully aware of this situation, talks about spiritual suffering:

> I speak of spiritual suffering! Of people seeing their talent, their work, their lives wasted. Of good minds submitting to stupid ones. Of strength and courage strangled by envy, greed for power. Fear of change. Change is freedom, change

> is life – is anything more basic to Odonian thought than that? But nothing changes anymore! Our society is sick…You're suffering its sickness. (p. 116)

Yes, there is no prison in Anarres for those who commit murder or rape but the mere punishment is exclusion from society. In a society founded on the basis of human solidarity, community conscience, and mutual aid, not a government or centralized power structure, public opinion could be a significant weapon to punish by excluding the person from the community. This is what Tirin experiences when his play is not liked or regarded as dangerous. "The social conscience, the opinion of other was the most powerful moral force motivating the behaviour of most Anarresti, but it was a little less powerful in him than in most of them" (p. 112). The sickness that Bedap mentions is probably the reason why Shevek feels different and alienated within the society, thus not conforming to the social norms of Anarres. That his theories do not get the value they deserve, his inability to share ideas and contribute to his work together with the physicists at his level, and that he feels that his work is not going anywhere is probably not delusional. He is in a pessimistic mood and mostly isolated from the community before he reunites Bedap in his third year in the Central Institute. "Three years he had accomplished what? A book, appropriated by Sabul; five or six unpublished papers; and a funeral oration for a wasted life. Nothing he did was understood and… meaningful. He was fulfilling no necessary function, personal or social…He had burnt out at twenty" (p. 161). The current situation of a communist anarchist society that migrated to another planet by making a revolution in their homeland and rejected its norms actually ends up at the point where it all starts. Ironically, there is an implication in the novel that this corruption may necessitate another revolution now. The anarchist social structure of Anarres failed to reach reconciliation between the individual and society. Dan Sabia argues in his article "Individual and Community in Le Guin's *The Dispossessed",* the significance of solidarity and recognition in anarchist communist societies:

> Individuals are on the account of the anarcho-communists radically social. They need one another not only when they are in pain, or in trouble. Rather, there is little the individual can do or be, little he or she can become or achieve, without the help and cooperation of others: "*To be whole is to be part*," reads the tombstone of the revolutionary founder of Anarres (3: 84). True in all societies, the need for others as a condition of self-development and well-being is especially true in an anarcho-communist society, because

> there the absence of a state, or of centralized authority, entails that the viability of all social institutions and practices depends, entirely, on voluntary cooperation and sharing. (Sabia, 2005).

Perhaps Sehevk's inability to feel this necessary presence of social solidarity is what prompted him to seek help from another world and set out on a journey to tear down the walls.

Shevek meets Takver, with whom he is partnered and have a baby, thanks to Bedap and Takver gives him the devotion that he couldn't feel from society and his mother, who left him as a baby and did not bother to see him until the age of 20. "Shevek moves from feeling isolated from his society to committing himself to a female partner and then to social reform" (Cummins, 1993:110). Anarres, a world struggling with scarcity and mostly desert, has a hard time after four years of drought. A four-year drought leads to famine during which a mother kills her baby since she has no food for it, a train engineer kills people on the tracks who are mobbing a food train, and food rations are reduced for those who are ill" (Cummins, 1993:116). Cracks in anarchist society Anarres now necessitate a reform. We learn that Shevek intends to start a printing syndicate, the Syndicate of Initiative, to publish the scientific articles, plays, and musical compositions that are rejected by the conventional syndicates. Maybe he and his friends could later liberate education from rigorous teachings, deny the tasks they think their talent is wasted during the labor, and make their planet out of this isolation and into a more open society. Since education is the most important activity of the social organism, has become rigid, moralistic, authoritarian. they don't educate for freedom. Kids learn to parrot Odo's words as if they were laws" (Le Guin, 2014:168).

The beauty of nature, animals, the abundance of resources amazes him, in the new earth, Urras. "It was not strange. It was the air of the world from which his race had come, it was the air of home" (p. 20). He is welcomed as if he is a world-wide famous person, the first person from the alien planet, Anarres. He is so glad to meet the physicist of his equals and talks about how they disputed each other theories through corresponding between two worlds for a long time. Of course, Urrasti physicists, for sure, are happier than him with the hope of taking possessions of Shevek's theory that is then expected to provide instantaneous space travel. Similar to

Genly Ai's maturation process in *The Left Hand of Darkness* and Le Guin's most foreign-born visitor characters, Shevek still arrives in Urras as a relatively innocent person and "a figure who is repeatedly estranged from the social systems surrounding him before maturing into a character of experience" (Bernando & Murphy, 2006:49). On a broader scale, Shevek has a universal purpose that concerns all people, he seeks for a "deeper meaning in the universe and attempts to transform the destiny of both Anarres and Urras; however, he is profoundly affected by the failings of those with smaller visions than his own" (p.50).

In Urras, "Shevek's first challenge is alienation" (Cummins, 1993:112), the kind of alienation arose from meeting a different culture. Their clothes, servants, giant structures, women never take part in science and other intellectual fields are strange to him everything except for their physic which they are far ahead from Annares. The contempt for women in intellectual fields surprises Shevek, after all, Odo who leads the revolution almost two hundred years was a woman but does not judge their way of thinking. "He had no right to tease them. They knew no relation but possession. They were possessed" (p. 75). No wonder they also treated women as possessions.

By traveling to Urras, Shevek also travels to their past in a way since all his people on Annares migrated from here, it is the land of their ancestors. Ever since the Odo community emigrated, they have lived in denial and detachment from their past. This is why the children of Annares are displayed images depicting a decadent image of Urras in the regional institutes, serving as schools. Shevek talk about this mutual ignorance to his colleagues, "since the last ship brought the last Settlers, we ignore you; you ignore us. You are our history. We are perhaps your future. I want to learn, not to ignore. It is the reason I came. We must know each other" (p. 75).

But the privileged Urrasti class physicists had no such aim. They take him for a stroll around the city but show him the places they want him to see, interviews are published in the newspapers that Shevek didn't say but wanted him to say, and they never let him talk to an ordinary citizen or other aliens as Terra or Hain, "but the schedule of events was too tightly planned to permit this…Shevek had the curious feeling that nobody had heard him" (p. 84). The only reason they invited Shevek to Urras and provided him with every opportunity he needed to carry out his work is that

they wanted a superior position against the Hainish and Terrans races. Elizabeth Cummins in her book *Understanding of Ursula K. Le Guin* remark about this issue:

> As an anarchist, Shevek wants to unbuild walls, but the Urrasti are determined to reinforce the walls that will make clearer their own uniqueness and superiority among the known worlds. To get what they want they are willing to move the wall out far enough to include Shevek and, in using the phrase "we Cetians," to include Anarres itself, at least in name. To resist becoming their pawn Shevek must learn to distrust others and wall himself off from their power. (Cummins, 1993:114)

But it is quite hard for him not to trust the people he is with. He was grown up in a culture that constantly and necessarily relied on human solidarity. “Alienated as he was in some ways from that culture, and alien as he was o this one, still the lifelong habit remained: he assumed people would be helpful. He trusted them” (Le Guin, 2014:204). Atro, for example, who is one of the most competent of Urrasti physicists is the embodiment of the culture of strife and competition that prevailed in Urrasti rather than brotherhood and solidarity. He wants the superiority of Cetians (means Urrasti and Anaresti) over other races. “It’s not money I want, you know. I want the superiority of Cetian science recognized, the superiority of the Cetian mind” (p. 143). But neither these words of Atro nor Chifoilisk's warnings bring Shevek a complete disillusionment. We learn that physicist Chifoilisk who is an agent of his government, Thu and there are hidden microphones in both of their rooms. He warns Shevek against A-Io state, “Why do they bring you here from the Moon, praise you, print your books, keep you safe and snug in the lecture rooms and laboratories and libraries? Do you think that they do it out of scientific disinterest, out of brotherly love? This is a profit economy, Skevek!” (p. 138). Shevek’s answer is simple. He speaks out his intention to bargain with A-Io which is a very naïve anarchist notion in return for his people coming out of exile. But he does not notice the fact that “individuals cannot bargain with the State” as “the state recognizes no coinage but power.” (p. 272). He mentions that the A-Io government does not fear him and the real revolution, the revolution for justice, less than the Thu government, since they forgot the revolution. “They think if people can possess enough things they will be content to live in prison” (p. 138).

However, Shevek is wrong that A-Io government is not afraid of his anarchist nature and no longer believes in the revolution. As the same privileged elite

community around him, his being keep off contacting with poor low-class Urrasti, being followed wherever he goes, not appearing in any public meeting are absolute indications that he is locked up in a gold cage and is seen as a danger for the capitalist state A-Io. As revolts have already erupted in the state called Benbili and among groups that defined themselves as anarchists, A-Io government is worried about Shevek to meet and influence them along with his theory, which is believed then would provide instant space travel, can reach other hands. One of the rebels tells Shevek "you are an idea. An dangerous one. The idea of anarchism, made flesh. Walking among us" (p. 295)

It is Vea's party where Le Guin put the climax of the story which Shevek is now at the point of full disillusionment. While his alienation caused him to leave Anarrest in the first place, now he feels alien on Urras. After the long discussions with the physicist and non-physicists, under the influence of alcohol, Shevek finally relieves his feeling about their insincerity and hypocrisy of the people he met in Urras:

> You are rich, you own. We are poor we lack. You have, we do not have own. Everything is beautiful here. Only not the faces. On Anarres nothing is beautiful, nothing but the faces…We have nothing but that, nothing but each other. Here you see the jewels, there you see the eyes. And in the eyes, you see the splendor, splendor of the human spirit. Because our men and women are free – possessing nothing, they are free. And you the possessors are possessed. You are all in jail (p. 229).

Shevek knows what to do with his theory now. He must give it to all known worlds without the possession of any specific race, in order to "unbuild walls". When Shevek escapes to the Embassy of Terra and wants to give the equations of ansible, a device that would allow interplanetary communication "without any time interval between two points in space", he genuinely shows the power of sharing, without no aim superiority (p. 344). His gift probably will lead the foundations of a federation which would be called as Ekumen, between nine Hainish worlds that grew apart for long times. "Thus Le Guin accounts for the nature of the Ekumen of *The Left Hand of Darkness*, four thousand years away, which administers the exchange of good and knowledge but does not govern people" (Cummins, 1993:120). Shevek's final attempt to unbuild the walls between worlds seems finally succeeded. His theory, which will enable to make the ansible and provide communication across interstellar space without time delay,

> thereby spell an end to both spatial and temporal isolation, makes him all the more determined that it did not become the property of anyone, nation or planet—a resolve that precipitates his involvement with the Urrasti revolutionaries, an act of resistance that turns out in the following chapter to have had its precursor in his decision to return to Abbenay to fight against the growing trend towards conformity by setting up the Syndicate of Initiative. (Ferns, 2005:257)

In the last chapter of *The Dispossessed,* the last journey is Shevek's returning his home Anarres with Ketho from Thu. Throughout the book, there are several journeys: the journey to the Dust, the journey to Takver, or the journey to Urras. These journeys are "circular journeys of cyclical growth that prepare Shevek for further action and change upon his return home" (Davis & Stillman, 2005). Each journey implies a change, enlightenment, or learning in Shevek. He is returning his home, thus, not only by questioning the politics of Urras but also the ideologies of Anarres. His world is likely to have changed, but the man who left that world did not remain the same, too, except for returning with his empty hands just like he left. A stranger from a stranger world may probably mean the complete collapse of the wall that separates Annares from other worlds and that Shevek has shaken already by going to Urras, an alien world, but, because "the true journey is to return", he must come back.

3.1.3. An Ambiguous Utopia

Le Guin's The Dispossessed has a subtitle "An Ambiguous Utopia" that has led many critics to examine the point that the subtitle implies and arguing the actual utopian address of the novel. So as to make it clear and to give a concise definition of utopia, we might trace it back to Thomas More's book of that name, meaning both "no place" or "good place". However, Moore's book is seen by some as almost a joke, "utopia can't exist since the fallen human nature doesn't permit it. Nevertheless, his term stuck, and now, by general usage, utopias are thought to portray ideal societies or some version of them" (Atwood, 2014:85). While speculative and utopian fiction criticizes the status quo, they also reveal revolutionary alternatives for the current situation inspired by the potential future outcomes of the existing social trends. In the twentieth century, considerable works of dystopia were written since that century hosted harsh wars, economic crises, and major socio-political shifts in the societies.

Dystopia, which is often described as the opposite of utopia and its ideal society perception, involves cruelty, suffering, and all kinds of oppression and criticizes the political and social tendencies of the society in which it was written just like utopia, but unlike utopia, dystopia deals with the worst possible scenarios that may likely to happen in the future. As Margaret Atwood argues, "some books contain both" as each dystopia could bear some utopic elements while each utopia can carry a dystopia in itself like a ying-yang pattern, as is the case with The Dispossessed (Atwood, 2014:85). Along with the perfect nature and abundance of Urras, the presence of anarchist groups within a corrupt order still believing in solidarity and Anarres' human solidarity preserved in such a dystopian environment, despite all the impossibilities, would be the clearest example of this. Neither world is absolute evil and absolute good, not entirely based on equality and solidarity or absolute oppression but they contain evil in good and good in evil.

Since the subtitle of Le Guin's book points to "an ambiguous utopia", the reader's perception of a perfect society is already crumbling at the very beginning. In Bülent Somay's opinion, "the sub-title itself entails of the criticism of anarchist ideology in the book by casting doubt into something that has been always self-confident (Somay, 2005). The achieved social order described by the utopian tradition before 1970 leaves no room for any change since the world they created is seen as perfect. But whichever world we call utopia in *The Dispossessed*, it is clear that each world needs improvements and developments as they have flaws. When Shevek travels to the other world, the past of Anarres, what he finds is mostly abuse and covetousness because governments desire to use his theory and possible ansible for supremacy over other societies and potential annihilation. In the book, *Critical Companion to Ursula K. Le Guin*, writers argue in detail that *The Dispossessed* came out as a different genre from utopias of absolute good and dystopias that are completely bad before the 70s. This form can be addressed as "critical utopia…which is distinctly different from the utopia as it highlights society as perpetually in flux rather than static; thus, readers can see the tensions, contradictions, and frictions of utopian societies as they struggle to articulate social dreaming" (p. 60). Besides, Shevek desires to create a change in his flawed anarchist society by bringing together two worlds, thus, utopia and dystopia. In addition to his, Le Guin finishes her book

before Shevek and Ketho's arriving Anarres, which leads us again to the ambiguity: what will be next, how will Odonians react to Shevek's return with a stranger, or will the society open to further change? Nothing is certain.

Annares cannot be the utopian address for the book, states Bülent Somay, since it is a hellish place not only because it is arid and isolated, but also "it excludes difference and heterogeneity" (Somay, 2005). While Shevek complains to Takver in chapter 10 about how the social conscience rules society and undermines the free will that the individual should have in an anarchist society:

> We're ashamed to say we've refused a posting. That the social conscience, instead of striking a balance with it. We don't cooperate we obey. We fear being outcast, being called lazy, dysfunctional, egoizing. We fear our neighbor's opinion more than we respect our own freedom of choice. (Le Guin, 2014:330)

We can understand, despite its utopian appearance, Anarres genuinely contains a dystopia in itself. How managerial organizations alienates individuals by restricting their self-confidence and creativity is explored with the help of the two different worlds in Le Guin's novel. Thus, it will be understood how these two opposite worlds with different ideologies turn into dystopia. From this point of view, The Dispossessed has several similar characteristics with the dystopic parodies of utopian ideals that emerged in the twentieth century. "In Anarres chapters, which depict the process whereby a small group of individuals comes to rebel against the increasing conformity of their society, bear more than a passing resemblance to the narratives of dystopias such as Zamyatin's *We*, Huxley's *Brave New World*, or Orwell's *Nineteen Eighty-Four*, where similar struggles are in evidence" (Ferns, 2005:253).

Le Guin herself questions the Western utopian tradition, with the main character already being a citizen of utopia, that is, not a stranger visiting the utopia. In *The Dispossessed*, instead of a stranger who comes to the utopian world and fascinated by it, we are faced with a protagonist who is traveling from a problematic utopia in order to improve that is not as perfect as it is seen. Utopians rarely question, except for non-functional questions about another world. And when they ask questions, it is probably to justify their own superiority. But Tirin, who seriously questions what is imposed on them on Anarres and the portrayal of Urras as a wretched place that is displayed to school-age children, ends in a mental hospital.

The utopias that Bülent Somay calls as “open-ended” written before 1970, “was authoritarian in style and totalitarian in content” since they narrate a social order “that is finally achieved” and spare no space for “ a further change” (Somay, 2005). Therefore, in this respect, *The Dispossessed* differ from their previous examples since there is an obvious need for change in both worlds. Above all, it already contains a critique of anarchist ideology. However, for Somay, Le Guin does not have a dilemma about which of the two binary opposites planets she supports, so she does not have an ambiguous attitude as to which side her hearth stands for.

In his article “Future Conditional or Future Perfect? The Dispossessed and Permanent Revolution”, Chris Ferns discusses the necessity of a permanent revolution in *The Dispossessed*. As in Anarres, the new world of anarchist Odoists who migrated to Urras with a revolution and radical change, we observe signs that they are on the way to transforming into the social order from which they fled.

> Le Guin’s interest, however, is less in the fate of the old world, which is depicted as having existed in a kind of uneasy stasis for more than one hundred and fifty years since the anarchists’ departure, than in what happens to a revolutionary society established in isolation from the world whose contradictions gave birth to it... Anarres is now in danger of turning into something far removed from the revolution’s initial intent—a society where individual initiative is increasingly stifled by the pressure to conform to societal norms. (Ferns, 2005:250)

Ferns defines Odonian revolutions not as an accomplished, finished, stagnant revolution, but as an ongoing and “permanent one”. From this point of view, the revolution should not be seen as something to be feared, but as an opportunity not to repeat the mistakes of the past (p. 260).

Despite the alien environments of these two planets, what we are told is in fact a human journey that leads to a change in Shevek's identity and left him between hopeful optimism and utter despair. Similar changes can be possible in society. The journey of Shevek to Urras may lead a reconciliation or connect with their Urrasti past; “the Anarresti (and other peoples) can now see Urras no simply as an opposite to oppose but as a past which they can criticize and grow beyond to possible futures.” (Davis & Stillman, 2005:xvii). His return to Anarres may probably spark a radical change or maybe not. Since there is a clear uncertainty at the end of the dispossessed. What will happen next? Will the relations of the two worlds improve, or what will

meet him when Shevek lands on Anarres with Ketho? This is the result of Le Guin's use of the thought experiment of speculative fiction, “a method which does not provide certainty but does provide speculation” (Cummins, 1993:200). *The Dispossessed* can be described as speculative fiction, a type of fuzzy boundaries and ambiguity, even because it contains an ambiguous utopia. Utopia is inherently speculative as it employs the exploration of the possibilities by building new worlds on the topic that how can we do better when what we have does not satisfy? Le Guin thought experiment is based on the question: What if a physicist who grew up in an anarchist society on an isolated planet goes to a planet that is in contradiction to the society he grew up in many ways? This is an ambiguous utopia or not a utopia at all. Besides, as Shevek says, “it is not the answer we are after, but only how to ask questions”.

3.2. The Failure of the Utopian Vision in *The Lathe of Heaven*

The world that speculative fiction presents us both “systemically different” where events are unlike to our present world and “causes operate by logics other than normal ones” (Gill, 2013). In this world, spiritual cases, extraordinary dreams, and impossible wishes or fears can be made feasible. Utopias, pastorals, or Gothic stories fall within speculative fiction clusters when they envision a world noted for their contrast with “the operations of the ordinary world” instead of just fictive events in the usual course of actions. It would be helpful to characterize it as a discrepancy “with the operational rules of the normal world” (Gill, 2013:3). In a word, what is meant with speculative fiction here is creating an alternative world at the same time presenting a conflicting concept of realities with the reader’s own.

Le Guin’s *The Lathe of Heaven* (1971), which I will analyze in detail later in this part, contains a large number of Taoist, ecological or speculative elements and is the story of George Orr’s struggle against his effective dreaming. What is special about his dreams is that they have the power to change reality, present, and past without Orr’s consent. What he dreams in his sleep, of course, most of the time unconsciously, becomes the reality when he wakes up. Besides, he is the only one who remembers the old and the new continuum at the same time bothers Orr, which means nobody else is aware of the alteration of the past and present. When he tries to restrain himself from dreaming which ends up an undesired result and takes some mixture of drugs illegally, he is sent to Voluntary Therapeutic Treatment, thus, Dr. William Haber’s office. And

Dr. Haber rate Orr's problem as a gift and tries to abuse this to create solutions for some problematic issues related to the twenty-first-century world by hypnotic sessions with Orr. Haber's several attempts to use Orr's effective dreaming to build a utopia in the world results in a tragedy each time. Haber's action of disturbing the balance of nature and the universe by taking the advantage of Orr's ability reminds the reader that people is only a part of the universe and should let the nature take its course, which is a fundamental process for existence and the main doctrine of Taoist philosophy. And in this article, I will try to reveal how Dr. Haber, in *The Lathe of Heaven*, is engaged in a vicious circle of altering reality to create a perfect world and destroy the balance of the universe and nature under the influence of his will-to-power.

The Lathe of Heaven is a speculative novel of Le Guin which she admits that the novel has fantastic qualities such as dreams coming true. She remarks in an interview with Bill Moyers, "there is an enormous element of fantasy in *The Lathe of Heaven* in that for some reason George's dream come true, that is fancy" (Le Guin, 2000). Besides, it contains science fictional elements of aliens invading the Earth about which I mentioned in Chapter I as a common theme in hard science fiction. While the novel speculates about what might be the consequences of changing the balance in the nature and universe, it envisions a world that operational rules are certainly different from the empirical world with the existence of aliens from another planet and dreams coming true. Dr. Haber's interfering George Orr's dreams through his dream machine, which has normally no scientific explanation, by creating an alternative reality to the empirical world, so this puts the story of Le Guin in the speculative category with the fantastic and science fictional elements as well. Le Guin's demonstration of the destructive consequences of actions that a single individual can do when he has power may question the reader whether it is right for a single person to decide on the behalf of the majority. Dr. Haber intends a utopia for all the people but gambling with the balance of the universe transforms his utopian ideals into a disaster for humanity.

3.2.1. Utopian Vision

> *The whole aspect of the story is a kind of combat between strong powerful dominating will and an apparently weak passive non-dominating will. There is a struggle going on*.

(From Bill Moyers' interview with Ursula K. Le Guin)

The story starts with George Orr getting caught for drug abuse. He uses someone else's pharmacy card to acquire some Dexedrine (a powerful drug that keeps the person alert, a stimulant) and sleeping pills. We find out that this deadly mixture of drugs is used by Orr to deprive himself of dreams. He cannot stand his dreams anymore as his dreams have a powerful characteristic that makes them distinct. Some dreams that Orr called "effective dreams" change the current reality: He "dreamed something, and it came true" (Le Guin, 2001:10). George Orr, of course, does not have the ability to control what and when he would dream, and that randomness bears undesirable results. His first effective dream is revealed by Orr when he is in the office of Dr. Haber in sixty- the third floor of Willamette Tower. When Orr was sixteen, his aunt Ethel moves their home for a while as she is getting a divorce and harasses him sexually. That discomforts him for sure and one night after he finally gets her out of his room, he has that dream which kills her. When he wakes up in the morning "no Ethel on the couch…just my parent and me. She wasn't there. She never had been. I didn't have to ask. I remembered. I knew that Aunt Ethel had been killed in a crash on a Los Angeles freeway six weeks ago" (p. 11). The most mysterious detail about Orr's dream, by the way, is that he is the only one who remembers both memories. Except him, nobody remembered that aunt Ethel has been living with them. So, "there was nothing to show that, to prove it" (p. 12). An explanation about that having both memories comes from Orr himself: "I did, remembered both, because I was…there… at the moment of change" (p. 12). That George Orr considers himself responsible for the death of his aunt and other results of his effective dreams brings about his obedience to Dr. Haber's instructions for a while since he feels guilty and blames himself after all. In the first place, Dr. Haber, naturally, does not believe in him. But after a few hypnotic sessions in which Dr. Haber instructs Orr what he would dream and witnesses the changes himself, Dr. Haber finds out the truth, which he takes the advantage of throughout the novel. Dr. Haber uses, in dream control sessions, a device he calls as Augmentor. We are said that he has invented this device to accelerate the transition between mental states which are "waking, trance, s-sleep and d-state" (p. 17). Besides at the time of sleeping, he also watches the EEG records of each state.

> You can't get straight from trance into true d- state dreaming. The s-state must intervene where. Normally, you only enter d-state four or five times a night.

> The rest of the time you're in one stage or another normal sleep. And there you will dream but, usually not vividly. What we're after are the vivid, emotion-laden, memorable dreams of the d-state. Augmentor will ensure that we get them, get across the neurophysiological and temporal gulf of sleep, right into dreaming. (p. 18)

To make certain of what George Orr has said to Dr. Haber about his effective dream, Haber hypnotizes and instructs him to see a horse in his d-state dreaming. When Haber says "George" three times, which wakes him up, the mural of magnificent Mount Hood is transformed into famous racing horse Tammany Hall. Although Haber has difficulty in believing the change, to Orr, Haber must have seen that as he is included in the dream process now: "Oh Christ it had been Mount Hood the man was right. It had not been Mount Hood it could not have been Mount Hood. It was a horse it was a horse. It had been a mountain. A horse it was a horse it was" (Le Guin, 2001:23).

We witness Portland, where the story takes place, struggle with the air pollution and the city crowd. And air pollution causes constant rain and high heat.

> The rain was an old Portland tradition but the warmth – 70° F. on the second of March –was modern, a result of air pollution. It would take several centuries for the CO2 to clear out of the air, if it ever did. New York was going to be one of the larger casualties of the Greenhouse Effect, as the polar ice melting and the sea kept rising…It had always rained in western Oregon, but now it rained ceaselessly, steadily, tepidly. (p. 26)

How the city of Portland looks like the twenty-first century matters considerably as the first action that Haber takes as a savior of the world (he thinks himself) to create a utopian world to stop the constant rain in their second sessions with Orr. Right after this action, he would deal with the over-population issue that ends up in disaster. In their second sessions, while Haber and Orr are talking about daydreams, we find out Haber's daydreams are all about some heroic deeds to save humanity. As it is seen in the action of Haber's abusing Orr's ability to change reality, he has specific purposes like making the world a better place, create a utopia for humans. Haber says, "I frequently daydream heroics. I am the hero. I'm saving a girl, or a fellow astronaut, or a besieged city, or a whole damn planet. Messiah dreams, do-gooder dreams. Haber saves the world!" (p. 32). But the Orr's daydreams are the opposite; he wants to escape from the city, the crowd. Orr chooses inertia while Haber chooses taking action. Orr knows that humans cannot control everything, unlike Haber. However, Orr, several times, repeats that "Haber is a benevolent man" and he is not evil; he means well.

As I stated before, Orr does not desire to dream effectively, in reality, he visits Haber's office just for this reason (even if it is obligatory): to not to dream effectively, to be cured. However, Haber's hunger to build a better world to make a change as a hero takes the precedence of curing Orr. Carl D. Malmgreen in his article points out "Dr. Haber's last name suggests a conflation of homo faber, man- the maker, and he is particularly interested in getting results, in exploiting Orr's power to bring about a better world" (Malmgreen, 1998:4). As a matter of fact, Haber believes that "nothing is important but people" and he is doing all his actions for the sake of humanity but his dream perfect world is impossible to create by himself, he aims for a utopia, which will remain in only imagination. Fredric Jameson in his article "Utopia as Methods, or the Uses of the Future" describes utopia as: "The utopia, I argue, is not a representation but an operation calculated to disclose the limits of our own imagination of the future, the lines beyond which we do not seem able to go in imagining changes in our own society and world" (Jameson, Utopia as Methods, or the Uses of the Future, 2010:32). Similar to what Jameson emphasizes the world that Haber desires to create is too good to be true.

Transformation of Haber's old relatively small office into his new ostentatious office with marble floor, discreet furniture and his being the head of the Oregon Oneirological Institute forces Orr to take action to go to a lawyer: "He wanted to know what Haber was doing" (Le Guin, 2001:37). If Orr quits the sessions with Haber, there is a chance for him to go to jail for drug abuse. Although Orr thinks that Haber has no malice in his action, of course, that his ability of powerful dream is abused and Haber's interference with the balance of the universe and changing things bothers him and consults a lawyer. Here "Orr's position is clearly anti-utopic; it assumes that the world won't change or doesn't need to change" (Malmgreen, 1998:6). And that makes this book a Taoist book as Le Guin has said. Orr's choice, in fact, is to go with the flow of the universe and nature rather than intervening.

Invasion of privacy is the issue that he asserts for the case. When he explains his situation, Heather Lelache does not believe in him for sure but anyway she accepts to attend a session with Dr. Haber. This visit annoys Haber since his method simply wasn't yet invariable. He varied it from session to session, seeking for the sure way to suggest the precise dream he wanted" (p. 59). While Lelache is watching and listening,

Haber is suggesting Orr to "have a dream in which you feel uncrowded, unsqueezed" (p. 59). And both Haber and Lelache feel the change, the shift. Six billion people die due to a plague that Orr creates in his dream and this is another alternate reality to which Orr's mind gives birth. This time Lelache also remembers both memories as she is there at the center like Haber although she rejects to believe in the first place:

> And like him, she had turned to look out the window at the vanishing towers fade like a dream, leave not a wrack behind, the insubstantial miles of suburb dissolving like smoke on the wind, the city of Portland, which had had a population of a million people before the Plague Years but had only about a hundred thousand these days of the Recovery… Oh my god, he thought, what has Orr done? Six billion people. Where are they? (p. 62)

Haber does not feel guilty or responsible for this action, making six billion people non-existent or subsequent attack of Aliens to the Earth while he tries to stop the war in Near East or making everybody gray while handling race issue. Haber believes that the end justifies the means. His abuse of George's ability to change the current reality and to make a false one results from his desire to be the savior of the man and build a utopian society for humanity.

> There is now no perpetual famine in South America, Africa and Asia. There are no floods now in the Ganges caused by the piling up of corpses of people die of starvation. There is no protein deprivation and rickets among the working-class children of Portland, Oregon…But half an hour ago George, you were profoundly worried, anxious, because you believed that overpopulation was a present threat to civilization, to the whole Terran ecosystem (p. 67).

Orr's mind has created the plague, due to Haber's suggestions, in a trance of d-state sleep. His free will does not function under the influence of hypnosis but Haber's does. Haber's so-called solution for an over-populated world does not prevent war from breaking out. "In fact, the fighting in the Near East was more savage than it had been in the more crowded world" (p. 79). As Le Guin said in an interview, to make things happen aggressively eventually backfires although Haber is a good-doer, not evil. Every time Haber tries to improve the world, he worsens the balance of the Earth. His attempt to stop war ends up Orr's mind creating the Alien's and attack the Earth. We see that every attempt which he disrupts reality to create a better world results in a disaster. Orr's endurance gradually comes to an end about Haber's actions: "I can't,

or my subconscious can't, even imagine a warless world. You said, no killing of humans by other humans. So, I dreamed up the Aliens. Your own ideas are sane and rational, but this is my unconscious you're trying to use, not my rational mind" (p. 85). Essentially, Haber' philosophy can be summed up in three mottoes: "The greatest good for the greatest number" which is written on the entrance of the Hurad Tower- Human Utility: Research and Development- run by Dr. Haber (his position is getting more and more important), the end justifies the means and "the proper study of mankind is man" (Alexander Pope). The Utilitarian motto – the greatest good for the greatest number- naturally bears the idea that the end justifies the means. So, we can explain why Haber still does not feel guilty about what he has done to the Earth and the balance of it. "Haber like Victor Frankenstein has become so obsessed with his research and his rationality that he has become irrational" (Cummins, 1993:161).

Orr's escape to his cabin where parks and forest were reserved strictly as wilderness before Haber has instructed him to dream that he has a cabin in the wilderness (because he knows Orr desires to escape from the crowd) is a belated action. He has to do something and he chooses to move away from Haber and not to sleep in order not to dream. Dream deprivation is like Orr's only lunge to prevent creating a false reality. Ian Watson in his article "Le Guin's Lathe of Heaven and the Role of Dick: The False Reality as Mediator" states: "Orr's inertia- may appear like passivity, but is in fact powerful force -contains a potential for strength and heroism in keeping with Le Guin's Taoist dialectic of strength and weakness. And his prime characteristic is his ability to choose in conscious waking everyday life" (Watson, 1975:70). In his cabin Lelache, the lawyer, finds his eye bloodshot, his lips dry. He hasn't slept for days. They decide to solve Alien problems. Lelache will hypnotize Orr. "You will dream that Aliens aren't out there on the Moon any longer and Dr. Haber is benevolent, that he's not trying to hurt you and will be honest with you" (Le Guin, 2001:107). But when they wake up in the morning, Aliens are not on the Moon anymore but they've landed on Earth. There is a war on Earth now: The Government target Alien ships and defends the land with anti- Alien Ballistic Missiles and air force. Nature also reacts: "an errant nuclear- warhead striking Mount Hood near the old crater caused the dormant volcano to wake up. Air in Portland, forty miles away, was soon thickening and gray with ash" (Le Guin, 2001:112). Earthquakes break out as

bombs fell anywhere around the city. Orr's meeting with Haber, again, won't be a radical solution but another deadlock for humanity and for the Earth. Now Haber wants him to dream to stop the invasion and peace with everybody. This works well, in one respect, as Aliens informs that they mean no harm and "this is a peaceful arrival". However, this dream does not vanish them from the Earth rather makes them to adapt humanity to live together on Earth.

Haber is pleased with what he has done so far, not a bit of regret as he interferes with reality and creates multiple possible futures in accordance with his principles. Since "Haber is power-hungry. He's found a great way to run the world without taking any responsibility for it" (Le Guin, 2001:100). He decides to eliminate the race problems, too, by using George's ability and this attempt makes all the humans in the Earth gray, the same color, which is the symbol of equality. So, "nobody in the entire human race has suffered for the color of his skin… nor any man known to history named Martin Luther King" (p. 129). But this shift makes Lelache non-existent since she is a black woman. "Haber offers himself as the new myth- the behaviorist who can solve all problems based on the false assumption that all things are quantifiable thus all things can be known and controlled" (Cogell, 1978:5). Haber and Orr are exactly the opposite characters: doer and non-doer. "Orr wishes to adjust himself to the world; Haber wishes to adjust the world to the human race" (Cummins, 1993:160). Before Haber final attempt they have a discussion about changing things in which Haber regard the invariability as "result of entropy, the heat-death of the universe" while Orr emphasis persistently human are only a part of the Earth and any attempt to change it won't be useful: "We are in the world, not against it. It doesn't work to try to stand outside things and run them, that way. It just doesn't work, it goes against life. There is a way but you have to follow it. The world is, no matter how we think it ought to be. You have to be with it. You have to let it be" (139).

Haber's final attempt is such destruction for him and the world. We find out that his primary purpose is to create effective dreams in other people but first in himself by recording Orr's brain signals while dreaming effectively. Not only he boasts of what he has done so far thanks to Orr's ability, but he would also like to further. "In a few weeks that we've worked together, eliminated over-population; restored the quality of urban life and the ecological balance of the planet…Eliminated

color problem, racial hatred. Eliminated war, poverty, economic inequality… Progress, George! We've made more progress in six weeks than humanity made in six hundred years!" (Le Guin, 2001:146). Moreover, Haber mostly accuses of Orr not having any social consciousness and responsibility as he resists Haber and not using his ability to change the world. After all, Haber intends to make the capacity of having effective dreams replicable. He is programming the Augmentor to reproduce EEG rhythms that he's obtained during effective dreaming. So "any brain will be capable of using it" (Le Guin, 2001:148). And after that, he instructs Orr in hypnotic sessions that he won't have effective dreams anymore. Now, Orr is not necessary, free to go.

Haber's dream is literally a chaos. It creates a "shift of existence". The world is being rebuilt. "The continuity which had always held between the worlds or timelines of Orr's dreaming had now been broken. Chaos had entered in" (p. 175). When Orr realizes the changes in the environment, which points Haber is dreaming, runs his office and turns off the Augmentor in a perplexed state. Ian Watson states: "Dr. Haber's effective nightmare ruptures time-lines disastrously and is only suppressed when George Orr wills to route to the dream machine, and its off switch, back into existence. Yet the real word remains a chaotic mélange of different continua; and the aliens of the dream time are still with us logically" (Watson, 1975:71). At the end of the story we find Haber in Federal Asylum for the Insane and has experienced sort of dissociative fugue which "is a psychological state in which a person loses awareness of his identity and other important autobiographical information." The sudden ending of his bad dream left him living in a dream as it left the world in-between.

3.2.2. Taoism in *The Lathe of Haven*

> *It is a kind of old fairy tale where somebody is trying to do good and is sort of defeated by reality because trying to good just isn't enough, you've also kind of got to be realistic, you've got the go with the flow. You can't push the river as Buddhists say.*
>
> (From the interview of Bill Moyers with Ursula K. Le Guin)

Le Guin expresses explicitly that The Lathe of Heaven is a Taoist book. The novel has the key feature of Taoist philosophy, which is, the crudest sense, you do things by not doing things, and all attempt to do and set things right and to make things

happen eventually backfires. Susan M. Bernardo and Graham J. Murphy defines Taoism in their book Ursula K. Le Guin: A Critical Companion

> Taoism is a fundamental element that can be found throughout many of Le Guin's writing. Generally, however, Taoism is a way of conceptualizing the relationship among humans, nature, and the universe. To sum up, Taoism is about searching for the 'way,' a path toward balance and harmony with the natural world and the universe as a whole" (Bernardo & Murphy, 2006:4).

In order to strengthen this idea, Le Guin starts the novel with an image of drifting jellyfish: "Hanging, swaying, pulsing, the most vulnerable and insubstantial creature, it has for its defense the violence and power of the whole ocean, to which it has entrusted its being, its going on, and its will… What will the creature made all of seadrift do on the dry sand od daylight; what will the mind do, each morning, waking? (Le Guin, 2001:1). She expresses that jellyfish is a sea creature that is nearly immortal and has survived at least five million years on Earth. And it is a follower of the current and a survivor just like Orr who "gives when he has to give, he hangs in when he has to hang in there and he survives and poor Haber doesn't" (Le Guin, A Conversation with Bill Moyers & Ursula K. LeGuin, 2000). George seems the quiescent passive person in the story by not reacting Haber in the first place but in fact, he is in tune with things he does not believe the idea that the world has to change. As Le Guin says, he takes the action when he has to just in the case of Haber's effective dreaming in which Orr shuts down the Augmentor in the middle of the dream.

In *The Lathe of Heaven*, each chapter starts with an epigraph, which "challenge to rigid individualism" mostly from Chinese Taoist philosophers Chuang Tzu and Lao Tzu besides Victor Hugo, H.G. Wells. All these quotations are related to the action of the characters and "the nature of the Being, existence and reality" (Bernardo & Murphy, 2006:43). The most important epigraph in chapter 3 is from Chuang Tse and its significance results not only from the fact that Le Guin picks the title of the book from it but also this quotation explains the reason for Haber's defeat against the superiority of the harmony in the universe and his passion for controlling the balance is a futile ideal: "Those whom heaven helps we call the sons of heaven. They do not learn this by learning. They do not work it by working. They do not reason it using reason. To let understanding stop at what cannot be understood is a high attainment. Those who cannot do it will be destroyed on the lathe of heaven" (Le Guin, 2001:25).

As Dr. Haber desires to control the uncontrollable and know the unknowable, he is condemned with losing his mind. He attempts to analyze and make replicable George's ability on the basis of rationalism by not being in harmony with the existence and trying to interfere. “In many ways, The Lathe of Heaven is a thematic exploration of this statement, as Haber attempts to use psychiatric reason to explore and understand what cannot be understood: George’s psyche and his effective dreaming. George, on the other hand, accepts his profound unity with dreams and the universe” (Bernardo & Murphy, 2006:44).

Ursula K. Le Guin even has her own version of translations of the Chinese sage by Lao Tzu called as The Tao Teaching. This poetic text tells the essential teachings of Taoism philosophy such as bliss, power and the source of meaning in human life. Maybe Le Guin was no master in the Chinese language, she is willing to have her own version of the book. But she states that this work is not a translation but a rendition “including a transliteration of each Chinese character to depicter the poetic grammar of the ancient text against the scholarly English translation” (Popova, 2006). Le Guin emphasis the language of the book rather dignified, the “uniqueness of the Taoist sage, his masculinity, his authority. I wanted a Book of the Way accessible to a present-day, unwise, unpowerful, and perhaps non-male reader, not seeking esoteric secrets, but listening for a voice that speaks to the soul” (Le Guin, 2001:2).

When it is asked to Le Guin about the Aliens in *The Lathe of Heaven,* her answer is “I don’t know, they are like a third force to calm things down maybe” (Le Guin, A Conversation with Bill Moyers & Ursula K. LeGuin, 2000). At the end of the book, Aliens are still on Earth and end up selling antiques, hot dogs, which means they easily adapted to the Earth and the humans although they do not belong there. So, aliens achieve what Haber couldn’t achieve: adapting. “They are easily satisfied, they do not change everything. So, they have sort of easygoingness which I think something that we don’t give enough credits. Just going with the flow” (Le Guin, A Conversation with Bill Moyers & Ursula K. LeGuin, 2000). While we expect these sea turtles like creatures to act like an alien, they easily fit into society and become a part of it, which reminds us again of the Taoist philosophy.

The Lathe of Heaven is a thought experiment on grasping reality. Even though the false reality which George creates in his dream does not pose a problem for the

majority, in the beginning, his ability in the wrong hands shakes the balance radically. What left us from *The Lathe of Heaven* is that the winner of the fight between will-to-power and inertia is the side of the non-dominant. Orr, who is maybe the personification of the balance in the universe, survives in the end, however, Haber is destroyed in the lathe of heaven while tries to create his own heaven. And "Haber is self-defeated, he isn't defeated by anybody evil. He is not evil, he means well but he is doing it wrong. He is doing it in an aggressive way" (Le Guin, A Conversation with Bill Moyers & Ursula K. LeGuin, 2000) which is totally against Chinese Taoist philosophy. He is the victim of his playing with the balance, that is, his "planned utopia" which is doomed to fail. Rather, he builds a dystopia in which the balance of nature is disrupted radically. Orr's wisdom to be in tune with the universe rescues him in a way. The book, in which Ursula K. Le Guin questions the meaning of reality by forming multiple parallel universes, gives the reader the chance to review their own struggle with their dominating will.

CHAPTER IV

4. BALLARD'S FUTURE LANDSCAPES

4.1. Post-Apocalyptic Time Reversal and Human Psychology in *The Drowned World*

"The hills tell one another, and the listening
Valleys hear; all our longing eyes are turn'd
Up to thy bright pavilions: issue forth
And let thy holy feet visit our clime!"

The verses of William Blake, put down on paper for the sake of glorifying the spring, emerging from the deep enthusiasm arising out of being closely involved with nature, belong to the Romantic era whose writers glorified the beauty and the uniqueness of nature and the earth we live in. Beginning through the end of the 18th century, this movement that William Wordsworth describes as "the spontaneous overflow of powerful feeling recollected in tranquility" tells a lot about the emotions of the human evoked by the beauty of nature. Underlying its core, Pastoral tradition, telling the story of returning from the cities to the rural and dates back to Antique Alexandria and one of the fundamental types of poetry in Europe in Renaissance Period, has played an important role in today's ecological world-view.

In the 20th and 21st century, with the accelerating technological advancements, medicine, and science, thereby the increase in the human life span gives rise to the consumption of the sources to extreme points. People break with nature and all the work has been done by the machines. The outcomes of the harm that human being does on earth and nature by polluting them take much time to come to the light but in the long term it has an irrevocable effect on the Earth. Cheryll Glotfelty (2009), one of the leading figures of ecocriticism, asserts "either we change our ways or we face global catastrophe, destroying much beauty and exterminating countless fellow species in our headlong race to the apocalypse" (Glotfelty & Fromm, 1996:10). These damages that the Earth faces and the ecological issues have become the main point of many literary works. Being the writer of *Silent Spring,* which is accepted as the masterpiece of the modern environmentalist movement making an enduring impression on readers, Rachel Carson defends the idea that nature and literature

shouldn't be regarded as completely separate concepts, on the contrary, these two concepts have a huge impact on each other. Eco fiction plays a crucial part in literature since ecological subjects of the very genre touch the common controversial issues of the present time. While some writers like Rachel Carson handle the issue in their work from a more realistic point of view, other writers such as J.G. Ballard raises the bar to a higher level.

Climate, apocalyptic or post-apocalyptic fiction are only some of the branches of Eco fiction if we resemble Eco fiction to an enormous tree. Anthropogenic environmental problems caused by humans' irresponsible actions toward nature to a large extend find their place as a focal point in climate and apocalyptic fiction. Although natural disaster has always been an undeniable fact in human and earth history, it would not be wrong to argue that the results of anthropogenic problems have recently come to the surface. So, Eco-fiction aims to raise awareness and help find a solution to natural and environmental disasters and anticipates the effects of all the creatures, regardless of human or non-human, on each other. As a post-apocalyptic novel, *The Drowned World* narrates the story of the submerged world owing to the melting of the ice-caps resulting from solar flares. Even though the disasters in *The Drowned World* are not anthropogenic, the book still gives some clues about what would be the outcomes of the wrong human actions towards nature. Fundamentally, what Ballard demonstrates that Earth goes back to the pre-human time in a geological sense after all the catastrophic event occurred in the Earth. Displaying the human being as caught in a trap in the reptile-dominated, hotter, and inundated world similar to the Triassic age, Ballard doesn't skip to show the feelings and search for the meaning of the human in a new order. This part of my thesis is going to explore the writer's analogy with the prehistoric age surprisingly containing human existence and the effects of this post-apocalyptic world on human psychology.

4.1.1. Eco-fiction and Post-Apocalyptic Fiction

J.G. Ballard had written the novel long ago before global warming was identified by climate scientists. He wrote his cli-fi (climate fiction) novels in the early 1960s when even the term "global warming" wasn't coined by Wallace Broeker (1975) and the global warming issue was not a prominent subject in the popular press. Environmental problems such as global warming (increase the level of CO2 in the

atmosphere); disappearing of the forests; extinction of the species; the contamination of the water with the chemicals; rapid decrease in water resource; pollution of the seas by petrol; radiation hazards resulting from the thermo-nuclear power station; loss of soil by erosion; toxic effects of industrial waste; the expansion of the cities subversively; rise of the genetically modified foods; dangerous pesticides; seasonal abnormalities; the rise of the sea level; melting icecaps; extreme consumption of energy sources; failures in the food chain are just some of the natural habitat threatening factors for Serpil Opperman (Oppermann, 2012). One of the prominent critics in ecocriticism, Oppermann defends the idea that even one tiny harm to any piece of ecosystem entails a risk of collapsing the whole system and also she gives details about the birth of ecocriticism by arguing ecocriticism is completely about reading the literary and cultural texts from an ecological perspective (2012). Ecocriticism analyzes the social and cultural effects of disrupted ecological balance in the socio-cultural context. How the relationship between living creatures or inorganic things is presented in the literary texts forms the main concern of ecocriticism. It is important to include the non-human in this theory since human and non-human are constitutive elements of nature and the Earth. When we approach the theory by including all the elements in nature, ecocriticism leads us to the theory of deep ecology that tries to shatter the idea that humankind is the center of the earth. Greg Garrard argues the fact that there is an intrinsic value in nature and while superficial approaches value nature from a pragmatist point of view, and defends that it should be protected for the benefit of humankind, “deep ecology demands intrinsic value of nature to be acknowledged” (Garrard, 2012). Glen A. Love argues the reason why the literary world ignored all the environmental issues for a long-time period is the anthropocentric world view toward nature (Love, 1990:204). Gaining another dimension with the advancement of capitalism and Christian religious interpretation, in homocentric view, human beings believe that everything, except himself, should be used for the benefit of humans, otherwise all the other beings have no worth at all. In this way, human beings have taken the role of destructiveness by acting as exploitive and barbarous in the stage of earth.

All the topics mentioned above are synoptic of the main characteristic of the Eco-fiction; climate and apocalyptic fiction. As a post-apocalyptic work, in *The*

Drowned World, the writer draws a picture of how an after-catastrophic world looks like and how humans react to it. The geophysical upheavals which change the Earth's climate take effects some sixty or seventy years earlier. "A series of violent and prolonged solar storms lasting several years caused by a sudden instability in the Sun had enlarged the Van Allen belts and diminished the Earth's gravitational hold upon the outer layers of the ionosphere" (Ballard, 2013:22). Correspondingly, Earth's barrier against the attacks of solar radiation gets thinner and thinner and the temperature began to rise continually. Having already a high temperature, tropical areas become uninhabitable, so the entire human population migrated north or south from temperatures of a hundred and thirty-forty degrees (55-60 Celsius); temperate regions become tropical. It is asserted that with the direction of the United Nation, "the colonization began of the Antarctic plateau and of the northern borders of the Canadian and Russian continents" (Ballard, 2013:23). When the temperature rises steadily all around the world, the inevitable consequence of the world getting hotter is the melting polar ice-caps. This circumstance results in an extreme rise in the sea level by transforming the cities inundated. In most of the world, instead of the human population, amphibian and reptile forms adapt perfectly to the aquatic life in the lagoons and swamps. The birth of a child is an extremely rare incident in a largely submerged world. "The genealogical tree of mankind was systematically pruning itself, apparently moving backward in time, and a point might ultimately be reached where a second Adam and Eve found themselves alone in e new Eden" (p. 24). From the very first pages of the novel, Ballard gives clues of his prehistoric age metaphor by setting several resemblances congruent with the Triassic period.

4.1.2. Descending into Prehistoric Times

Robert Kerans, the main character in the story, is the manager of a biological testing station under the direction of the United Nations, monitoring the changes in the flora and fauna in an uninhabitable city, which is London before the catastrophe, seems like a tropical jungle. The story is launched with the main lagoon they live in the unsubmerged parts of the huge magnificent multi-story buildings which once were bank, hotel or city hall by transporting themselves with some patrol boats or any other vessels. We are introduced to how Kerans feels about the drastic change in climate through his conversation with Dr. Bodkin, Kerans' assistant and colleague, and the

one who articulates the new psychophysical truths that surpass Kerans and others. Ballard's close analogy with the uterine experience and new drowned world as well as natural selection in nature:

> The last three years, Robert, you and I have examined something like five thousand species in the animal kingdom, seen literary tens of thousands of new plant varieties. Everywhere the same pattern has unfolded, countless mutations completely transforming the organisms to adapt them for survival in the new environment. It's a curious thing that although we've carefully cataloged the backward journeys of so many plants and animals, we've ignored the most important creature on this planet. (Ballard, The Drowned World, 2013:45).

Here Bodkin refers to the prehistoric ages when the reptiles were dominant on the planet just as in the story. He implies that the process of ages can be reversible as the climate change gives the ground, already made feel itself through new psychology with the humans especially Kerans'. Ballard also makes use of the analogy of the amnionic corridor to present moving backward in geophysical time.

In the novel, we find out that the omniscient narrator uses the Triassic period analogy while mentioning the present time. The environment is predisposed to make this comparison between geological periods. During the Triassic period which starts approximately two hundred and forty-eight million years ago and ends one hundred ninety-nine million years ago, the world was pretty temperate and there were no icecaps either in the Arctic or Antarctic. And if we went back in time, we would encounter the giant ferns and warm-blooded reptiles in the South as in the novel. The characters move back and forward through the giant fern trees with their boats and we witness that their passageways are full of animals as if animals prevail. "An immense profusion of animal life filled the creeks and canals: water-snakes coiled themselves among the crushed palisades of the water-logged bamboo groves, colonies of bats erupted out of the green tunnels like clouds of exploding soot iguanas sat motionlessly on the shaded cornices like stone sphinxes" (Ballard, 2013:58). Accordingly, we find out that characters complain about the Triassic sun that forces them to use air-conditioner all the time while they are in their chambers.

At the beginning of the novel, Kerans stays in a suite room in Ritz Hotel surrounded by some luxury items such as excellent air-conditioning, silk shirts, and a full bar. His everyday activities are displayed including daily dialogues and dealing

with his co-workers Bodkins, Riggs, and Beatrice. Colonel Riggs and his soldier have a military mission that is picking up anyone who intends to live in the gigantic swamps and forests. Beatrice is "an exotic eccentric who chooses to remain in London rather than seek safety in Greenland" (Brigg, 1979). Umberto Rossi remarks about how humans react to climatic upheavals, "the climate returns to Triassic conditions, reptiles dominate Earth once again, the characters' consciousness descends the spinal levels toward a pre-human age" (Rossi, 1994:5). And in Lorenz J. Firsching's opinion, "environmental change mysteriously triggers psychic change" and narrative progress flora and fauna and the human psychology itself began to revert towards pre-historic ages (Firsching, 1985:7). From the first chapter, we see the nightmares of the characters including Kerans, Hardman, or Beatrice. They try to search for meaning in their repetitive nightmares through talking with Bodkin. In Kerans' dreams, he sees the burning image of the Triassic sun with giant reptiles and subliminal drumming in his ears with the image of his own death. These dreams open the door to new realities for him and the other members of the testing station. Actually 'death and birth' is the central metaphor in the book (Firsching, 1985:7). Kerans' repetitive nightmares are described by Bodkin as the biological memory of the pre-human period and subconscious inheritance that is million years old. Bodkin says:

> Is it only the external landscape which is altering? How often recently most of us have had the feeling of déjà vu, of having seen all this before, in fact of remembering these swamps and lagoons all too well. However selective the conscious mind may be, most biological memories are unpleasant ones, echoes of danger and terror…And how else can you explain the universal but completely groundless loathing of the spider…Or the equally surprising –in view of their comparative rarity- hatred of snakes and reptiles? Simply because we all carry within us a submerged memory of the time when the giant spiders were lethal, and when the reptiles were the planet's dominant life form. (p. 46)

Ballard places Bodkin's prelude to the topic of collective unconsciousness and the cellular genetic code that makes us go back through geophysical time by re-entering the amniotic corridor. He resembles the psychoanalysis restoring the traumatic cases by disclose the repressed materials by diving into our archeo-psychic past and reveal the ancient taboos or impulses hibernating for ages. *The Drowned World* assembles Jung's theory of archetypes, which Jung defines as the 'contents of the collective unconscious', 'primordial type's, 'universal images that have existed since the

remotest times', expressed in 'myth and fairytale', 'dreams and visions'. Kerans' unconscious turns out to be full of "tutelary phobias and obsessions, homing on to his already overburdened psyche like lost telepaths. Sooner or later the archetypes themselves would become restive and start fighting each other, anima against persona, ego against id" (Francis, 2011:70).

The one who first succumbs the ancient drive is Hardman, the helicopter pilot on the mission, who has jungle nightmares, too. Hardman escapes from the base towards the South in the jungle. While the others including Kerans, Colonel Riggs, and some soldier search for the escapee by military helicopter, Kerans realizes soon that they are making a mistake by looking for the North and directs the team to the South, which is a foreshadowing deliberately placed by the writer to give hint that Kerans himself has some intentions subconsciously and looks for re-birth in the new order. After a long pursuit, they find him but Hardman manages to escape to the flaming sun. In order to find meaning in the new order, he simply returns to his habitat that calls him for ages via his subconscious inheritance. After a while, a white man called Strangman with his group of looters arrives at the base. His interest is to plunder the drowned cities like a pirate and collect all the precious work of art or items belonging to the drowned civilizations. The arrival of Strangman irritates Kerans from the first moment because Strangman is the embodiment of the re-creation of the vanished urban civilization for Kerans. Strangman "is the representative, in varying degrees, of the greed, the lust for power, and the fascination with technology characteristic of 20th-century civilization" (Firsching, 1985:8). Strangman's attempt to loot London disturbs the process of psychic transformation of Kerans by colliding with his new value system. We witness the evolution of materialistic, self-seeker values of the modern civilization since climate change has rendered those urban values meaningless. While most of the population migrates to the rather cold polar regions, Kerans and his fellows refuse to go as they know that the old system is dying. For instance, the reader can't find any meaningful relationship in the book including between Beatrice and Kerans or Bodkin and Kerans. We expect to see a sparkle of intimacy between them but the writer disappoints the reader since all the characters in the novel are isolated and self-containment like insects preparing to undergo

metamorphosis. Being ignorant towards each other, characters' isolation is growing more and more as the story proceeds.

The climax of the story, through the closing chapters of the book, is Kerans' escape from Strangman. Having constructed a dam on a lagoon and pumps out Leicester Square, Strangman captivates Kerans under the sun for long days, Strangman forces him to wear dead alligator heads during this time and transforms him into a real prehistoric creature. Kerans who yields his drives and dreams escapes into the tropical jungle after he explodes the dikes that Strangman constructed. Although Strangman wounds him, Kerans descents into the jungle with a triumph even if he knows he is going to die in the jungle. "Kerans course seems suicidal. Yet Ballard has argued that in a novel like *The Drowned World* the hero is the only one who is pursuing a meaningful course of action" (Rossi, 1994, p. 8). Certainly, Ballard implies one must die to reborn in the new order. In his book *Psychological Fiction of J. G. Ballard*, Samuel Francis highlights that Kerans and other characters are under the influence of collective consciousness.

> Something closely akin to the 'collective, universal, and impersonal' inherited psychic system of Jung's collective unconscious (*Archetypes*, 43) begins to manifest itself in the consciousness of Dr. Kerans, Dr. Bodkin, and Beatrice Dahl in *The Drowned World* in response to the cataclysmic climatic transformation of their environment; the ominous dreams they experience reflect 'biological memories', 'the oldest memories on Earth, the time-codes carried in every chromosome and gene', 'organic memories' (Francis, 2011:68).

In the end, Kerans left the lagoon and entered the jungle-like "a second Adam searching for the forgotten paradise of the reborn Sun" (Ballard, 2013:192). Through his escape, the writer implies to the reader that his journey into the jungle actually is a backward movement of his consciousness. At the end of *The Drowned World*, we witness the definite divorce between humans and city life and "between human being as a biological entity and civilization" (Rossi, 1994:6). Ballard doesn't desire the reader to seek meaning in the Kerans' action. On the contrary, "his stories can be considered as irrational world-view" which suggests that humankind, society, and perhaps the universe itself are not fundamentally rational. This irrational view promotes the questioning or deserting the conventional norms and values while challenging the objective reality that scientists or writers unambiguously report. The

writer also searches the meaning of existence with the actions of Kerans and others by emphasizing the dark, irrational, pessimist side of the human and the society. *The Drowned World,* which tells the story of the human and Earth after a series of catastrophic events, depicts the city of London and the rest of the world as submerged. J.G. Ballard avoids establishing fault in human even supports the idea that these catastrophic disasters happen to humanity rather than created by humankind and humankind tries to get used to the upheavals in a new order. In other words, the difference between *The Drowned World* and most post-apocalyptic works of other writers lays in the detail that the main character has no rebellious attitude towards the catastrophes and chaos that are caused by melting ice-caps unlike the rest of the population migrates to the colder part of the Earth. Ballard who is against idolizing technology in science fiction writing depicts the individual response to climate upheavals by making an analogy of a pre-human age. The environment turns into the Triassic age with high temperature, giant leaves plants, and a large number of reptiles including iguanas. With this metaphor, the writer gives the impression that human moves backward in geophysical time through his collective unconsciousness with the inundation the world and search for the meaning of their existence in a world they don't belong.

4.2. The Collapse of The Order in "Deep End" and "Billennium"

J.G. Ballard does not owe his reputation in the science-fiction world to his over 20 novels and nearly 100 short stories but to his vision that urges him to show human psychology, and how he reacts in an extreme situation or after a disaster on Earth. In the introduction part of *The Best Short Stories of J.G. Ballard*, Anthony Burgess says: "Ballard is a writer who accepts thematic limitations, but they are his own. His aesthetic instinct tells him that the task of a science fiction writer is not primarily to surprise or shock with bizarre inventions but, as with all fictions writers, to present human beings incredible, if extreme, situations and to imagine their reactions" (Burgess, 2001:11). He believed that our identities are socially constructed not comes with an instinct from birth and these identities can easily blow over by events. The events in his story are mostly catastrophic and intimate to the end of the world, but this doesn't mean that Ballard employs exaggerated fantasies or make up a brand new world incompatible with the scientific truths. Burgess goes on to say, "why devise

fanciful new planets when we have our planet, on which strange things are already happening, on which the ultimate strange happening is linked to present actualities or latencies by cause and effect?" (Burgess, 2001:12)

The dystopian environment in his works informs the collapse of the existing order of the world. Environment changes by the outer effects primarily caused by the human indirectly but Ballard avoids employing an accusing tone without establishing fault in his narratives. He insists that climate change or disasters "happens to humanity rather than generated by humankind" (Clarke, 2013:4). And what the characters should do is to "adapt the new paradigm". His characters are not generally under the oppression of a government as in the classical dystopian fiction but they are governed by some climatic or environmental forces that lead the word to destruction; an apocalypse. "Ballard's climate dystopias are post-apocalyptic only in the sense that cataclysmic change is in the process of occurring and is not preventable. Mankind lives on, even if only temporarily or precariously, fundamentally altered by the experience" (Clarke, 2013:5). As Clarke says humankind never extinct in Ballard's stories, and go on living but there is a price that human beings have to pay which is to establish a new order in the place of the collapsing one caused by catastrophic events or irresponsibility of himself. Humanity has to sacrifice its established order sometimes by living in an extremely crowded or desolate world after the disaster. In this paper, I intend to analyze the traces of the damaged order of the world through the two stories of Ballard, "Deep End" and "Billennium".

One of the substantial reasons for Ballard's success was "undoubtedly his ability to compose fictions closely relevant to some of the inherent problems and contradictions of contemporary Western culture," states Samuel Francis in his book *The Psychological Fictions of J.G. Ballard* (2011:8). He is right in the sense that Ballard, in most of his works, desire to express the human psyche at the time of a disaster or a closing catastrophe or chaos triggered by human or simply by the nature. He, in a manner, goes deep for the underlying reasons of why we are damaging the order, the Earth, and how we handle it. And of course, comes the question, who constructs the order, human life? The ruined environment in his stories generally indicates that the social order is constructed not natural. "His early short stories such as "The Concentration City" (1957) and "Chronopolis" 1960) set the tone for what

would prove to be one of Ballard's enduring fascination: the psychological effects of the built environment on its human inhabitants" (Baxter & Wymer, 2012:4). Even so, characters attempt to find meaning or value in extreme situations and sometimes they feel hope for the future of the world. The reader might perceive the dystopian environment in Ballard's stories as a warning sign as he draws the image of a credible future that can come true in the near future if the consumption and irresponsible human behavior toward nature and the natural order of the world continues. Ballard believes that such disruptive events may provide us a glimpse of freedom to elude our constructed identities and realities created by society or the power.

"Billennium" is an example of collapsing order as a result of overpopulation. It is written in 1961 and published in January 1962 in an edition of 'Amazing Stories', a science fiction magazine and Ballard was 31 when he finished the story. The story is set in a dystopian future when the Earth population reaches 20 billion and people have to live in four square meters cubicles, which is getting smaller throughout the story by the government rule, instead of rooms or a single house. The central characters Ward and his best friend Rossiter. Over a hundred people live on three floors above them and there is little privacy among people. The rest of the city and the other parts of the world is not different. Every field has turned into agricultural areas or used for factories to feed the increasing population.

> The countryside, as such, no longer existed. Every single square foot of ground sprouted a crop of one type or other. The onetime fields and meadows of the world were now, in effect, factory floors, as highly mechanized and closed to the public as any industrial area. Economic and ideological rivalries had long since faded before one overriding quest- the internal colonization of the city. (Ballard, 2001:130)

We witness the destroying of nature by the human in the story. Due to the increasing number of people, every little land has to be used for agricultural production in order to feed society. And the natural consequence of the destruction, losing one is again the humanity as they find hardly a place to live in this chaotic world. They live anywhere they could find. Ward has to share a room with seven people before he finds this cubicle of four square meters on the staircase. He waits for the bathroom in the morning for a long time and has no privacy. Now, "Ward, at least, has a certain degree of privacy" (p. 125). The cubicle is so small that "Ward had been able to fit a small straight-backed chair into the interval between the bed and the door, so that only one

person at a time need sit side by side on the bed, conversing over their shoulders and changing places periodically to avoid neck strain" (p. 126).

As for the street, in the rush hours, people can't walk in crowded areas. It has been a long time since the traffic has stopped and only in the early hours at dawn, they can walk on the sidewalks. Even worse, it is impossible to move when a lock occurs among the "huge crowd at a street junction." We find out that Ward is caught in a lock two years ago and it lasts 48 hours for police to interfere with the situation and disperse the jam. This incident makes Ward sleep in his cubicle for a week with the bruises on his body.

In this chaotic environment, the two central characters long for the past fifty years when people use the term 'room' instead of 'cubicle' and lived in an apartment used by only one person which is unbelievable for them. Although they adapt to the new situation, this is not enough for them so, still have the desire to have larger places to stay. We learn that 25 years ago the minimum space is cut from five to four. And Ward hears from Rossiter government will cut it from four to three and a half square meters: "How can you live in just three and a half meters?" (p. 127)

Despite the over-crowded world in the story, it is really surprising that countries never start a cruel war to exploit resources in the reality but go hand in hand to feed the over-populated world. However, it is another confusing detail that three children are required by the government and only the married people and families with children can have a small room. It seems that in the story governments still keep promoting fertility which is not a solution but an adjuvant effect for over-population.

In fact, the writer also gives a clue about the causes of overpopulation with Ward's complaints: "Fifty years ago short-sighted nationalism and industrial expansion put a premium on a rising population curve, and even now the hidden incentive is to have a large family so that you can gain a little privacy" (p. 131). Ballard puts the blame on politics and government and makes a warning for future generations for the increasing population.

The plot of "Billennium" is set around two central characters' finding a forgotten room adjacent to theirs. The manager finds out Ward's room too big for just one and demands extra money for the cubicle. When he finds out that he gets angry and punches the wall beside him and this way they notice the large room. "Directly in

front of them, faintly illuminated by a grimy skylight, was a medium-sized room, some fifteen square, empty except for the dust silted up against the skirting boards" (p. 134). They get so excited, of course, since they have never been in a spacious and big room like this before. "They are stretching their arms out to feel its unconfined emptiness, grasping at the sensation of absolute spatial freedom" (p. 136). This freedom makes them feel, in a way, that they are special and have superiority over other people by making them forget the crowded world. And with pride, they feel like "they are the only real inhabitants of the world, everyone else a meaningless by-product of their own existence, a random replication of identity which had run out of control". The big room begins to turn them into a landlord whom they detest and to make money they even rent the room to one of their friend and her family.

They bring some furniture to their secret room and one of them is a big and ornamented Victorian wardrobe. This is a very beautiful piece of furniture and there is enough space for it in the beginning until they decide to offer their friend Judith and Helen to live together provision of rent. Judith and Helen have been kicked out of their room and they are homeless. But the main concern of Ward and Rossiter is earning money just like the cruel landlords. The turning point of the story begins here as Judith invites his aunts and Helen invites her ill mother and dad to live with them. The room now is full of seven people and the special freedom that Ward and Rossiter enjoy is gone now. They have to dismantle the wardrobe as the partition and beds occupy all the place. "In a way, it symbolizes this private world, symbolizes the space they found, beauty, freedom, and the ability to have a wardrobe. Destruction of wardrobe shows the loss of freedom and space they had. Ballard clearly shows his thought on human nature through the medium of the problem over-population in a dystopian futuristic society" (Francis, 2011:8). Even in the case of collapsing the existing order, human kind's greediness and forgetful nature don't change. And his forgetful nature restrains him to recall what he has passed through in the past. The question of Rossiter explains it all actually: "How did we ever decide to buy it?" It is ironic "because they used to have space before they gave it up for money. Links to modern-day society in that we so quickly forget what we once had (here, space) in search of more money" (Francis, 2011:9). The greedy nature of humankind leads him to his own destruction.

In “Deep End” the collapse of the order comes with the mining of oceans by distilling oxygen for colonizing the other planet. Exploitation of the Earth’s resources transforms it into an inhabitable environment and people begin to migrate to other planets and the oxygen needed is obtained from the oceans. As in the story of “Billennium”, the damage of nature and the Earth, disturbing the balance of the ecosystem, caused by human, again results in the destruction of world order. The story is set in the near future and opens with the sentence: “They always slept during the days” (Ballard, 2001:100). Since the oceans are drained now, the effect of sun rays are much more than in the past and people living on the Earth have to sleep during the day and awake at night. And those who live on the Earth are mostly old people and the exact places they live are the ocean beds that contain oxygen most. We learn at the beginning of the story that the main character Holliday doesn’t want to migrate to the other planets. Granger who has been a marine biologist before and older than Holliday feels pretty much the same thing about leaving the Earth. The migration officer, Bullen, nevertheless, insist on Holliday to migrate with the next trip: “Remember Holliday,” he warned him at the end of the interview in the requisitioned office at the rear of the sheriff’s cabin, “the average age of settlement is over sixty. In ten years, you and Granger may well be the only two left here, and if that lung of his goes you’ll be on your own” (Ballard, 2001:101). But Holliday doesn’t seem to agree. As he cares about the Earth, the idea of leaving it is to betray the Earth which has been home for them for a long time.

Compared to “Billennium,” “Deep End” shows more characteristics of science fiction with its involvement of migration to other planets. However, in both stories, the destruction by humans forces them to adapt to the new shifts. Accordingly, J.G. Ballard, in an interview, states, “It is misreading to assume that because my work is populated by abandoned hotels, drained swimming pool, empty nightclubs, deserted airfields and the like, I am celebrating the run-down of a previous psychological and social order I am not. What I am interested in doing is using these materials as the building blocks of a new order” (Gray, 2012:1).

Later on in “Deep End” we witness the argument between Holliday and Granger on staying behind or migrate to other planets and learn that Granger has no hope for the Earth actually while Holliday never gives up the Earth. “For heaven’s

sake, what are you staying for? Earth is dead and buried. Past, present, and future no longer exist here. Don't you feel any responsibility to your biological destiny" (Ballard, 2001:104). Granger refers that humanity will become extinct on the Earth and in order to rescue humanity Holliday must migrate, too. But Holliday speaks out how he cares about the Earth and the history of Humankind: "Perhaps I am extinct, but I'd rather cling to life here than vanish completely…Someone got to stay behind and keep alive a sense of what life here has meant. This isn't old husk we can throw away when we've finished with it. We were born here. It's the only place we really remember" (p. 104). Holliday still has the hope to survive and salvation of the Earth. For him, to abandon there to betray the Earth and humanity. The hope in the story is clinch with the discovery of a dogfish by Holliday at a night in Lake Atlantic which was once The Atlantic Ocean. Being surprised and happy, Holliday wants to keep it alive and together with Granger they prepare the pool for it. This dogfish "means that there's still something to be done here. Earth isn't dead and exhausted after all" (p. 108). But unfortunately, the last hope for the Earth is killed by the two kids when they return the other day.

As it is seen, the destruction of nature is clearly seen in both of the stories of Ballard. In "Deep End", the killing of the seas, the drying of the ocean floors, humankind has divorced itself from the very source of life. And the disturbance of the source of life means the collapse of the balance in the Earth. The collapse of the order in the world indicating the anthropogenic reasons obviously show the greediness of human being and his tendency to forget what he has gone through. Similarly destroying the wardrobe in the story of "Billennium" implies losing hope for humanity. Ballard, in these chaotic worlds, offers no solution for the problems but manifests the reason behind it. But most importantly, Ballard exhibits human psychology in two different dystopian futures; how the human act at the time of chaos and how he adapts to the new paradigms in which we witness both the destruction and the loss of hope for the Earth.

CONCLUSION

This paper has tried to investigate the term speculative fiction under the light of imaginary worlds that welcomes alternative forms of reality. In this context, this makes an argument in favor of using the term speculative fiction because of its tendency to present the reader with endless possibilities of the future. In that sense, through the thought experiment, we sought an answer to the question. What humans would do in a different status quo?

It appears that humans are the only species that is granted the unique ability to expect forthcoming events, to predict the possible and probable effects and consequences of ongoing actions, to analyze the outcomes of past experiences. Fiction is a fundamental intellectual instrument to clarify our reasoning, explore perplexing situations, make objective deductions, analyze the implications, the repercussions, and the outcomes of specific concepts. In this respect, fiction becomes a significant and necessary tool to understand the world. Hypothetical reasoning and representations of the future are relevant to both science and speculative fiction. To exemplify, we can look into some speculative fiction novels. Speculative fiction exists to explore multiple possibilities by extrapolating from the current trends to shed light on the present, rather than practicing prophecy about the future. Thought experiment gives the strength to ask the question about the present condition. Speculative fiction does not intend to predict the future as there are too many variables.

Whether we compare the life established on the moon with our own life or let's focus on thinking about what we would do in the event of approaching global warming. We can also ponder about the consequences of playing with the balance of nature and the universe, or we can also go into the subconscious of a person who survived a catastrophe. For example, I can already imagine the possible dystopic futures that will be fictionalized regarding the Covid-19 virus spreading around the world that we have been struggling with since 2019. Speculative fiction visualizes what to do when faced with a virus that spreads all over the world and threatens the human race, and enlightens us that perhaps we should change our current lifestyle.

Reading and internalizing the multi-dimensional and open-ended nature of speculative fiction narratives may assist people to overcome their imperious need to reach a clear and specific closure since life is often neither clear nor specific. In this

sense, some aspects of speculative fiction and philosophy act on similar cognitive apparatuses and mechanisms. Episodic future thinking is one of these mechanisms. It is a fundamental component of human cognitive architecture, which allows us to simulate experiences of our past and project them into our possible future. Another mechanism is counterfactual thinking, which is essentially the ability to shift our perspective from the present environment to the past or a possible/imagined one in order to understand how events could have happened in the past, and how these variations would affect our present self.

As a result, these aspects of human reasoning enable us to form speculative thinking and philosophy and ensure a risk-free environment to create and analyze hypothetical scenarios. Therefore, we can suggest that all philosophy is essentially speculative, in the sense that speculative narratives prominently allow us to produce and explore a far-reaching existential, ethical, social, and cultural framework. Speculative fiction combines our creative mental prospections of the future with our detailed observations of our past experiences.

J. G. Ballard is a profoundly conscious and determined speculative writer, and the forms he chooses to use are those best suited to his pursuits in the philosophic basis of both scientific thinking and artistic expression.The worlds that Ballard created in the near future are located in our familiar world or the ruined version of it but not on an alien planet in outer space. Above all, his stories are told from an extraordinary point of view so that we can feel the alienation from our familiar world and explore our inner space in a ruined world. Similarly, Ursula K. Le Guin who argues that realism is the most inadequate mode to describe the amazing realities of our existence constructs the version of the realities to depict the relationship between man and the universe. While she places the human race in fictional worlds and gives the message that we can do better by allowing us to explore ourselves. Both writers take us on a journey to our inner space or the outer space by descending into the deepest self; things beyond the limits of our ordinary experience or understanding.

WORKS CITED

Aldiss, B. (1995). ***The Detached Retina: Aspects of SF and Fantasy.*** Liverpool: Liverpool University Press.

Aldiss, B. W., & Wingrove, D. (1973). ***Trillion Year Spree: The History of Science Fiction***. Scribner.

Ashley, M. (2005). ***Transformations: The Story of the Science Fiction Magazines from 1950 to 1970*** . Liverpool: Liverpool University Press.

Attebery, B., & Le Guin, U. K. (1993). ***Teacher's Guide to Accompany The Northon Book of Science Fiction***. New York: W.W.Norton & Company.

Atwood, M. (2014). ***In Other Worlds:SF and The Human Imagination***. New York: Virago.

Ballard, J. G. (1962). "Which Way To Inner Space?" ***New Worlds Science Fiction***, 2-4, 116-118.

Ballard, J. G. (1982). From Shanghai to Shepperton. In M. Jakubowski, & E. James, ***The Profession of Science Fiction*** (pp. 44-72). London: Palgrave Macmillan.

Ballard, J. G. (2001). ***The Best Short Stories of J. G. Ballard***. New York: Picador.

Ballard, J. G. (2012). 1967: George MacBeth The New Science Fiction. In S. Sellars, & D. O'Hara, ***Extreme Metaphors Interview With J. G. Ballard 1967-2008*** (pp. 31-49). London: Fourth State.

Ballard, J. G. (2013). ***The Drowned World.*** New York: Liveright Publicaitons.

Baxter, J., & Wymer, R. (2012). ***J. G. Ballard: Visions and Revisions***. London: Palgrave Macmillan.

Bernando, S. M., & Murphy, G. J. (2006). ***Ursula K. Le Guin: A Critical Companion***. London: Greenwood Press.

Booker, M. K., & Thomas, A.-M. (2009). ***The Science Fiction Handbook***. Oxford: Wiley-Blackwell Publication.

Bould, M., Butler, A. M., Roberts, A., & Vint, S. (2009). ***The Routhledge Companion to Science Fiction***. New York: Routhledge.

Brigg, P. (1979). "The Drowned World." In F. N. Magill, ***Survey of Science Fiction Literature*** (pp. 634-638). Salem Press.

Burgess, A. (2001). Introduction. In J. G. Ballard, ***The Best Short Stories of J. G. Ballard*** (pp. 11-13). New York: Picador.

Clarke, J. (2013). "Reading Climate Change in J. G. Ballard". ***Critical Survey**, 25*(2), 7-21.

Cogell, E. C. (1978). "The Middle-Landscape Myth in Science Fiction". ***Science Fiction Studies***, 134-142.

Collins English Dictionary. (2005). Definition of 'Ballardian'. Retrieved December 5, 2020, from Collins Dictionary: https://www.collinsdictionary.com/dictionary/english/ballardian

Cummins, E. (1993). ***Understanding Ursula K. Le Guin***. University of South Carolina Press.

Dauphin, M. (2011). ***No Good Utopia: Desiring Ambiguity in The Dispossessed***. Retrieved March 13, 2020, from Ohio Link Electronic Thesis & Dissertation Center https://etd.ohiolink.edu/apexprod/rws_etd/send_file/send?accession=bgsu1300740583&disposition=inline

Davis, L., & Stillman, P. (2005). ***The New Utopian Politics of Ursula K. Le Guin's The Dispossessed***. New York: Lexington Book.

Delany, S. R. (2009). ***The Jewel-Hinged Jaw***. Middletown: Wesleyan University Press.

Ege, S. (2018). "Jules Verne ve H. G. Wells." Retrieved September 25, 2020, from Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi: http://dtcfdergisi.ankara.edu.tr/index.php/dtcf/article/view/4699

Ferns, C. (2005). Future Conditional or Future Perfect? *The Dispossessed* and Permanent Revolution. In L. Davis, & P. Stillman, ***The New Utopian Politics of Ursula K. Le Guin's The Dispossessed*** (pp. 249-265). Oxford: Lexington Books.

Firsching, L. J. (1985). "J.G. Ballard's Ambiguous Apocalypse." ***Science Fiction Studies**, 12*(3), 297-310.

Francis, S. (2011). ***Psychological Fictions of J.G. Ballard***. New York: Continuum International Publishing.

Garrard, G. (2012). ***Ecocriticism***. New york: Routhledge.

Gill, R. B. (2013). "The Uses of Genre and the Classification of Speculative Fiction." ***Mosaic: An Interdisciplinary Critical Journal*****,** 46(2), 71-85. Retrieved June 17, 2019, from https://www.jstor.org/stable/44030329

Glotfelty, C., & Fromm, H. (1996). ***The Ecocriticism Reader Landmarks in Literary Ecology***. Athens: University of Georgia Press.

Gray, J. (2012, October 4). "J G Ballard's immersion in catastrophe Extreme Metaphors: Interviews with J G Ballard, 1967-2008 - review." Retrieved December 20, 2020, from Newstatesman: https://www.newstatesman.com/culture/culture/2012/10/j-g-ballard's-immersion-catastrophe

Gunn, J., & Candelaria, M. (2005). ***Speculations on Speculation***. New York: The Rowman & Littlefield Publishing Group.

Heinlein, R. A. (1947). "On the Writing of Speculative Fiction." ***Of Worlds Beyond: The Science of Science-Fiction Writing: A Symposium.*** 9-17. Chicago: Advent Publishers.

Jaccard, E. B. (2017). ***Speculative Fiction, Catastrophe, and the Devolutionary Imagination in Postwar Britain***. Retrieved October 23, 2020, from Research Works at the University of Washington: https://digital.lib.washington.edu/researchworks/handle/1773/40087

Jameson, F. (2005). ***Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions***. New York: Verso.

Jameson, F. (2010). "Utopia as Methods, or the Uses of the Future." In H. T. Gyan Prakash, ***Utopia/Dystopia: Conditions of Historical Possibility*** (pp. 21-44). Princeton: Princeton University Press.

Jung, C. G. (1936). ***The Concept Of the Collective Unconscious. Collected works****, 9(1), 42.*

Latham, R. (2017). ***Science Fiction Criticism An Anthology of Essential Writings.*** New York: Bloomsbury Academic.

Le Guin, U. K. (1993)."Science Fiction and Mrs. Brown." In U. K. Guin, ***The Language of the Night: Essays on Fantasy and Science Fiction*** (p. 250). London: HarperPerennial.

Le Guin, U. K. (2000). A Conversation with Bill Moyers & Ursula K. Le Guin. (B. Moyers, Interviewer)

Le Guin, U. K. (2001). ***The Lathe of Heaven.*** London: Orion Publishing Press.

Le Guin, U. K. (2009, August 29). "The Year of the Flood by Margaret Atwood." Retrieved April 10, 2020, from The Guardian: https://www.theguardian.com/books/2009/aug/29/margaret-atwood-year-of-flood

Le Guin, U. K. (2014). ***The Dispossessed***. New York: HarperPerennial.

Love, G. A. (1990)."Revaluing Nature: Toward An Ecological Criticism." ***Western American Literature***, 25(3), 201-215. Retrieved March 14, 2020, from http://www.jstor.org/stable/43020652

Luckhurst, R. (2018). ***Science Fiction: A Literary History***. London: British Library.

Malmgreen, C. D. (1998). "Orr Else? The Protagonist of Le Guin The Lathe of Heaven." ***Journal of the Fantastic in the Arts***, 9(4 (36)), 204-208. Retrieved April 4, 2018 from http://www.jstor.org/stable/43308369

Merriam-Webster. (2020, December 6). Anarchism. Retrieved from https://www.merriam-webster.com/dictionary/anarchism

Merril, J. (1967). Books (F&SF). ***The Magazine of Fantasy and Science Fiction 33(5)***, 132.

Merril, J. (1967). Introduction. ***11th Annual Edition :The Year's Best Science Fiction***, 384.

Merril, J. (1971)."What Do You Mean: Science? Fiction?" In T. D. Clareson, ***SF: The Other Side of Realism*** (53-95). Bowling Green: Bowling Green University Popular Press.

Nicholson, N. C. (2020, September 17). "H. G. Wells." Retrieved September 12, 2020, from Britannica: https://www.britannica.com/biography/H-G-Wells

Novak, D. (1966)."The Sources and Varieties of Anarchism." In L. I. Krimerman, & L. Perry, ***Patterns of Anarchy*** (1-15). New York: Anchor Books.

Oppermann, S. (2012). ***Ekoeleştiri: Çevre ve Edebiyat***. Ankara: Phoenix.

Oziewicz, M. (2017, March 29). "Speculative Fiction." Retrieved October 14, 2020, from Oxford Research Encyclopedia of Literature:

https://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-78

Popova, M. (2006). "A Small Dark Light: Ursula K. Le Guin on the Legacy of the Tao Te Ching." Retrieved August 10, 2020, from Brainpickings: https://www.brainpickings.org/2016/10/21/lao-tzu-tao-te-ching-ursula-k-le-guin/

Roberts, A. (2006). ***The History of Science Fiction***. Basingstoke, England: Palgrave Macmillan.

Rossi, U. (1994)."Images from the Disaster Area: An Apocalyptic Reading of Urban Landscapes in Ballard's *The Drowned World* and *Hello America*." ***Science Fiction Studies****, 21*(1), 81-89.

Sabia, D. R. (2005). ***Individual and Community in Le Guin's The Dispossessed***. Faculty Publications.

Scholes, R. (1975). ***Structural Fabulation: An Essay on the Fiction of the Future***. Notre Dame : University of Notre Dame Press.

Seed, D. (2011). ***Science Fiction****: A Very Short Introduction*. New York: Oxford University Press.

Somay, B. (2005). "From Ambiguity to Self-Reflexivity: Revolutionizing Fantasy Space." Retrieved September 12, 2020 from Academia: https://www.academia.edu/14114723/From_Ambiguity_to_Self_Reflexivity

Stephenson, G. (1991). ***Out of the Night And Into the Dream: A Thematic Study of the Fiction J. G. Ballard***. London: Greenwood Press.

Sterling, B. (2011)."Slipstream 2." ***Science Fiction Studies****,* 38(1), 6.10.

Suvin, D. (1979). ***Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre***. Westford: Yale University Press.

Thomas, P. L. (2013). ***Science Fiction and Speculative Fiction: Challenging Genres***. Rotterdam: Sense Publishers.

Vint, S. (2014). ***Science Fiction: A Guide for the Perplexed***. London: Bloomsbury Academic.

Watson, I. (1975). "Le Guin's Lathe of Heaven and the Role of Dick: The False Reality as Mediator." ***Science Fiction Studies***, 2(1), 67-75. Retrieved April 16, 2018, from https://www.jstor.org/stable/4238912

LIST OF PICTURES

PICTURE	PAGE
Picture 1	62
Picture 2.	64

CV

Personal Info

Surname, Name	: SİDER ÖZGÜR, AYŞEGÜL
Nationality	: Turkish
Birth of Place and Time	:
Phone Number	:
E-mail	:

Education

Degree	Institution	Date of Graduation
B.A.	Hacettepe University	24.06.2013

Work History

Şahbağı Secondary School

Year	Place	Duty
7	Tuşba/ Van	Teacher

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORİJİNALLİK RAPORU

29/12/2020

Tez Başlığı / Konusu:

NEVERLANDS OR FUTURELANDS: SPECULATIVE FICTION OF URSULA K. LE GUIN AND J. G. BALLARD

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 119 sayfalık kısmına ilişkin, 29/12/2020 tarihinde şahsım/tez danışmanım tarafından Turnitin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 11 (on bir) dir.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Van Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal İçemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

29/12/2020

……

Ayşegül SİDER ÖZGÜR

Adı Soyadı :	**Ayşegül SİDER ÖZGÜR**	
Öğrenci No :	**169216040**	
Anabilim Dalı :	**İngiliz Dili ve Edebiyatı**	
Programı :	**İngiliz Dili ve Edebiyatı**	
Statüsü :	Y. Lisans ✖	Doktora ☐

DANIŞMAN

Prof. Dr. Bülent Cercis TANRITANIR

29/12/2020

ENSTİTÜ ONAYI

U Y G U N D U R

……./……./2020

Prof.Dr. Bekir KOÇLAR

Enstitü Müdürü