

**DYSTOPIC ELEMENTS IN LORD OF THE FLIES AND  
ONE HUNDRED YEARS OF SOLITUDE**

**Pamukkale University  
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Master of Arts Thesis  
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## YÜKSEK LİSANS TEZİ ONAY FORMU

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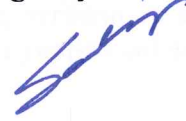


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Bu tezin tasarımı, hazırlanması, yürütülmesi, arařtırmalarının yapılması ve bulgularının analizlerinde bilimsel etięe ve akademik kurallara özenle riayet edildiđini; bu alıřmanın dođrudan birincil ürünü olmayan bulguların, verilerin ve materyallerin bilimsel etięe uygun olarak kaynak gösterildiđini ve alıntı yapılan alıřmalara atıfta bulunulduđunu beyan ederim.

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# ABSTRACT

DYSTOPIC ELEMENTS IN LORD OF THE FLIES AND

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The aim of this study is to shed light on the dystopian characteristics in William Golding's Lord of the Flies and in Gabriel Garcia Marquez's One Hundred Years of Solitude, to explore the significance and the role of these two novels in the modern literature, and to give the aspects of the utopian and the dystopian literature in the light of the modern novel. In the introduction part of the thesis, the main aim is illustrated, and the research is described in general lines. In the first chapter, utopian literature and dystopian literature and their research area are handled theoretically. In the second chapter, the dystopian qualities in William Golding's Lord of the Flies are given. In the third chapter, the concept of dystopia is analyzed in Gabriel Garcia Marquez's One Hundred Years of Solitude. In the conclusion part of the study, the comparison between these two different novels and their significance and the role in the literary field are discussed and a general comment is given concerning to the results of research.

**Keywords** : Dystopia, utopia, William Golding, Lord of the Flies, Gabriel Garcia Marquez, One Hundred Years of Solitude.

## ÖZET

### SİNEKLERİN TANRISI VE YÜZYILLIK YALNIZLIK ROMANLARINDAKİ DİSTOPIK ÖZELLİKLER

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**Bu çalışmanın amacı William Golding'in eseri olan Sineklerin Tanrısı'nda ve Gabriel Garcia Marquez'in eseri olan Yüzyıllık Yalnızlık'taki distopik özellikleri incelemek, bu iki romanın modern edebiyat içerisindeki rollerini ve önemlerini ortaya çıkarmak ve Modern Roman ışığında ütopya ve distopya edebiyatının özelliklerini vermektir. Tezin giriş bölümünde, başlıca amaç sergilenmiş ve araştırma ana hatları ile tanımlanmıştır. İlk bölümde ütopya ve distopya edebiyatları ve araştırma alanları teorik olarak ele alınmıştır. İkinci bölümde, William Golding'e ait Sineklerin Tanrısı eserindeki distopya nitelikleri ele alınmaktadır. Üçüncü bölümde, Gabriel Garcia Marquez'in eseri olan Yüzyıllık Yalnızlık distopya kavramı açısından incelenmiştir. Çalışmanın sonuç bölümünde, bu iki farklı roman arasındaki karşılaştırmalar ve bunların edebi alandaki önemi tartışılmış ve araştırma sonuçlarına ilişkin genel bir yoruma yer verilmiştir.**

**Anahtar Kelimeler:** Distopya, ütopya, William Golding, Sineklerin Tanrısı, Gabriel Garcia Marquez, Yüzyıllık Yalnızlık.

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## INTRODUCTION

The purpose of this thesis is to demonstrate the conversion of the utopian dream to dystopian reality through an analysis of William Golding's Lord of the Flies and Gabriel Garcia Marquez's One Hundred Years of Solitude. Golding and Marquez present a prophetic vision to make a warning against a future totalitarian dictatorship by displaying the helpless situations of the characters who struggle to preserve their identities and individualities yet ultimately fail in their attempts.

Unlike utopias, dystopias present defects of society and dimensions of destruction. In this respect, dystopic novels function as pictures for frightening future. The studies of dystopian literature mainly deal with such issues as oppressive totalitarian regimes, the domination of politics over institutions, the manipulation of citizens, the power of propaganda and unavoidable terror. In most cases, terror arises during the societies' orientation of technology because most of the dystopian products present a world in which people attempt to control their lives via modern inventions.

The themes which can be accepted as utopian ideals in Thomas More's Utopia are inverted into a dark vision because of the dystopic nature of human in Lord of the Flies and One Hundred Years of Solitude. The authors of dystopian literature present how the human essence will unfold in its relations with others in the absence of the teachings and ethics of modern civilization instead of describing an ideal human prototype. Both Golding and Marquez draw a pessimistic picture through questioning how some primitive instincts can emerge in the nature of human. Therefore, this study aims to reach universal aspects of human nature.

In this study, the transformation of utopian ideals to dystopian vision has been presented by comparing these two novels. It can be observed that there is a gradual process toward a darker and negative image. This progressively darkening atmosphere is explained in the framework of cultural and political context together with the historical periods when these novels were written.

The dissertation is divided into three chapters. The first chapter titled as "Utopian and Dystopian Literature" gives the definitions of theoretical terms utopia and



dystopia. In this chapter, the development of utopian and dystopian literature throughout the centuries will be discussed. This chapter will also provide a theoretical background of significant characteristics of the utopian and dystopian novel.

In the second chapter, the thesis deals with the analysis of William Golding's Lord of the Flies from the aspect of dystopian literature. Golding stresses the fact that even children have dangerous and wild nature. Thus, he depicts an island entirely governed by Jack, leader of ill-natured ones and they occupy the whole island with their wild behaviours. Ralph, leader of the good-natured ones, cannot manage to stop their violence and a chaotic atmosphere emerges. In a way, children become the victim of their primitive desires. Therefore, the wish of doing what they want becomes their unavoidable and destructive end. Since most of the dystopic works reflect the fragmented and suffering nature of the man, Lord of the Flies draws a picture of a group of children, who are in a dilemma between order and their primitive desires.

In the third part of this thesis, Gabriel Garcia Marquez's One Hundred Years of Solitude which is a remarkable example of magic realist movement will be attempted to be analyzed in dystopian context. Dehumanizing effect of political power and individual's ambitions will be discussed through analyzing the main characters of the Buendia family. Moreover, the parallelism between essential events in the story and historical turmoils of Latin America will be explained.

## CHAPTER ONE: UTOPIAN AND DYSTOPIAN LITERATURE

The first chapter of this thesis is devoted to defining the terms *utopia* and *dystopia*. The sources of both terms arise from the same genre. Although dystopia can be accepted as the opposite of utopia regarding their meanings, they correspondingly sustain one another. The definitions of these terms intertwine with each other.

Defining the boundaries of the utopian concept is a challenging problem to overcome. Different definitions and different limitations of utopia and dystopia can be found if studies about the subject are examined. The same problem of dating and restraint also applies to dystopia, because it has long been difficult to distinguish the two species. For instance, it may be possible for some works written in the twentieth century to be included in a list of utopia, but considered to be a dystopia in another list. Even Margaret Atwood, who discusses the position of woman in dystopian context, creates the term 'ustopia' which is the combination of utopia and dystopia since "each contains a latent version of the other." (Atwood, 2011: 66)

Even though the terms utopia and dystopia are used in many different fields as in art, architecture, philosophy, politics or literature, they are widely regarded as novel types. Utopia in the literary and philosophical sense is the product of people's longing to live in a better life, an ideal society that is imagined, but this order is not accepted as a reality but as a form of literary fiction. However, some examples of utopias were written not by literary figures but by important philosophers of intellectual history. In this case, an essential definition for utopia or dystopia may not be utterly possible even if many scholars have attempted to achieve this. Nevertheless, it is necessary to explain firstly utopia which paves the way for the development of dystopia.

Since the beginning of its existence, humankind who has the potential of both construction and deconstruction in its nature, has been creating various social concepts in order to survive and to achieve living together. People, disgusted with the corruptions, inequalities, injustice, and crime in society, attempt better systems for their communities. To satisfy this feeling "man has tried to arrive imaginatively at the condition of paradise on earth." (Elliott, 1970: 10) He has designed various ideals in his

imagination, which are the only places with unlimited freedom for him to make sense of his life, and which no one can intervene, interfere, or alter and he was able to survive in the hope of reaching this places. Moritz Kaufman supports this idea with his following definition:

What is a Utopia? Strictly speaking, it means a 'nowhere Land,' some happy island far away, where perfect social relations prevail, and human beings, living under an immaculate constitution and faultless governments, enjoy a simple and happy existence, free from the turmoil, the harassing cares, and endless worries of actual life. (Kaufmann, 1879: v)

In other words "Utopia: the good place which is no place" (Sargisson, 1996: 1). The meaning of the word 'utopia' is to live in a world that is impossible, but where people desire to be. In this respect utopia is the product of imagination or dream. According to Sargin to make its identity more explicit and operative utopia needs space. On the other hand, it is not suitable for a cognitive mapping or spatialization, since it is the product of imagination and it has an abstract topology, it is not tangible. In short, utopia is a longing for the one we do not have. (Sargin 2003: 1-2) In other words, utopia is an order, dream or imitation designed in mind and desired to be real.

It is necessary to explain the difference between *imaginary* and *imaginative*. Northrop Frye emphasized that "Utopian thought is imaginative..." and added that "The word imaginative refers to hypothetical constructions, like those of literature or mathematics. The word imaginary refers to something that does not exist" (Frye 1957: 193) At the same time one of the strongest factors of utopia emerges from its imaginary and unachievable nature. The appeal of 'nowhere' in utopian ideal encourages us to search for it.

From a different viewpoint, utopia describes an impossible perfection, but in a sense, it is not a situation that cannot be achieved humans. All of this shows that utopia also has the borders in terms of imagination. Then, it can be said that utopia is not a dream of impossible perfection, it is a perspective for the world with its history and character. (Kumar, 1991: 3)

Utopia serves a purpose beyond a social and political context that aims to make a reform. It extends far beyond what is directly practice, and it can go as far as it can become completely impossible. Although there is an imaginary side, it always depends on the truth. (Kumar; 1991: 3) According to Kumar, the value of a utopia cannot be measured by its current achievability, and this value is hidden in the relationship of the utopia with a possible future. (Kumar; 1991: 3)

*Utopia* is a universal term, since it has not lost its popularity and impact on readers for centuries, and it has influenced countless writers. Although different names are given for such places, it is an essential tendency of humankind to create imaginary utopias. It was More's invention to use word *utopia* for these concepts, which has become the definition of these imaginary worlds.

In this sense, although "utopia" was first coined by Thomas More in 1516, there were many representations for ideal places or designs in ancient times that have the same characteristics with More's Utopia. The names of such places may be different throughout history, but after the 16th century, the word utopia has become the term that covers all of them.

Before the analysis of utopia as a literary genre, it is necessary to observe the development of utopianism as an idea until the 16<sup>th</sup> century. If utopian dreams are taken as a basis, historically the utopia can be brought back to the Golden Age legends, Paradise myth, millennial idea or ideal city conceptions that can be seen in religious texts or mythological stories. (Kumar, 1991: 4)

The 'Golden Age' myth holds an essential place in the emergence of ideal orders in which everyone lives in equality with wealth and prosperity which is also pointed out by utopias. It is one of the most critical elements of utopian thought. According to the myth of the Golden Age people do not work, they have their property without any struggle, and they are not aware of death. When the time of death comes, they fall asleep. This myth supports the idea that the earth perfectly offers everything by itself to these people until they die.

The Golden Age, the ideal city and the rest constitute the essential 'pre-history' of utopia. Like many prehistoric fragments, they remain embedded in the later forms; or, to change the figure somewhat, we may say that they live on in the Unconscious of utopia, giving it much of its motivation and dynamism. But, no more than the id can be identified with the ego, can these utopian 'pre-echoes' be identified with utopia itself. (Kumar, 1987: 20)

It is a time of blissful happiness in which no one, without any difficulty, and without any law, is bound to moral principles and lives in his own right, lives in happiness and prosperity without working. (Kumar, 1987: 3,4) The Golden Age is a period when people live in their natural atmosphere before they alienated from each other, from nature and God, and simplicity is the central principle of this order. There is no war, chaos, and hatred in the Golden Age; in contrast, peace, order, love, respect, wisdom, and happiness are the shared values of the people.

The concept of paradise in religions and beliefs is an ideal place that is abstract whether in the future or the past, and human beings can only reach it by saving himself from the real world. Even though utopia has a close relationship with paradise, the difference is that while religion has a concern for the other world, the utopian is interested in this world. That is to say, the paradise for utopia is a destination or paradigm that can be achieved in this world.

The concepts of Paradise and utopia considerably resemble each other. Both of them is constructed on the idea of creating a perfect world in which humankind reach the eternal freedom and happiness. Frank E.Manuel and Fritzie P.Manuel emphasize the importance of the concept of paradise for utopian thought as follows:

One of the two elements which flowed together in the underthought of Western utopia, the Judeo-Christian and the Hellenic, the first had the more continuous existence. A natural history of the paradise of the Judiac and Christian religions assembles some of the intellectual and emotional materials that accumulated in European society and constituted an ever-growing storehouse in the culture. Paradise in its Judeo-Christian forms has to be accepted as the deepest archaeological layer of Western utopia...(Manuel and Manuel, 1997: 33)

The millennium is a concept that defines a pre-eminent religious movement in the near future when the world will completely disappear, or in other words; the millennium foresees final and collective salvation in this world in the near future.

The Millennium can be seen mainly in the Old Testament, as well as in early Christianity, Islam, and organized religions and it is interpreted in many different ways. The first information about the millennium takes place in the Old Testament, and it is confronted with varying interpretations of many religious and mystical organizations, especially by the New Testament and Islam. In this context, the primary roots of millenarianism are the in the Old Testament, it is the messianism, in other words, faith in Christ. According to the messianism, the Hebrew priests claimed that a new order would come to Israel in the millenarian period from Amos to Enoch.

This belief supports the idea that a resurrected Israel is superior to other nations, and that the one who has the honor of announcing this supremacy is a Messiah from the house of David. It is believed in Judaism that the one who will change the history of the present world is a Messiah who will come from their own lineage. According to this belief, a new world and age will be opened by a savior, Messiah and the period filled with evil and sorrow will be reversed and good will be rewarded for his/her virtuous while the bad will be punished.

The millennium is substantially different from the Golden Age and the heaven concerning its forward-thinking feature. The millenarianism turns its face to the future instead of talking about the past. (Kumar; 1991: 7) It can be defined as 'an ideal paradise of the past and future' as an ideal human condition. It is also possible to say that extreme conservatism and extreme radicalism are the two important characteristics of the millenarianism.

The Christian millenarianism in Western thought follows the footsteps of Jewish notion of the Messiah. Moreover, messianism is the only way for salvation for Christians, and the first and most important aim of the human in life is to act according to the Bible and wait for the coming of Jesus Christ.

The millenarianism describes a beautiful life in which believers will continue to live as a perfect community, and according to that, this perfect order will be achieved sooner or later. It can be inferred from this approach that there is always hope on the basis of the millenarianism.

According to this idea, salvation is inevitable, even if it is not now, it will surely happen in the future. The present conditions of humankind can be full of conflict and suffering, but this will not last forever. This religious faith and hope for eternal life make the believer stronger against the disasters and disappointments he/she experiences in the world. As a matter of fact, these destructions are accepted as the signs of the promised land, and they welcome this grief voluntarily.

On the other hand, millenarianism can lead humans to wait inactively, but under no circumstances does it lead him/her to pessimism and despair about humanity. If the utopia is a serious intellectual quest for the possibility of the perfection of humanity, it is the Millennium faith that provides hope for this quest.

From the literary point of view it can be said that throughout the centuries these movements of thought have set the ground for utopian musing. Especially in Classical Age, we confront with the written forms of these ideas as a form of literature. In order to describe the ideal order, thinkers in antiquity applied to utopia and they have used it as a kind of political tool and a way for criticism of established order in their works.

16<sup>th</sup> century is accepted as the birth of formal utopia, but before More's Utopia, Euhemerus' Sacred History (300 B.C.), Plato's Republic (360 B.C.), Iambulus' Island of the Sun (165-50 B.C.) and St. Augustine's City of God (426 B.C.) can be accepted as some of the first examples of utopia in antiquity. It is an undeniable fact that while drawing the outline of their works, these writers were influenced by the concepts of these mythical and religious beliefs such as the Golden Age, Paradise or Arcadia. However many utopian works written in antiquity were not substantially written in the form of utopia instead they can be classified as satire.

Plato's Republic, one of the most outstanding works among them, has been the milestone in many fields such as philosophy, literature, politics, economics, social sciences, and education. In this way, it is the most influential work preceding More's Utopia and its impact on Utopia is obvious and unrepudiated. Although Republic is much more political than Utopia, the central theme of both works is the same: they are written in the search for justice. Many thinkers accept Republic as the basis for utopias

on the other hand, even if Kumar agrees with them, he thinks that utopia is the product of modernity. (Kumar; 1987: 2)

However, towards the end of the Roman Empire, Christianity has become its official religion. After the Hellenistic period lost its influence, the Christian Middle Age accepted the ideas of Saint Augustinus, and this period was rather noncreative in terms of utopian writing. The prevailing understanding is that people need to live as perfect Christians in a world full of sins since true happiness can only exist in the other world. Therefore, the perfect community designs for this world are an arrogant rebellion against God. However, paradoxically, utopias were influenced by Jewish-Christian tradition as much as Hellenistic sources. The thought of heaven in religious tradition, millennium faith, and monastic life also provided background for utopian literature.

It is one of the most influential factors on the decline of utopias at the end of Classical Age. In Early Middle Ages, Rome and other cities were damaged due to the occupations of barbarians from northern and central Europe. In that period democratic and cultural atmosphere of Roman civilization lost its power and the feudal system began to emerge. The destruction of libraries and deaths of the scholars caused the destruction of the intellectual heritage. In accordance with these historical changes, a stagnant period started for utopian literature. On the other hand, during this period monasticism, a new religious movement emerged. It can be said that this new monastic lifestyle paved the way for communal life and in the later years More established the idea of utopia on these roots.

The 16<sup>th</sup> century was the beginning of the modern age, and it was also the birth of More's Utopia. In this century a new movement known as the Renaissance changed the perspectives of writers. This movement opened a new page in both history and literature in the light of social, political and economic developments. The shared values of the Middle Ages turned into a rational philosophy known as Humanism.

The 17<sup>th</sup> century is the bridge between the classicism of the Renaissance and the modern world. It can be said that Renaissance Humanism, which was the ultimate belief in humankind, spread over Europe from the end of the 14<sup>th</sup> to the 17<sup>th</sup> century, but it was most influential during the Renaissance. It can also be defined as the revival of the



study of Greek and Roman philosophy and literature. During this period the most influential thinkers and writers such as Francesco Petrarch, Desiderius Erasmus, his close friend Sir Thomas More, Francois Rabelais, Giovanni Pico della Mirandola worked on classical Latin and Greek texts of Plato, Aristotle, etc. They were against the Scholastic philosophy of that age, and they focused on skepticism. According to them, reason and faith in human dignity should direct human behaviors and social order. Renaissance movement combines the ideas of Neoplatonism, Stoicism, Epicureanism, and Scepticism in classical antiquity with modern philosophy through humanism.

Tommaso Campanella's The City of the Sun, published in 1602, is one of the first examples of utopia, centered on the scientific researches. The City of the Sun is a typical Renaissance text in which science and nature or astronomy and astrology intertwine with each other. It is the story of the people who live far away from private property and live in an equal environment virtually without the oppression of theocracy. Another outstanding example of classical utopia is Francis Bacon's New Atlantis in 1624. It has a significant impact on keeping the unity between science and utopia and even enabling science fiction and utopia to be used interchangeably. The New Atlantis laid the foundations for an achievable utopia.

Anne Robert Jacques Turgot fundamentally changed the structure of world history with the notion of 'progress' he advanced in 1750 and expressed the first different interpretation of the ideology of progress in modern times. Turgot speculates that history went on a straight line and that every stratum in history showed more development than before. According to Turgot, when it comes to the training capacity of human experience, progress is inevitable and unlimited. In humans, there is a tendency towards movement and change, and an idea of innate progress. So since the beginning, the human race has been progressing.

Marie Jean Antoine de Condorcet, a French Enlightenment philosopher, puts the idea of progress in the concept of utopia. He believes that man can become competent and humankind can advance forever. Condorcet thinks that the way for the eternal happiness of man is science and expects a society under the supremacy of scientists. Condorcet believes that science will turn into a collective power, believing that this

power will constantly transform the world and take it forward. (Condorcet, 1955: 140-142)

The concept of eutopos, which is used to conceptualize the concept of utopia and which means a good place, turns into the concept of 'good time' with Turgot and Condorcet. The utopia is no longer in a remote island or the hills of a hidden mountain. In the known world, it becomes increasingly difficult to find the unknown land that the utopian promises because of the explorations of every part of the world and the mapping of the earth. Thus, the utopia transitions from the spatial dimension to the temporal dimension.

As a result of the increasing expectations with the influence of the Industrial Revolution, the utopia has to turn into an industrial and scientific form. With this change, utopias had to keep pace with new possibilities and desires. It is obliged to meet the individual and social need for infinite innovation and growth.

When considered in terms of historical development, the 19th century is regarded as the most utopian century of modern times. Utopia is rising in this century, and it is at the centre of the intellectual life of the age, just like it was once again in the sixteenth and seventeenth centuries through a creative synthesis of some aspects of the enlightenment thought.

In the nineteenth century Europe, utopia is devoted to the purpose of creating a humanized society that creates paradise on this earth, equal and free, by eliminating humanity from the purpose of achieving a happy and ideal order. In the nineteenth century utopia, in the light of scientific developments and intellect, is moving away from religious fatalism by adding such concepts as change, evolution, and progress in European thought and is beginning to gain a new meaning giving direction and aim to itself.

The utopia, which is interwoven with the historical and social processes, literally rose again at the end of 19<sup>th</sup> century. The effects of Darwin can be seen in Edward Bulwer Lytton's The Coming Race, published in 1870. Lytton's work has brought concepts such as struggle, survival, and superiority to the utopia. Lytton in his work,

The Coming Race, describes a developed community named Vrilgia, living in a remote, underground region. Lytton notes in his story that an upcoming race will take the place of the existing races. (Lytton, 2005) Also in the same year, George Chesney's The Battle Of Dorking talks about the rapid development of armaments and a war in which mass destruction weapons are used in order to scare the human being. (Chesney, 2004)

Another new topic added to nineteenth-century utopias is the control of emotions by machines. This issue was discussed in Samuel Butler's book Erewhon, published in 1871. The name given to Butler's work was created by replacing the letters of the word nowhere, meaning 'no place' in English. Butler's work questions whether the machines will destroy the emotions emotions will destroy the machines. (Butler, 2007: 155)

There were also two other works published at the end of the nineteenth century that have left behind all other works due to the echoes they evoked. They are Looking Backward by Edward Bellamy in 1888, and News From Nowhere by William Morris in 1890. In his work, Looking Backward, Bellamy talks about an upperclassman named as Julian West who slept in 1887 and woke up in 2000 and find himself in a socialist utopia. (Bellamy, 2000) The work has been discussed for years on social, political and philosophical grounds and has been criticized because of the fact that it was the first comprehensive socialist utopia written by an American, not by a European. There are many predictions about the 2000s in the work where the upper and lower classes, rich and poor, technological and industrial developments are examined, and the dilemmas created by these developments are revealed. In News From Nowhere William Morris talks about a hero, Julian West, who sleeps and when he wakes up, he finds himself in a future society, as in the Looking Backward. There are no private property, metropolitan cities, authority, monetary system, divorce, court, prison, class in this society. In this utopian work written by Morris, there is an agricultural society that is free from the burdens brought by the industrialism and is in harmony with natural life. (Morris, 2007: 54)

In the twentieth century, utopian thought began to lose its imagination to a great extent, and its collapse started. In the historical process, it can be said that the main reason for the collapse of utopian thought is the inability to create optimistic designs full of hope and happiness for the construction of new societies. The negative effects of

factors such as World War I and II, Nazism, and mass unemployment destroyed the hopes of utopian thinking. Herbert George Wells is accepted as one of the most influential modern utopists of the 20<sup>th</sup> century. The difference between his work A Modern Utopia, written at the beginning of the century, and his Mind at the End of Its Tether and The Happy Turning which are written under the influence of the negative effects of the 1945 era, prove the collapse of utopian thought in the twentieth century.

When dystopia, a pessimistic future design, takes place the twentieth-century utopian thought, Herbert George Wells, a writer who masterfully combines the themes of science and utopia of the present era, has also put forward his predictions of the catastrophes that science might cause.

Aldous Huxley, a writer whom Wells deeply was influenced, is another contributor to the twentieth-century utopian thought. Huxley contributed to the twentieth-century utopian thought with his latest novel Island, published in 1962. Huxley, like Wells, contributed to both utopian and dystopian view by writing about both types. Huxley's latest novel, Island, has masterfully described the wisdom of the East with its scientific-technological superiority and produced a synthesis as the starting point of a free and happy life.

The novel is located on the island of Pala, a fantastic island in the Indonesian archipelago. At Pala, individuals live in unlimited freedom of thought and have the chance to improve their talents and creativity. Huxley puts hope, peace, and compassion in the novel of Ada instead of despair of wars, personal and social devastation, demographic oppression, competition, wild desire for consumption of the earth, degenerated human values. Despite Huxley's masterpieces written on the dystopian field, this work has still been accepted in the twentieth-century utopian thought as a sign of hope in respect of humanity.

As it is mentioned at the beginning of the chapter throughout the history dystopian character in the satirical tradition often appears in utopias, and it is, therefore, difficult to distinguish these two species formally from each other until the twentieth century. According to Gregory Claeys "Christian tradition is dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other" which means that even in

religious thought these two concepts feed the existence of each other. (Claeys, 2013: 146) However, at the end of the nineteenth century, the positive and negative poles of the satirical utopia have begun to turn into separate literary genres. (Kumar, 1987: 210) Similar to this idea Milton Ehre defines dystopia as follows:

Dystopian literature is almost pure satire. Like his or her utopian antagonist, the dystopian writer postulates imaginary worlds, "nowheres," where reason, instead of triumphing, has gone berserk. Many utopias are unashamedly escapist, but the best of them, Plato's Republic, Thomas More's Utopia, raise ideal possibilities to remind us how far we fall short of being truly human. The dystopian vision also proceeds from some standard of human value and finds utopia more dehumanizing than the society it seeks to displace. (Ehre, 1991: 601)

Utopias are offered as an alternative life for unfavorable conditions of the community. Yet this option brings together a precise and decisive organization in the name of equality and happiness. For the sake of an equal and happy society, ignorance of individual tendencies and values is one of the important facts that turns utopia into dystopia.

The dystopia is about the totalitarian social order that is established in the future as close to perfection by the author, where socio-political institutions, norms, and social relations are expressed. This social order is a suffocating and oppressive order that resembles a nightmare, in which human liberty is basically rejected. The concept of dystopia, which is often used to describe the antithesis of a utopian society, is also referred to in literature as dystopia.

According to İköz, while utopias draw a portrait of a world with a better place and happy people, dystopia, in which nobody wants to live, presents a more eerie world of the future to the reader. Although they may seem to drag people to disappointment and despair, dystopias are written mainly for instructive and moral purposes. The worlds created by authors for the future function as warnings and writers of dystopian genre present their predictions about what human beings might face if they do not fulfill their responsibilities morally, socially and individually. (İköz, 2016: 10)

The transformation of utopia, the design of ideal world order or a longing object, into dystopia, a form of horrific oppression and hell on earth, coincides with the

technology that provides the tools needed in order to keep people under constant control in the name of bureaucracy and repression. In dystopias, it is determined by strict rules on how people spend their free time, with whom they get into contact, how they should work, live and think. Provision of production and control devices and understanding of man emerges as a function of technology.

Dystopia is a concept used to characterize evil, authoritarian, totalitarian, repressive patterns that are the opposite of the happy, ideal and well-established patterns that utopia points to. Dystopias argue that the optimistic picture in utopias are not possible since they argue that man has an evil instinct in his/her nature. For this reason, they claim that people cannot achieve a happy order and their efforts for this ideal will end with dark dictatorships. Unlike the ideal, fair and happy scenes that are illustrated in utopia, in dystopia the terrible situation to be reached at the end of this journey in order to realize this utopian world is depicted.

The dystopia, which expresses elements that threaten the world and humanity with its pessimistic future design, tells us that happy times are in the past and that a dark future is coming for humankind. In this sense, it can be accepted as a warning to humanity. The dystopian thought presents two main statements related to its anticipatory negative predictions about the future. One of them is based on the idea that life is crowded and it is full of violence, and the other one is constructed on the unlimited fears of human beings that are formed in connection with the first one. Dystopias criticize the possible utopias that design better societies in the future with their criticism of existing systems. The dystopia foreshadows the end of humanity, while depicting the picture of the world in the future by using terrifying world representations.

In this context, it is possible to say that although utopia and dystopia are interdependent, they are the antithesis of each other. It is the positive content of the utopia that directs the negative character of the dystopia. Thereby dystopia takes its material from utopia and re-establishes it with a character that refuses the positive perspective of utopia toward it.

The dystopian thought is hilarious, ridiculous and threatening. When these characteristics of human are combined with the man's desire for godhood, dark futuristic designs become inevitable. In the formation of this character scientific and technological developments play an important role. On the one hand, these developments and changes are supported with a progressive and modern discourse, on the other hand, they are criticized in terms of creating a meaningless and aimless world. However here it is necessary to identify that what scares most of the dystopian writers in revealing their work is not the mere principles of progress, but the wrong and misuse of these principles by humankind.

At the end of the nineteenth century, when utopian thought began to lose its hope of reaching the ideal collective society based on political, social, cultural and economic sense, dystopian thought began to develop. Scholes and Rabkin explain this change as follows:

In the twentieth century, our world is shaped by science. It is only reasonable then that out atavistic urges to escape must deal with science. But science and atavism are enemies. Science allows no retreating in time and insists on contemplating the consequences of actions. In our time the utopian impulse has been largely replaced by dystopian projections of disastrous current trends. (Booker, 1994: 5)

From the second half of the nineteenth century, Jules Verne and Herbert George Wells emerged as two master writers who contributed to the development of dystopian thought with negative and pessimistic futuristic designs. Verne, one of the founders of the science fiction genre, wrote his work, Paris in the Twentieth Century, in 1863, but it was first published in 1994. This work is important in terms of showing the scientific understanding of that period and presenting how a writer with a broad imagination looks to the future at that time. The work is regarded as a dystopian work in that it explains how natural sciences and technical developments affected people at that time and that the fields of poetry, art, literature, and linguistics would have lost their importance in that future.

This dystopian work, which criticizes the collapse of literature and art under the domination of natural and technical sciences, is in parallel with Aldous Huxley's Brave New World, which contributed significantly to dystopian thought in the twentieth

century. In Brave New World, art and literature, which encourage society, thinking, questioning, creative thinking, have been abolished. Likewise in Brave New World art and literature, which encourage society in questioning and creative thinking, is abolished.

Herbert George Wells, who contributed greatly to utopian and dystopian thought, is another important writer who left his mark on the last quarter of the nineteenth century. Wells' famous work, The Time Machine, which was published in 1895, discusses how a scientist, who is described as a 'the time traveller', acquainted himself with the race of the future and how the lifestyles was evolved throughout the history on the basis of time travel which is the desired dream of humankind. Wells, who wrote the last dystopia of the 19<sup>th</sup> century, tells the story of a character, who sleeps two hundred and three years and finds himself in London in 2100, in his work titled as The Sleeper Awakes, which also has utopian qualities and was published in 1899.

Utopian thought has been wounded by the loss of hope and bright dreams of humankind. These three works, which were produced in the nineteenth century with their pessimistic, dangerous, fearful and threatening atmosphere, were also inspired by the dystopian works which showed great growth in the twentieth century.

When discussed in the historical process, dystopian thought describes the societies which are technologically and scientifically advanced but lose their hope, dreams, and confidence. It is possible to say that the rise of counter-utopian thought has come about with the construction of a future built upon this vanishing belief of humankind. In this context, there are many important works which have developed the dystopian thought of the twentieth century.

We, published in 1921 by Yevgeny Zamyatin, one of the most important figures of Russian literature is accepted as a valuable example of dystopian literature. In this work, a repressive state isolated from the world that controls human behaviors by exploiting science and technology is explained. The purpose of choosing the name of the work as We is to show that the individual, in other words, 'I' is completely suppressed. We, in which people who are under the control of scientific and technological developments and the mechanization of society are criticized, is an



important example of the twentieth-century dystopian thought. In his work, Zamyatin emphasized that urbanization brought by modernization alienated people from nature, that liberation and freedom of humankind can be achieved by reconciliation with nature.

Inspired by Zamyatin's novel We, Aldous Huxley's Brave New World, published in 1932, is one of the most important works which have great contributions to the twentieth-century dystopian thought. Together with them, Nineteen Eighty-Four, written by George Orwell in 1949, is one of the pioneer dystopian works based on a totalitarian state of future.

Another important work of the twentieth-century dystopian history is Fahrenheit 451, written by Ray Bradbury and published in 1953. In this work, a futuristic repressive society, in which fireman burns books, people are exposed to brainwashing shows on TV and people who read and think are suppressed, is represented. The name of the novel is taken from the fact that the paper burns at a temperature of 451 Fahrenheit.

The following year after Fahrenheit 415, William Golding who is awarded the Nobel Prize for Literature in 1983, wrote his famous work Lord of the Flies. In this work, a group of children who fall into an island during an atomic war, their alienation from civilization and their confrontation with terrible truths underlying human creation are explained.

Another twentieth-century dystopian work written on the evil instinct of human being is Anthony Burgess's A Clockwork Orange, which was published in 1962. This work talks about the story of Alex who established his experience on violence and sex and a government that tries to make him a brain-washed machine. The sexual, economic, and political topography of man is described with concepts such as alienation, fragmentation, and loneliness in this work. It emphasizes the idea of creating a new world even in mental destructions.

One of the twentieth-century dystopias, The Beach by Alex Garland was published in 1996. In this work, a group of young people who are under the influence of

popular culture is searching for a paradise. The protagonist Richard lives in an island that shows the dark sides of humanity.

The dystopia depicts a pessimistic, fearful and painful future in which it is no longer possible for the utopians to achieve the positive portrayal of humankind, and the world has become a hell rather than a paradise by means of technological and scientific developments. As fictions become more pessimistic over time, people feel the threat and fear, leading elements of dystopian thought, much closer to themselves, and pessimist fictional designs of the future are becoming increasingly realistic.

**CHAPTER TWO:  
A CRITICAL APPROACH TO WILLIAM GOLDING'S  
TREATMENT OF THE CONCEPT OF DYSTOPIA IN  
LORD OF THE FLIES**

Lord of the Flies written in 1954 by William Golding is one of the most important masterpieces of all times. Although it is a product of the 20<sup>th</sup>-century literary world that transparently reflects the political or social conflicts of its era, it can be said that it is an omnitemporal work applicable to any period. The reason for this is that Golding affectingly deals with the nature of human behind the story of a group of British schoolboys between the ages of 6 and 12.

Lord of the Flies is a cognate work in the sense that it shares the same features with the dystopian genre, one of the main streams of English literary tradition. Dystopic novels are composed of fictional stories based on the political, technological and social situations of the period in which they are written. The starting point of the dystopian novels is the new technologies presented to existing social structure and world politics as the product of an increasingly centralized structure. Therefore, analyzing and evaluating these novels within the framework of the sociology of literature can be helpful to comprehend where literary sensitivity meets social reality.

In this sense, one of the most important common points of dystopian novels is that they can be regarded as literary reflections of the socio-psychological situation caused by rapid changes as a result of a historical phenomenon. The driving force in the background of Lord of the Flies is the human-made catastrophe by cause of the global war. In order to figure out Lord of the Flies as a dystopian work firstly it can be necessary to point out Golding's blend of reality and imagination.

Golding produces his work in the political climate of the 1950s which is the Cold War period between the Soviet Union and western countries including the United States after the end of World War II. Moreover during these postwar years in order to prove its superiority United States tests the first hydrogen bomb. Following this the world witnesses the atomic bomb attack on Japan. Likewise, there are some small-scale

conflicts as in Korea and Vietnam. In this insecure atmosphere, governments are urged to take precautions for a probable nuclear explosion. They provide fallout shelters for public or schoolchildren are educated for air raid drills. That is why it is not surprising to see the traces of this highly fearful, bleak or threatening atmosphere of the 1950s in Golding's work. One of the most important reflections of that era in the book is that the events develop around a group of children marooned in a deserted island in Pacific after a plane crash which happens while they are being evacuated from an atomic war in England. In his essay, Paul Slayton explains that:

Lord of the Flies is William Golding's parable of life in the latter of the twentieth century, the nuclear age, when society seems to have reached technological maturity while human morality is still prepubescent. (Slayton, 1993: 351)

Golding witnesses the inhumanity of World War II, which causes non-amendable destructions in this period both socially and psychologically, during his service as a navy officer. It can be said that all his experiences that shape his fiction are fed from a real world order that he thinks to be ruined. Talon expresses his ideas as follows:

Morally wounded by the extreme barbarity and sadism that the Second World War disclosed in the heart of supposedly civilized Man, Golding chose to project his spiritual uneasiness into a picture of children's hatred and deadly combats. (Talon, 1968: 296)

In Lord of the Flies Golding emphasizes the concept of war in different forms such as war as a struggle for survival, the war in order to rebuild society, the battle of good and evil in human self, etc. He questions the individual's urge for war or whether it is possible to construct a society without conflict. The children in his novel escape from the war in their native land and in order to endure the harsh conditions of life on the island they fight within nature. Later they are divided into small groups, and there occurs a clash between the leaders of these small societies. Moreover, each character has a conflict within himself in their decisions about choosing the right but difficult or the wrong but pleasurable. However, as a result of Golding's personal experiences in real life, he depicts a pessimistic atmosphere in his fiction. Because of the evil inside the human, each kind of war results in destruction. That is the central fact which draws parallelism between real and imaginative in the novel.

Golding mainly deals with how the evil captures the children and how the children destroy nature in which they live. In his "allegory" (Urgan, 2014: 250) Golding, as an observer of the age, constitutively addresses social problems by presenting new perspectives on the issues of people. In this sense, Golding's writing method or narrative power can be called diversely as fable, allegory or even romance due to the fact that it has a symbolic fictional structure along with implied meanings. Although it can be accepted as a simple story, it represents a world full of ethical, political, social and personal problems and there are many symbols and meanings under its simplicity which profoundly affects the minds. (Babb, 1970: 7)

Many critics interpret Golding's novel as a political, psychological and religious allegory due to its symbolism. In allegories, writers indicate abstract values by using concrete representations as in Golding's work. According to Henningfeld:

While it is possible to read Lord of the Flies as allegory, the work is so complex that it can be read as allegorizing the political state of the world in the postwar period; as a Freudian psychological understanding of humankind; or as the Christian understanding of the fall of humankind, among others. (Henningfeld, 1997: 2)

She explains that if the work is analyzed as a historical or political allegory, Ralph and Jack, two main characters of the work, reflect the clash between the democratic leader and totalitarian dictator and Piggy and Roger are the supporters of them. From a Freudian psychological perspective it can be read as an allegory of human psychology. In this respect, each character stands for an aspect of human psyche. For instance, Jack can be considered as the symbol of id due to his unsatisfying urge for killing or Piggy stands for superego since he has a broad vision about the universe but he is unable to overcome the pressure of society and trying to cope with his deficiencies. On the other hand, Ralph represents ego as he can mediate between Jack and Piggy in other words id's demands and social oppression.

Moreover, this work can be interpreted as a religious allegory. In that, the island represents the Garden of Eden and the crash, at the beginning of the novel, is parallel with the fall of man from the Garden of Eden. Also, their arrival of the island can be identified with the story of Adam and Eve. The ongoing war in England is the burden of children as in the religious story of Christ. The difference is that Christ sacrifices himself for the sake of humanity, on the other hand from Golding's point of view there

is no hope for the salvation of this humanity. Also because of his knowledge and martyrdom, Simon can be read as Christ figure. (Henningfeld, 1997: 3) Besides, the rivalry between Jack and Ralph is parallel with the clash between Cain and Abel. Regardless of which kind of allegory it is classified into, Lord of the Flies is a unique work in that Golding depicts his characters and plot in a substantially realistic world which makes it authentic. Ian Gregor and Mark Kinkead-Weekes stress his originality with these words:

"What Mr. Golding has done in *Lord of the Flies* is to create a situation, which will reveal in an extremely direct way this "real self," and yet at the same time keep our sense of credibility, our sense of the day-to-day world, lively and sharp." (Golding, 1996: iii)

Although the time, space and social environment of the dystopic novels are often fictional, the examples of this type represent estimated futuristic conceptions of real social structures. All observations that construct the fiction is fed from a real world order that is thought to be degenerated. Almost every dystopic work introduces a place of ideal perfection paving the way for an imaginary place in which dehumanized people live fearful lives, in other words, it can be said that every dystopia needs a utopic setting at first.

In order to build his story as a journey from utopia to dystopia, Golding chooses an uninhabited island. At the beginning of the novel, both place and characters have unspoiled beauty. In this respect Golding creates a utopian world by giving a vivid and detailed description of the place and turns it into a dystopia, in other words, it is the voyage from dream to a nightmare. According to Göktürk, this deserted island is well suited to Golding's purpose as a wild environment that will bring these primitive feelings to the surface, as well as a remote, isolated and bordered environment from the civilized outer world. (Göktürk, 1997: 158.) Hynes supports this idea as follows:

The desert island tale shares certain literary qualities with science fiction. Both offer a "what-would-happen-if" situation, in which real experience is simplified so that certain values and problems may be regarded in isolation. Both tend to simplify human moral issues by externalizing good and evil; both offer occasions for Utopian fantasies. (Hynes, 1988: 15)

The concept of the island is a striking feature of Lord of the Flies which reveals the difference between the blessed imaginary world and corrupted real world. Golding chooses intentionally an imaginary far away island as a setting which he thinks as the best place for people to reflect the conflicts in their nature without a mask. In this uninhabited tropical island, there is neither an adult to enforce the rules, nor any moral values to limit their freedom. As all of the adults are killed during the crash, the boys need to govern themselves in their new world. At the beginning of the novel the place that Golding depicts echoes the perfect island called Utopia which is described by More as a paradise-like island famous for happiness, serenity, freedom, equality and all other perfect features. However, throughout the novel, this utopian Edenic place progressively turns into a desperate island.

In every case, Golding stresses the battle between good and evil by using literary devices like the dichotomy of day and night. Even though he draws an exhilarating setting with delicious fruits, sunny beaches or sparkling sea in the daytime, at night the same beach turns into a frightening place with death silence where littluns have nightmares. One of them describes their nights as follows:

Last night I had a dream, a horrid dream, fighting with things. I was outside the shelter by myself, fighting with things, those twisty things in the trees... Then I was frightened and I woke up. And I was outside the shelter by myself in the dark and the twisty things had gone away. (Golding, 1996: 105)

This statement reveals the inner conflicts of boys, and it can be understood that daytime symbolizes the utopic world and human values and night stands for the dystopic world and obscure side of people. In addition, Golding intentionally changes weather condition in direct proportion to the boys' struggles. In such a way that at the beginning of the novel the sun shines brightly but during Jack's ritual of killing the pig there is stormy weather which foreshadows something terrible will happen, and at the end they unconsciously kill Simon.

At the beginning of the novel in this utopic atmosphere and place, characters form a classless cooperation, and they create a social harmony as in the story of creation. However, authors of dystopian novels support the idea that ethic of self-renunciation and self-discipline in a utopian community is hardly possible to be

achieved due to the wicked nature of citizens. Therefore, they depict a society the only ethics of which is egocentrism and individuals behave according to the instincts of self-assertion. Golding realistically reveals the innate evil inside human being which led society to a chaotic and desperate end. He represents the struggle of man both with his subconscious and with social situations in this fragmented world. He explains his thoughts as follows:

I'm not saying anyone is evil. I set out to discover whether there is that in man which makes him do what he does, that's all. When I was young, before the war, I did have some airy-fairy views about man, though I wasn't a Marxist. But I went through the war and that changed me. The war taught me different and a lot of others like me. (Davis, 1963: 28)

Golding reveals that the clash between the concepts of civilization and savagery that make up the main theme of the book is actually a conflict within all people. Siegl states that "Golding argues that with the removal of civilization follows the regression of certain human beings." (Siegl, 1996: 64) By using a group of boys each of whom gradually turns into a savage the author tells a story that is actually known: every human being consist of good and evil, the weak are ruled by the strong.

In dystopic novels, it is dominant that the society, which is ideal, will move away from the utopia, and the structure of society-state relations and society within itself will worsen, and the order will terrorize people. Therefore in order to create such kind of situation Golding presents two types of regimes and social classifications. The first form of government in the island includes a democratic system and democratic leader and the second one is composed of a totalitarian regime and a tyrant under the hegemony of whom the boys are led to a chaotic and desperate end.

Ralph and Piggy, the first two inhabitants of this virgin island, are just like innocent boys with infant desires and characteristics. They still have the traces of the civilization that they belong to. When the other victims of the plane crash come together, they constitute a democratic regime for their small society under the guidance of Ralf and Piggy. The conch shell they find on the beach becomes one of the most important symbols of civilization as it gives right to speak to the one who handles it. Thus, power in the island is vested to the children each of whom has the right to speak



equally. Moreover, Piggy comes up with the idea that they can use this tool as a horn in order to summon other inhabitants and the conch shell turns into a mode of communication which is used as an instrument of democracy supporting equal rights or freedom of speech.

In this tribal social structure, which can be identified as primitive democracy, voting can correspond to the freedom of individuals. Therefore, in order to designate their representative the boys agree to make an election. At the first assembly, children decide to choose a leader and determine to find a way for salvation. Ralph is the most suitable choice for leadership because as Golding represents:

He was old enough, twelve years and a few months, to have lost the prominent tummy of childhood; and not yet old enough for adolescence to have made him awkward. You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil. (Golding, 1996: 15)

It can be concluded that when compared with other boys he is physically strong enough to take care of them and due to his father, a commander in the Navy, it seems that he has a sense of authority. However, in the course of events, it is possible to see that Ralph is unable to provide strategic skills to control the group. Besides whenever he addresses to the other boys as a leader he cannot find the right words and fails to motivate them. While describing Ralph as a strong figure, Golding makes him everyman at the end of the paragraph above by using the word "mildness."

Ralph can be accepted as a dystopian protagonist, and Ralph helps the reader to notice the disturbing aspects of the dystopian world through his perspective. When Jack takes over the control and kills Piggy, everybody takes place on his side, and Ralph becomes alone on the island. He is the only one who feels trapped because of the decisions of Jack, and he struggles to escape at the end. From the beginning to the end he questions the deeds of Jack, existing political system and social situation and tries to warn others about probable destructions. Under the dictatorship of Jack, he feels that there is something dreadfully wrong with the society he lives in. At first, he influences a group of boys and gives hope to turn back their previous lives again, but later he fails in

his intentions either to change Jack's system in the island or to be rescued from the island.

Piggy, one of the pioneers of the democratic system, has a naïve and weak personality when compared with Ralph. However, he is the supporter of rational thought and reason in addition to this as a symbol of science he wears glasses. His glasses have an ironic meaning since, in spite of his visual disability, he is the only child who is aware of their dilemma. Piggy is not as strong as Ralph due to his asthma, and he stands for "other" as he is exposed to jokes for being overweight, but his intellectual powers make him important for Ralph. In the course of the story, Jack breaks one lens of his glasses then steals them. These events symbolize that unreasonable actions and physical strength are more appreciated than science, democracy or free thinking in society.

In their first social structure, Ralph and Piggy are the two leading figures who complete each other. Ralph is much stronger than Piggy physically, but it is Piggy who directs him about right decisions and who functions as an adult figure in the island. For instance, Ralph's awakening of the absence of the adults makes him much more romantic than Piggy who never loses his commonsense reasoning. Nobody including Ralph is aware of the responsibilities and serious matters on the island at the beginning. Delighted by the heavenly island and unlimited freedom, they are controlled by their childish feelings and underestimate the realities of the island. When Ralph handles the conch shell, he thinks that:

The shell was interesting and pretty and a worthy plaything: but the vivid phantoms of his day-dream still interposed between him and Piggy, who in this context was an irrelevance. (Golding, 1996: 22)

It can be concluded from this paragraph that Ralph is in between his desires and the realities, but Piggy reminds him on every occasion that they should behave maturely and do something for survival. Ralph is the first one who realizes the conch shell yet it is Piggy who understands its power. Ralph craves for enjoying in the lagoons, swimming all the day without doing the requirements of survival. However Piggy disturbs his phantasy by telling the truth that they are desperately trapped in an island

alone and they urgently need to be rescued. However, it is possible to see the transformation of Ralph's ideas about Piggy in the long term as from beginning to the end Piggy goes along with him and he turns out to be right in his suggestions.

In dystopias, there is a need for a dictator or totalitarian leader as a driving force who discovers the true nature of society and exploit citizens by taking advantage of their deficiencies. It can be figurehead or concept that is worshipped by the members of society. Jack Merridew can be accepted as the leader of totalitarian regime which is the second governmental system in the island. Before he seizes power, he has been already a dictator in small scale since he is the head of the choir boys. The fact that he wants them to call him with his family name gives a clue about his despotic nature. Jack's team whose "bodies from throat to ankle were hidden by black cloaks..." (Golding, 1996: 26) is constructed on the class system. This shows that Jack is the voice of authority or superiority. During the election, he expects to be elected as the leader of the island, but they choose Ralph since he has the shell. Golding narrates this election atmosphere and the difference between Jack and Ralph and also the impact of the conch shell as follows:

This toy of voting was almost as pleasing as the conch. Jack started to protest, but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found a good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.

"Him with the shell."

"Ralph! Ralph!" (Golding, 1996: 30)

Jack Merridew is disturbed by the decision of majority behind the scenes. Nevertheless, Ralph constructs his system in a similar way as in the dual executive system by choosing Jack as the leader of the hunting crew who is responsible for the food supply and the observer of the fire. Jack can be labeled as a political animal since he shortly realizes that he is unable to preserve his supremacy as a choir leader in these natural conditions. By using his strategic skills, he decided to transform the choir into a group of hunters and once more makes himself their leader. Therefore he accomplishes to continue his tyranny in accordance with the rules of nature. In the course of actions, it

is possible to observe that Jack's barbaric and primitive society becomes more prominent while Ralph's civilized community degenerates. The reason for this is that Ralph is deprived of political strategies and Machiavellian thought when compared to Jack.

As in all dystopian fiction, although everything still appears to be utopian, there is a hidden force behind the scenes waiting for emergence to reverse the system after gaining power. In Lord of the Flies, Ralph's democratic system turns into a shadow government when Jack appears. Ralph is initially elected as governor, but from the beginning, it is Jack who governs this small community. Even though he allows Ralph to assume some power, he truly has control through his dictatorial use of fear as propaganda in due course.

Propaganda is an important tool for dictators to sway citizen's minds in that they use the biased or misleading nature of propaganda to control others. The main character has a moment of inadequacy when the problems in society arise, and the character who has the potential to be a dictator finds a chance to persuade others. He provokes the citizens under the guise of liberating them. For Jack, in order to construct bossism, he needs to organize other boys and to strengthen his power. For this reason, he uses his leadership as the leader of the hunting team. When dissolutions and conflicts begin to emerge among the boy under the guidance of Ralph, Jack appears as a savior.

This process starts in the novel when Ralph attempts to bring order to the island and makes regulations about sharing the responsibilities for their survival after their first meeting. However, all of the boys on the island are fascinated by the joyful and free atmosphere of the place. Without an authority that restricts their infinite desires, they delight in the beauties furnished by this heaven. For them, playing and games are the only means for escaping the realities of life. The decisions are not implemented properly since the freedom of children is restricted by these duties.

Only Ralph and Piggy are aware of the responsibilities of their own in order to survive in this jungle. Therefore, they are disturbed by the apathy of others. The rest of the children are so irrelevant to the decisions taken during the first assembly that instead of building shelters or maintaining the fire as a signal, little boys choose swimming or

playing. Only Ralph and Simon do the requirements and try to build shelters. At the turn of the first expedition in the jungle, Ralph points out that it is inevitable to build a fire for attracting the attention of the ships passing around the island. The children achieve to ignite some dry pieces of wood with the help of the sunlight, using the glasses of Piggy. Although the younger boys named as "littluns" are assigned to keep the fire burning, they revel in games and forget the fire. In a little while, the flames spread over the jungle, and the fire gets out of control. At the end of this incident a large portion of the forest burns up, and one of the boys with the birthmark among them who probably dies during the fire is not seen again.

This incident can be accepted as the first failure which causes the divisions among the boys. Moreover, it gives an opportunity to Jack about inflaming others against Ralph. The world that Jack offers is much more enjoying and attractive because during their hunting expeditions they achieve a success contrary to Ralph's deeds. He makes use of the hopelessness and the feeling of guilt that the boys feel after the fire. Although they are accused by Ralph and Piggy about being fecklessness, Jack embraces them as a member of hunting crew. In addition, he promises to hunt a pig which impresses the boys starving on the island.

The second incident that is used as propaganda by Jack is his hunting success which impresses everyone even Ralph. While they are on hunting expedition, a ship on the horizon passes by the island, and they lose the chance to be rescued which is one of the most effective commitments of Ralph to convince others for being the leader. For the second time, he fails about his promise and begins to lose his cogency and reliability. When Ralph and Piggy realize that the signal fire on the top of the mountain is no longer burning, they blame Jack and his hunters who are responsible for observing the fire. Annoyed by their negligence, Ralph decides to talk to Jack, but he has just killed a pig and comes back. Just then, each of the castaways rejoices in killing, they are dancing wildly, and Ralph finds himself in the center of an insane ceremony for the success of hunting.

Dehumanization and savagery are one of the common characteristics of dystopian works. The process of depriving citizens of positive human aspects or basic human rights provides a basis for the dictators to control people according to their own

expectations. Golding describes this process in a detailed way step by step in his book. Firstly, he chooses his characters among children to point out that even these innocent, pure individuals destined to fail due to the evil inside or a driving force namely Jack.

For example, preoccupied with hunting, Jack is unsuccessful in his first attempt in hunting a pig. That he could not kill the pig consciously shows that even being the most brutal one he still has the traces of humanism and innocence. In the beginning, he is unable to associate himself with a killer, so when he accounts the pig, he could not use his knife. Golding explains that

The three boys rushed forward, and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. (Golding, 1996: 40)

At the beginning of the novel, instead of creating imaginary characters, Golding portrays his characters with their faults. Thus reader can associate himself with characters, and it increases the cogency of the plot. As a teacher and as a navy officer Golding has a broad vision about society and the individual. He talentedly reflects his experiences to his novels especially to Lord of the Flies. It is possible to see his observations about childhood in his portrayal of the boys in the island. He describes the dual nature of human so talentedly that it is arduous to classify who is exactly good or who is bad at first. However, Golding impressively refers to the dark sides of the infants even when they are in a joyful environment. On the beach, it is also possible to see littluns throwing sand at their faces or in one of these scenes Roger and Maurice destroy the sandcastles of the little boys without any reason.

On the other hand, it can be said that this work is an attempt to observe the behaviors of a trapped human under pressure. Unfulfillment of utopian dream increases the tension among the characters, and it creates an extremely horrible or degraded society together with irreversible oblivion. In his novel by aggravating the living conditions methodically, Golding pushes the limits of the characters and reveals the animalistic instincts existing in every person. For instance, in his second attempt, Jack mercilessly kills a sow. The boys prepare crazy feasts to celebrate their success, and

during one of them Maurice disguises in pig they kill, and others violently try to capture him. Furthermore, all of the boys including Ralph and Piggy are dancing in the exhilaration of the feast. That they do not recognize Simon in darkness and barbarically kill him by mistake as they are under the assumption that this shadow is the beast.

Uniformity is another common feature used in dystopic fiction. Totalitarian regimes urge citizens to comply with particular standards or notions. Everyone in society conforms to uniform expectations or accept similar ideals. In Lord of the Flies when Jack's hunting desire become much stronger, and it becomes a passion or urges for him, he makes his ideal as the only aim of his group. However, his first attempt is unsuccessful since he is under the influence of his sense of shame which is arisen from his civilized discipline.

On the other hand, it is the only obstacle that prevents him being entirely free of ethical values. This time he decides to paint his face and his partners' faces with a charcoal stick which externalizes their dark side. In this way, they wear the persona of a primitive creature which provides them to act according to their wild instincts and creates another personality made by their own for them. Jack's first sight to his face is explained as follows:

He knelt holding the shell of water. A rounded patch of sunlight fell on his face, and brightness appeared in the depths of the water. He looked in astonishment, no longer at himself but at an awesome stranger. He split the water and leapt to his feet, laughing excitedly. Besides the mere, his sinewy body helps up a mask that drew their eyes and appalled them. He began to dance, and his laughter became a bloodthirsty snarling. He capered towards the Bill, and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness. (Golding, 1996: 80)

Henceforth, they reach a dehumanized state and Jack gain more control over the coerced boys. It turns out to be a necessity for the ones who want to join their warrior camp to paint their faces like savages. This means that together with their appearance they unwittingly lose their individuality and dissent because as a despotic leader Jack does not approve freethinking or independent thought. Under the hegemony of Jack, everything is uniform, and he shapes his community according to his own wishes.

Nearly in all dystopias, some major incident occurs which legitimates the altering of reality and allows the government to seize the control. At the times of enormous panic or turmoil among people, the dictators emerge as a redeemer. For instance, at a meeting, the boys on the island realize that there is another problem among the little boys. Some of them are disturbed by nightmares at night, and without any concrete reason, they become afraid. It is obvious that in order to believe something and find the answers to the questions in their minds, they produce an imaginary creature like beast which exists in the jungle or the sea. The older boys in other words "bigguns" try to persuade the littluns about the non-existence of the beast. Therefore, there is no reason to be afraid.

In this disturbing atmosphere, another event takes place on the island. That night there is aerial warfare between two military planes over the island. However, nobody including the twins, Sam and Eric who are the responsible observers of the signal fire, hear the sounds of the battle and do not notice the falling parachutist. He landed near the signal-fire mountain dead, but in the morning they see the huge shadow of his parachute and hear the sounds of the wind which wriggles it. Terrified by this scene and sound, the twins come back to the camp and explain their experience in terror. They associate this illusion with the beast and think that it conquers the island. Preoccupied with these ideas, the boys under the leadership of Ralph and Jack prepare an expedition of finding whether there is a monster or not. Jack and Ralph, who are constantly debating, decide to climb up to the mountain. They see the moving parachute, but they mistake it for a giant ape.

Jack takes advantage of the sense of fear in the island in that he can increase his popularity and power as being a reliable and courageous man who protects others from the beast which makes him superior to Ralph's administration. Through Jack, Golding hereby confirms the ideas of Hobbes who asserts that individuals kowtow for the sake of their own comfort and safety. In Leviathan Hobbes asserts this urge as follows:

*Civil obedience from love of Ease.* Desire of Ease, and sensuall Delight, disposeth men to obey a common power: Because by such Desires, a man doth abandon the protection might be hoped for from his own Industry, and labour. *From feare of Death, or Wounds.* Fear of Death, and Wounds, disposeth to the same; and for the same reason. On the contrary, needy men, and hardy, not contented with their present condition; as also, all



men that are ambitious of Military command, are enclined to continue the causes of warre; and to stirre up trouble and sedition: for there is no honour Military but by warre; not any such hope to mend an ill game, as by causing a new shuffle. (Hobbes, 1985: 161-162)

The fear causes chaos in the island, and Jack accuses Ralph as being a coward and questions his leadership. He suggests that Ralph should be discharged from his duty. Even though he insists on his idea, nobody goes along with his suggestion and do not vote against Ralph. When Ralph strengthens his power, Jack leaves the meeting and runs away crying in an anger. Ralph declares that they should set another signal fire on the beach instead of on the mountain despite the monster since he thinks that there is no other way to show them to the outer world. The rest of the boys accept this idea, but many of them leave the group to join Jack while they are working on it. Apart from Ralph, Simon, and Piggy, the group escapes from ethical limitations and goes after violence and savagery. (Göktürk, 1997: 156) Jack gradually gains the control over the children and extends the boundaries of his hegemony. To do this, he announces his chieftaincy of the hunters and forms a rival tribe. His team organizes hunting and kills a sow which they slaughter by cutting its head. In order to celebrate their success and to prevent from the violence of the beast, they sacrifice the sow for this unknown creature. They put its head on a stick and leave the forest. Jack hopes that this show of strength or the feast during which they eat the rest of the row attract the attention of the boys under the leadership of Ralph.

Nobody but Simon discovers that the only way to cope with fear is to face it. In the meantime, Simon confronts with the horrifying, bloody head of the sow in the jungle when he arrives his secret place isolated from the others. He feels as if he has a conversation with it. The head of the sow which symbolizes The Lord of the Flies mocks with him and other boys who suppose that they hunt the beast. When they come across Simon listens to the words of it:

Simon's mouth laboured, brought forth audible words.

"Pig's head on a stick."

"Fancy thinking the Beast was something you could hunt and kill! said the head. For a moment or two, the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"

The laughter shivered again.

“Come now,” said the Lord of the Flies. “Get back to the others and we’ll forget the whole thing.” (Golding, 1996: 177-178)

Golding questions whether the corruption in society arises whether any political system or it lies in the individuals who create it. *Lord of the Flies* claims that nobody can capture the beast since as a matter of fact, it is the devil inside them. After these devastating words, Simon faints. When he awakens, he climbs up to the mountain to reveal the truth. He comes across with the cadaver of the parachutist, and he understands that actually there is not a beast, it is the brutal feeling repressed in the dark side of the individual. And it is impossible to escape from it. At dark Simon returns to the beach to explain the truth that there is not a beast in reality, but the boys in the feast killed him unconsciously. C. B. Cox interprets this situation as follows:

..., the growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, who tries to tell the children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. The Lord of the Flies is the head of a pig, which Jack puts up on a stick to placate an illusionary Beast. As Simon understands, the only dangerous beast, the true Lord of the Flies, is inside the children themselves. (Cox, 1985: 115)

Simon's spirituality is strongly similar to Jesus Christ. He is the only one who preserves his innocence uncorrupted until his death and who is a selfless servant who helps everybody in the island and like other martyrs he is killed for being considered what he is not. Simon can realize others' fear, and he has the characteristics of a saint and a clairvoyant person who is disturbed by the corruption of morality in the island. Golding may choose the name Simon for this character since etymologically it has some religious connotations. It has a Hebrew origin which means "he has heard" or "listener." And in Bible Simon is one of the early disciples and apostle of Jesus Christ. It is significant that in the novel Simon is the one who hears the words of another biblical figure which is devil inside the sow.

The title Lord of the Flies also has an association with the Greek word Beelzebub which means Satan in theological sources. In other words, Lord of the Flies is the English translation of Beelzebub. According to demonology, it is one of the most important princesses in the hierarchy of Hell who is responsible for the flies which

transfers infections from dead bodies to the people and spread death. (Shepherd, 1880: 162) He is also talented for tempting the individuals with pride. In the novel, Lord of the Flies says Simon that "don't try to escape" (Golding, 1996: 178) because apart from Simon other boys are captured by their disdain and greed which are the most efficient weapons of Beelzebub, and they are imprisoned by the devil.

Ralph and Piggy think over their role in killing Simon in pursuit of assassination because Simon's death means the loss of innocence in the island. While they are trying to find an excuse for their sin and relieve themselves, Jack and his hunters conduct a raid on the beach. They suddenly attack and steal the Piggy's glasses which means the fire. In a literary sense, fire can be explained in many different ways. Golding uses fire as a powerful symbol which functions as an agent for the boys connecting them with civilisation because anyone who comes closer to the island can see the fire and rescues them. Firstly it can be associated with knowledge, so it is not surprising that in order to set a fire they use the lens of Piggy's glasses. This is because Piggy is the source of reason and intelligence in the island. Furthermore, towards the end of the story, Jack steals Piggy's lens so as to build a fire in his own place for his tribe. Jack's theft story can be associated with the story of Prometheus. However, Golding's dystopic approach manifests itself in the way that Prometheus starts the enlightenment period of humankind, but Jack demolishes the civilization in the island by means of fire. This indicates that knowledge can be harmful in the hands of wrong people and possessiveness of power releases the tragic, dark side of human as in Victor Frankenstein or Doctor Faustus. For instance, while Ralph uses fire as a signal for their rescue, at the end of the story, Jack burns all of the islands to find and kill Ralph. Nevertheless, British naval forces realize huge fire on the island and save Ralph. When analysed the story behind, it is possible to deduce that in a sense, the world progresses by means of science, on the other hand, it causes such destruction as an atomic war which is the main reason for the escape of the boys.

The members of Ralph's tribe settle on visiting the Castle Rock which is the power domain of Jack to find a compromise with them. In literature rock, as an archetype stands for power, dominance, and hegemony. For this reason, one can infer that this red rock is the outpicture of Jack's personality. However, Jack acts violently and command his followers to capture them. Thereafter a rock released by Roger, the

most brutal boy in the group, hits and kills Piggy and the conch shell is broken into pieces. Ralph witnesses the death of Piggy who symbolizes the last chance for innocence for him and he mourns for his friend at the bottom of his own heart. As Siegl points out:

The faith in human ability to reason is shattered when the precious conch, the symbol of rational order, is smashed into a thousand white fragments. The fate of the shell is the fate of civilized life on the island. (Siegl, 1996: 65)

Ralph is the only lucky one in his group who achieves to escape from the spear rain and stay alive. Late hours of the night he hides himself somewhere near the Castle Rock. After searching everywhere to find Ralph, Jack orders his boys for igniting the rest of the forest in an attempt to find out him. Ralph is stalemated into the old hiding place of Simon where the sow is placed. He devastates the demonic head of the sow and rushes out of the forest to the beach where he sees a British naval officer. They realize the fire in the jungle and land on the island. When they see Ralph, unaware of the truth, they think that boys are playing the game and they accidentally burn the island.

Although throughout the story of Lord of the Flies develops as the simple adventures of the boys in the island, at the end of the book Golding reminds us that it is not only an illusion of real life, it is the real life itself. If British naval officer is accepted as the eyes of the reader, it can be said that they are only helpless little children who play hide and seek. However, behind the scene there are missing boys, slaughtered pigs, murders, political conflicts or power struggle. When Ralph is rescued, it arouses relief among the reader, but suddenly it is possible to remember that there is no difference between the boys' island and the adult world outside where human beings kill each other in a meaningless war.

Moreover, through the end, Golding makes a reference to the utopic story of The Coral Island, and there is a hidden criticism of this work for being highly optimistic and for praising the superiority of English nation. For him no matter what nation it will be, it is constructed by individuals, and they have the potential of being as sickening as a fly. In the quotation below the disappointment of the officer is the hopeless situation of humanity in fact.

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys — you’re all British aren’t you? — would have been able to put up a better show than that — I mean —“

“It was like that at first,” said Ralph, “before things —”

He stopped.

“We were together then —”

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.” (Golding, 1996: 248)

Most of the critics including Frank Kermode or Arthur P. Ziegler, Jr. agree that R.M. Ballantynes The Coral Island is the most influential work for Golding in terms of genre, characters, and theme. Both novels are constructed on the story of a group of children imprisoned in a tropical island without adult surveillance. Golding uses the same characters with similar names. The most explicit difference between the two works is the diverse approaches of the two writers. Golding echoes the ideas of Thomas Hobbes in spite of the fact that Ballantynes is on the side of John Locke.

Hobbes's argument can be summarized with the following Latin proverb "Homo homini lupus." In other words, in his masterpiece Leviathan, he explains that all human beings are born free and equal in dignity and rights. Although an individual is destined to be alone, he needs to live together as a social being. In this circumstances in order to satisfy his desire one can have an equal right of doing anything with another individual, which means social conflicts even war among people. In addition to this he thinks that human being is always at war because of his nature and this creates an insecure environment, so he turns into a worm for each other. Moreover, in order to protect himself and fulfil his desires, a person seeks for power. The human being who is directed by his natural instincts acts violently, and according to Hobbes the only way for order is to create a sovereign which is more powerful than him. The reason for this is that emotion of fear and reason are inclined people toward the solution. He explains this need as follows:

*Out of Civil States, there is always Warre of every one against every one.* Hereby it is manifest, that during the time men live without a common Power to keep them all in awe, they are in that condition which is called Warre; and such a warre, as is of every man, against every man. For WARRE, consisteth not in Battel onely, or the act of fighting; but in a tract of time, wherein the Will to contend by Battell is sufficiently known: and therefore the notion of Time, is to be considered in the nature of Warre; as it is the nature of Weather. (Hobbes, 1985: 185-186)

If analysed in this context, Lord of the Flies is the embodiment of Hobbes' pessimism. It can be said that as material beings, the boys in the island are in conflict with both themselves and with one another. The only difference is that for Golding there is no way for infinite salvation and even a state regulating the action is unable to change the dark side of the individual's nature. For example, on the island, there is not a government, so boys shade into savages due to their nature, from Freudian perspective due to their id. However, the reason that causes their departure from the country is the war between sovereigns. At the end of the story by using the soldier as savior, Golding implies that boys are welcomed by another war.

Contrary to Hobbes ideas, as an empiricist, Locke supports the idea that in State of Nature which covers the period before the societies are born, people live together peacefully and respectfully since they are subordinate to Law of Nature which means good morals. In his Two Treatises of Government, Locke explains his ideas about the freedom of the individual and its limits as follows:

But though this be *a state of liberty*, yet it is not *a state of license*: though man in that state have an uncontrollable liberty to dispose of his person or possessions, yet he has not liberty to destroy himself, or so much as any creature in his possessions, but where some nobler use than its bare preservation calls for it. The *state of nature* has a law of nature to govern it, which obliges every one: and reason, which is that law, teaches all mankind, who will but consult it, that being all *equal and independent*, no one ought to harm another in his life, health, liberty, or possessions: (Locke, 1821: 191)

Therefore he believes that individuals can survive without a government. Moreover, human beings know Law of Nature through nurture, reasoning, and observation which means that an individual who is born as tabula rasa can learn the universe through experience. In this context, an individual is made up of what he experiences. It can be concluded that man can achieve to be a good person providing that he is nourished by moral and ethical values. Thus Ballantyne's view of man seems to be more optimistic than Golding. In his The Coral Island boys act as exquisitely and plausibly as would adults and construct a minimised version of perfect British society in their bare island.

Although both Lord of the Flies and The Coral Island set forth from the same question of which whether it is possible to create a perfect society including well-

behaved individuals or not, they diverge to each other in terms of their answers. Ballantyne is aware of the dark side of human nature, but in his work, he focuses on the paradisaical order of the boys in the island. On the other hand, Golding adds corporally evil illustrations in his story as expressions of corrupted aspects of human spirit. Ballantyne directs reader to the point that evil is in the external world and it is possible to overcome any obstacle through labour and workforce. However, as a response to the Victorian world view, Golding raises the issue that evil is inside the man, and it is internal. For this reason, Golding retells the Ballantyne's story in a realistic manner with a much bleaker vision as he thinks that utopian view of The Coral Island is an apocryphal reality, so he tries to alter it into a dystopia.

Golding completes his dystopic picture in the end with the last description of Ralph as follows:

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood — Simon was dead — and Jack had... The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy. (Golding, 1996: 248)

As being one of the most striking scenes of the book, this last part clearly shows that due to the devil inside the man, humanity is destined to fall as in Adam and Eve's story. The heavenly atmosphere, natural beauties or peaceful environment of the island turns into a gloomy, dark panorama with full of violence and pain. It is also possible to see Ralph's change from a strong, handsome boy to miserable and weak one. It can be concluded that if the Lord of the Flies is not kept under control with by reason and common sense, it causes the tragic end of the heavenly world. Nevertheless, Golding is not much more hopeless about the future since he gives the signs which mean another war is waiting for the boys in the adult world.

### **CHAPTER THREE: THE CONCEPT OF DYSTOPIA IN ONE HUNDRED YEARS OF SOLITUDE**

Gabriel Garcia Marquez, one of the most influential writers of all time, gains worldwide fame with his literary piece One Hundred Years of Solitude published in 1967 in native Spanish. Furthermore, it is translated in at least 44 foreign languages in a very short time, and in the second half of the 19<sup>th</sup> century, Marquez becomes one of the prominent figures of Spanish literature. In his work titled as Gabriel Garcia Marquez: A Critical Companion Ruben Pelayo explains that the relationship between Marquez and One Hundred Years of Solitude is identical with the one between Miguel de Cervantes Saavedra and his work Don Quixote. (Pelayo, 2001: 1) Although Marquez is a productive author who brings many successful works, such as Love in the Time of Cholera, Leaf Storm, No One Writes to the Colonel etc. in Latin America, he is commonly associated with One Hundred Years of Solitude by many readers.

The aim of this chapter is to analyse One Hundred Years of Solitude, which is accepted as one of the most important archetypes of magic realist movement, from a different point of view. Although Marquez's work is commonly examined in terms of its unique narration technic and historical perspectives, in this study, it will be considered in ideological and social framework abide by its specialty in literature. In order to achieve this aim, his work will be interpreted with a critical approach by using deconstructive reading method referring it to post-structuralism. In this chapter, it will be attempted to discuss the dystopian features of Marquez's piece as well as magic realist movement.

Firstly, it will be helpful to give some information about the survey of magic realist movement in Latin America together with similarities and differences between magic realist style and dystopian fiction before discussing One Hundred Years of Solitude as a dystopic work by reason of Gabriel Garcia Marquez is accepted as one of the pioneers of the literary movement known as magical realism. Pavlovski and Darga define this term as follows:



Magic realism refers to literature in which elements of the marvelous, mythical, or dreamlike are injected into an otherwise realistic story without breaking the narrative plot. (Pavlovski and Darga, 2001: 80)

This term is firstly used by Franz Roh in his book Nach-Expressionismus: Magischer Realismus (Expressionism: Magic Realism) in 1927 in order to describe a group of European painters who try to show the mysterious sides of the real life. However, in literature there occurs a problem to overcome about magic realist texts, as it is not easy to go beyond the limits of reality by using the linguistic medium. On the other hand, it turns into an advantage for Latin American writers who are looking for a means "to express the "marvelous reality" unique to their own culture." (Pavlovski and Darga, 2001: 82)

Although there are many similarities between fantastic or surrealist works and magic realist ones, it can be accepted that different from them in magic realist studies real and imaginative is so interwoven that it is difficult to comprehend what is real or what is dreamy. For example, while reading One Hundred Years of Solitude, children with pig's tail, flying carpet or levitation of the priest are not surprising for the reader. These exaggerations or absurdities are accepted as everyday reality. However fantastic stories present a dreamlike, nonexistent world which bewilders the reader.

In order to understand the survey of magic realist movement in North America and its impact on world literature, it is necessary to mention Latin American Boom. During the years between 1960 and 1970, the political, social and economic climate of Latin America is under the effects of the Cold War period. In literature, the harshness of life is expressed by means of classical realism, but as a reaction to it together with Western civilization under the influence of avant-garde tradition, known as Vanguardia in Spanish, Latin American writers turn their faces to the modernist movement which is known as Modernismo in Latin America.

However in the second half of the 20<sup>th</sup> century a group of writers including Julio Cortazar, Carlos Fuentes, Mario Vargas Llosa, and Gabriel Garcia Marquez who are affected by the authoritarian regimes in Colombia, Argentina, Brazil, Chile, Paraguay, Peru, etc. travel Europe. When they return, modernismo becomes conventional, and it

no longer satisfies their artistic need. They are accepted as experimental modernists who attempt to extend the limitations of realism and change Latin American literary tradition. In her book, Maggie Ann Bowers points out that:

The emergence of an internationally recognized literary tradition in Latin America, known as the 'boom' of the 1950s and 1960s, was due to the interest in narrative and novelistic experimentation, including magic realism. The fiction of this period became known as the 'new novel' and is generally considered to be a modernist movement due to the attitude of the writers who sought to break away from previous literary traditions and to find a new means of expression. (Bowers, 2005: 32)

By combining the socio-politic issues with the historical background of the continent and oral tradition of Incas, Aztecs and Mayas full of myths, legends, fairy tales, and supernatural motifs, these Vanguardian writers make a difference both in themes and styles. The language they use is much more poetic and allegoric. They integrate sociological problems into their verbal art with their own identity and artistic creativity. In their plots, they reveal characters' inner conflicts explicitly and the time line is much more complex so they give reader an active part in their books. According to Bowers many people consider their style as post-modern because they play with the expectations of the reader by using timeline and plot structure as a means. (Bowers, 2005: 32)

The artistic studies of Latin American Boom gain appreciation and awareness by literary authorities from all over the world. The growing number of novels earns international fame and universal recognition and they open a new page for Latin American Literature in the curriculum of world literature. Moreover in the United States they take over the control of Hispanic Literature again and becomes galvanisers for the authors of other countries outside Europe. The authors of Boom movement express themselves as the admirers of European writers such as Joyce, Proust, Sartre and they follow their footsteps with their Spanish-American manner and the heritage from their indigenous ancestors.

Fantastic literary works and magic realist ones have some similarities, since both of them include highly fictional worlds. In addition to this in the first chapter it is pointed out that dystopic works are accepted as one of the sub-branch of fantastic literature or science fiction. What makes magic realist and dystopian pieces different

from that of fantastic or science fiction literature is that former ones clearly represent a realistic world which strengthens their plausibility. Although magic realist writers frequently use supernatural images in their works, the common key term which defines both magic realist and dystopic works is unlimited imagination based on reality.

In terms of themes, the authors of both novels reflect the socio-politic struggles of their era which creates a realist atmosphere for their works and this creates a disillusionment for the reader. The crude reality of inequalities and deformation in society urges writers to alienate themselves from real world. In this post-modern era they take shelter in their imaginative worlds. However the most significant difference is that dystopic worlds destined to fall, but magic realist ones can have much more optimistic ends. Gabriel Garcia Marquez personally utters his hope about humanity in his speech upon receiving his Nobel Prize in Literature in 1982 as follows:

On a day like today, my master William Faulkner said, "I decline to accept the end of man". I would fall unworthy of standing in this place that was his, if I were not fully aware that the colossal tragedy he refused to recognize thirty-two years ago is now, for the first time since the beginning of humanity, nothing more than a simple scientific possibility. Faced with this awesome reality that must have seemed a mere utopia through all of the human time, we, the inventors of tales, who will believe anything, feel entitled to believe that it is not yet too late to engage in the creation of the opposite utopia. A new and sweeping utopia of life, where no one will be able to decide for others how they die, where love will prove true and happiness be possible, and where the races condemned to one hundred years of solitude will have, at last and forever, a second opportunity on earth. (Nobel Prize Acceptance Speech: 1982)

Nevertheless, apart from his personal belief about the future of humanity, he depicts a pessimistic atmosphere in his book One Hundred Years of Solitude, as each character in the book is trapped by solitude and at the end they are unable to change their destiny. He could not offer a solution and promise a bright future for humanity in his work. Therefore, it can be said that his work shares some of the characteristics of dystopic pieces.

Nearly all dystopian fictions can be accepted as criticisms of the rapid developments in societies. Therefore, it is possible to comprehend the historical phenomenon of the periods they are written in. They function as the mirrors of deficiencies or corruptions in society and they present real scenes under their fictional

stories. If analysed in dystopian context, One hundred Years of Solitude reflects the realities of his author's life as well as the social problems in his period.

Gabriel Garcia Marquez, commonly known as Gabo or Gabito by his fellows or family, was born in Aratacata, Colombia. This town is so small that it is hardly possible to see on many maps. On the other hand it is Marquez creativity that makes this town one of the most influential places of the literature. In the hands of Marquez Aratacata becomes the place of solitude which continues one hundred years. After his work this place will have been called as Macondo which is the utopic place of Buendia Family in the book One Hundred Years of Solitude. Marquez spends eight years of his childhood with his maternal parents in Aratacata since his parents have to move looking for a better life in another city. During this time he is influenced highly by his grandmother, Dona Tanquilina, who prepares the supernatural base for his imagination. She always tells stories which are the combinations of folkloric motifs and realistic themes in the way the tales of One Thousand and One Night.

After he changes his mind about being a lawyer, he develops his career as a writer and journalist. In addition to family story tradition and political impasse in Colombia he is nourished by the literary works of Virginia Woolf, William Faulkner, James Joyce, Ernest Hemingway and especially that of Kafka. As a journalist he travels in the cities of Europe such as Geneva, Rome and Paris where he realizes the value of his Latin American identity as a writer. During this time he is also influenced by the Cuban guerrillas and Fidel Castro's movement in Havana. He melts all of these political crisis, colonialism and capitalism brought by outsiders and plantation struggles of Columbia in his literary pot talentedly. His experiences in this place clearly form the geographical features and sociopolitical changes of the plot that will be analyzed in the following parts.

In one respect Macondo stands for Aratacata or Latin America as a whole. In his work titled as Labyrinth of Solitude Octavio Paz draws a parallelism between Latin America and Utopia and he says Latin America is "a chapter in the history of European utopias". (Paz, 1985: 97) Before the arrival of European explorers, Latin America is a pure, isolated virgin world with its native population of Aztecs or Incas. It matches the grounds where European writers mention in their utopias. However, gradually due to

the technology and capitalism brought by the outsiders, this country suffers from poverty and exploitation. Within this context Macondo undergoes a similar process with Latin America. Macondo can be accepted as the microcosm of Columbia and it clearly reflects its history. In his work titled as Understanding Gabriel Garcia Marquez, Kathleen McNerney states that Marquez's book depicts "the history of Colombia and of Latin America; even of humanity, from genesis to apocalypse". (McNerney 1989, 18)

In their study, The Utopian Impulse in Latin America, Kim Beachesne and Alessandra Santos assert that Gabriel Garcia Marquez epitomizes the adventurers' and explorers' voyages of discovery in Latin America and according to them driving forces of the utopian impulse across the history of the continent are hidden behind his depiction of the Macondo's picture. According to them at the beginning of the novel, Marquez illustrates a happy space in which everybody is in their thirties and nobody dies and in Macondo everybody is equal and free, they have strong family ties, knowledge is a respected value, there is not violence and there is only one law for cockfighting. On the other hand first part opens with the scene of Aureliano's execution. (Pastor, 2011: 39) This foreshadows that something bad will happen and this heaven will collapse. Beachesne and Santos comment this contradiction as follows:

However, the contrast between the first paragraph and what follows in the rest of the chapter underscores the precariousness of such harmony. True, violence does not exist in Macondo. But the opening image of Aureliano facing the firing squad forewarns us that violence is already awaiting us, at some point in a future that we cannot yet predict. (Pastor, 2011: 39)

In order to draw a parallelism between One Hundred Years of Solitude and its transformation into a dystopic work, it will be necessary to handle it firstly as a utopic work. In their work A Companion to Magical Realism Hart and Ouyang emphasize that Marquez illustrates the habitants of Macondo as in the "Classical utopia of which writers such as Virgil only dreamed". (Hart and Ouyang, 2005: 86) The citizens of Macondo live in equal social conditions and rationality, instrumental reason and logic are important values to keep the peace among them.

One Hundred Years of Solitude welcomes the reader with a detailed description of Edenic town Macondo. Marquez creates a fantastic world with his setting for the

survey of dystopia. At the beginning of the novel reality is hidden behind this heaven in that, this symbolic place stands for Aratacata. Dystopia is masqueraded by the author by means of this utopic town. It is the virgin world of Adam and Eve given as a gift for humanity by God. In the first part of the book “the world was so recent that many things lacked names, and in order to indicate them it was necessary to point.” (Marquez, 2006: 1) It can be inferred that Macondo is the allusion of the heaven which is portrayed in the first part of Genesis. It is the ideal place where there is no institution, government, money or technological devices and people help each other in daily activities. Jose Arcadio Buendia serves as a tribal leader of this socialist community. It is pointed out in the novel that;

At first Jose Arcadio Buendia had been a kind of youthful patriarch who would give instructions for planting and advice for the raising of children and animals, and who collaborated with everyone, even in the physical work, for the welfare of the community. Since his house from the very first had been the best in the village, the others had been built in its image and likeness. (Marquez, 2006: 8)

Almost every utopic town is constructed in an architecturally controlled space. Under the leadership of Jose Arcadio the growth of the town synchronizes with urbanization. Marquez states that:

Jose Arcadio Buendia, who was the most enterprising man ever to be seen in the village, had set up the placement of the houses in such a way that from all of them one could reach the river and draw water with the same effort, and he had lined up the streets with such a good sense that no house got more sun than another during the hot time of the day. Within few years Macondo was a village that was more orderly and hardworking than any known until then by its three hundred inhabitants. (Marquez, 2006: 9)

One can infer from the passage that life in Macondo is based on the ground of equality and sharing even in the construction of the houses. No one is superior to other in terms of the right to live in good conditions. The community is directed according to democratic rules. However their way of life is changed by the government and the structure of the village is disturbed by the interference of Don Apolinar Moscote.

Don Apolinar Moscote is the first political figure in Macondo. Also he is the only one who uses the title Don, the symbol of class distinction and superiority in society. Following the economic changes in town caused by foreigners, Macondo will

experience a political reform in the leadership of Moscote. With the arrival of Don Apolinar Moscote, for the first time there appears an authority sent by the government. Because of the rising population of the family, Ursula decides to enlarge the house. During the construction, she receives an official document which orders them to paint the front blue, not white. Nobody realizes that there is a Magistrate in Macondo up to that time since he settles silently. In order to celebrate the anniversary of national independence, he orders all the houses to be painted blue. His order for the celebration of independence ironically forces people to do his own decision which restricts the free will of society.

At this point it is necessary to explain the symbolic meaning of the colour blue in terms of utopian and dystopian concept referring to the works of German authors. In German literature the *Blaue Blume* which means the Blue Flower is the main symbol representing the spirit of the Romantic Movement and then it becomes an inspiring motif in Western art and literature. Firstly used by Novalis in his work Heinrich von Ofterdingen, the blue flower becomes the symbol of longing, the desire of love, metaphysical struggle to reach unattainable and perpetual reality as well as hope and beauty in other words it stands for the utopic world. According to Wernaer the Golden Age is the utopia of Romanticists and it stays in limbo. He explains it as follows:

The Golden Age of the romanticists, as it has been pictured to us by the poet of the Blue Flower, by Novalis, is situated at the border line of earth and heaven; and any attempt to expound it is like writing a treatise on the Christian's belief in a state of immortality.

The man has always loved to dream of a golden age; in fact of two golden ages, one lying in the past, the other in the future, that is, at the two extreme poles of humanity. It is the dream of the loss of some beautiful, sacred possession and of its happy return at some future time, just as man dreams in the winter of the joys of the spring that was once and may come again. (Wernaer, 1910: 280)

As he states the Golden Age becomes the dream of German romanticists that is impossible to be achieved and in order to satisfy their desire they use the Blue Flower image for this unreachable ideal. For example, Heinrich, the hero of Novalis's work, is guided by an invisible power to his inner vision where he sees the blue flower. He finds himself in a distant country, in an unknown nation. Wernaer describes that vision of blue flower as follows:

Much has been said about this Blue Flower, so much that it has almost lost its spiritual fragrance and the beauty of its clear, blue color. It has not always been rightly explained, and indeed it is not easy to explain, for words are not able to convey the evanescence of its meaning. It is longing, and more than longing; love, and more than love; poetry, more than poetry; it is the vision of the Golden Age, the perfected world in the blue distance. (Wernaer, 1910: 288)

On the other hand, it can be inferred that the blue colour has some implicit meanings throughout the Marquez's novel, in that firstly it appears as the order of Moscote for painting the houses in blue, then as the story progresses the blue will be the colour of the Conservatives as blue ballots during the election, also towards the end of the novel Amaranta sees death "because it was a woman dressed in blue with long hair". (Marquez, 2006; 278)

Contrary to the German romanticists, Marquez describes the deconstruction of a utopia by using the blue colour as a motif. It can be inferred that in his novel blue is associated with unattainable or unreachable. Macondo can be accepted as the place in the Golden Age where romanticists crave for a living. It has the same features with their ideal place at first. However, Marquez gives the signals of an upcoming dystopian world and the images painted in blue are degenerated because of the evil nature of human. The white houses of Macondo are ordered to be painted in blue which means the utopic town is destroyed step by step since each kind of perfect place is doomed to collapse and to be a dystopia. The common point in One Hundred Years of Solitude is that blue colour does not evoke hope or delight in any situation. Moscote limits the free will of townsmen with his order and he attempts to change the traditions of this utopic town. Moreover, as a Conservative he changes the red ballots with the blue ones and makes them won the election by trickery and announces their victory. Also death meets Amaranta dressed in blue.

No matter how disturbed Buendias are, Don Apolinar and his family settle down and they influence the lives of residents both socially and politically as foreigners and as a political figure. This can be accepted as the first interference of the government to a tribal society. Jose Arcadio Buendia reacts the existence of a civil servant by pointing out that they need neither a magistrate nor government's orders to keep the peace in Macondo as they live in such a harmonious atmosphere that nobody dies in this town. However as a response to this threat Don Apolinar warns him that he has a gun and a



week later he comes back with six soldiers and shotguns. This is the first signs of impending disaster and hostility in town.

The relationship between Moscotes and Buendias gets better after the marriage of Aureliano and Remedios. Don Apolinar Moscote's authority is strengthened in the town and he continues his practices. He persuades government to build a school in Macondo and Jose Arcadio's son Arcadio will be the teacher of this school later. This is another important institution which will be misused later. And he succeeds in persuading the majority of people for painting their houses blue for the celebration of national independence. He transfers the Catarino's store, which functions as where house, to a backstreet. He brings six policemen armed with rifles to the town. Nobody reacts them since they forget the agreement not to have armed men in Macondo. His attempts for reformation contradictorily pave the way for new degenerations as the institutions or ideas he supports have already corrupted.

At first sight Macondo is the prototype of the country Utopia which is suggested by Thomas More. What makes it different from Utopia is that Macondo is incrementally condemned to an apocalyptical end that turns it into a dystopia. At the end of the novel Aureliano, the last heir of Buendias, achieves to read Melquiades' parchments which tells the story of their fate and destruction of the family. It can be inferred that utopic desires of human being urge him to construct better worlds but it is again him which destructs this heaven because of his unsatisfied desires stem from his id. Furthermore, in order to break this vicious circle human being despairingly is destined to search for new utopian horizons.

On the background of the pure inception story of Macondo and its people, there is violence which is one of the most important characteristics of dystopian works. Almost every dystopian writer uses violence as a means that brings a desperate end to their plots. It lies behind almost every action in the Marquez's novel. For example violence of civil wars, the violence of political infidelity, the violence of false bravery or heroism, the violence of personal grief, violence of self-sacrifice. Through vivid descriptions or implied metaphors, Marquez foreshadows the unavoidable desperate end of Macondo. In the following parts these transformations from dream to nightmare and from simplicity to complexity will be discussed in terms of situations or characters.

Behind the creation of this paradise there is a curse arising from family lineage. For this reason their new order and future are threatened by violence in the past. Buendia family leave their hometown, Riohacha, because of cruelty and corruption and establish this city far from their native land. They come here with their burden on their back and escape from their curse. Later it will be understood that Jose Arcadio Buendia kills a man, Prudencio Aguilar, in Riohacha as he mocks with Arcadio's masculinity. Although they change their place, they cannot escape from this sin. They are haunted by Aguilar's ghost which means their first sin.

Marquez depicts the world as it is by using magical illustrations. Although he presents a perfect life and individuals as in fairy tales or utopias, he reminds the reader that this story, places or characters with their own faults are real in such a way that it is possible to see contradictions on every occasion in the book. Each scene and person is narrated together with their foils or their tragic ends. Hardly any situation in the story is concluded with a happy ending and almost every character fail to complete his personal journey to be faultless or unspoiled individual.

In dystopic writings characters, exposed to scientific and technological developments that are the forms of modernism, are progressively estranged from their own identity. The rapid change brought by technology causes alienation and isolation of individuals in society. They are deprived of the basic aspects of human quality such as emotions, relationships or life itself. Most of the dystopian writers create a world under the ill effects of technology or science and they handle the fragmented or alienated modern man in this world. In One Hundred Years of Solitude they are gypsies who advertise technology to the town and it is Jose Arcadio Buendia who is poisoned by the side effects of modernism first.

Almost every year a band of gypsies visits Macondo and they introduce modern tools to the people. Also by taking advantage of technological inventions, they hold magic performances that astonish townsmen. They function as links which connect this isolated society with the outer world. Their tools prominently change the harmony and peaceful atmosphere of Macondo. It may be wrong to say that these strangers are responsible for the destruction of Macondo. On the contrary they can be accepted as

modernists whose equipments give opportunities to natives for development. However, in the hands of human beings these helpful tools turn into weapons that cause their tragic fall due to the greedy nature of humanity.

Jose Arcadio Buendia, the patriarch of Buendia family, is the first man in the family to undergo a suffering process within himself. If One Hundred Years of Solitude is accepted as a modern interpretation of the Book of Genesis, it will be possible to associate him with Adam in Marquez's creation story. By virtue of his leadership, intelligence and skills, they establish such an adorable and blessed town as Macondo. In addition to his creativity and intellectual mind, Marquez reminds the reader that he is not a prophet or saint. As a human being his talents are inadequate to be perfect like Adam. He kills a man because of his anger and he suffers from this burden because of his conscious in the way that all human being experience.

He is exceedingly under the influence of the new world that gypsies introduce to him. This eccentric character is fascinated by unexplained truth of life. He starves for science and modernity and his obsession for explaining the unknown accelerate the end of himself and even Macondo. His unsatisfied passion for knowledge can be associated with one of the seven deadly sins, greed, which he leaves as a legacy to his children. In this sense he shares the same impulses with Victor Frankenstein or Doctor Faustus. In her work titled as The Faustus Myth in the English Novel Sivrioğlu presents the myth of Faustus as follows:

Faustus, in search of the discovery of the true self, his true power, transcending the physical self and material world, building a bridge between this world and the other world, craving the sublime power of God, has been one of the mythical figures associated with complex human problems. On the one hand, Faustus, being a scholar, and on the other hand being a magician with forbidden powers, appeals to human beings since most individuals suffer from intellectual contradictions resembling those undergone by Faustus.

Faustus is neither a sacred character nor god or demi-god; he experiences the kind of disturbance, ambition, chaos that almost all human beings experience. This chaotic situation originates from his desire to assume power beyond that given by God, in other words to reach the secrets of this and the other world. The Faustus myth has been rewritten and reinterpreted in different narratives maintaining the basic peculiarities of the myth however, modifying the story. But the Faustian concerns remain the same throughout each era (Sivrioğlu, 2017: 8).

As it is explained above the desire of gaining the unlimited power of God is a common feature of human being so it is possible to see such characters in literature in almost every period. The ambitions of Faustian tragic heroes are so grand and passionate that they unavoidably listen to Lucifer's voice in their soul. Jose Arcadio Buendia's first meeting with the ice is dramatically described by using religious metaphor and in exchange for money he can have the power of science that challenges holy relics. Marquez depicts this scene as follows:

He paid another five reales and with his hand on the cake, as if giving testimony on the holy scriptures, he exclaimed:  
"This is the great invention of our time." (Marquez, 2006: 18)

Jose Arcadio is the pioneer for new settlement so it can be said that his quest for knowledge begins with the discovery of Macondo where he sees in his dream. Then the gypsy Melquiades nourishes his appetite for knowledge with the instruments such as magnet, telescope, magnifying glass, several instruments of navigation, an ancient camera or ice that he brings with him. At first these tools widen his scope and he goes beyond his contemporaries with his inventions and discoveries. For example with the help of magnifying glass he concentrates the sun's rays and sets a fire. However this discovery is not enough for him and he thinks that he can use this power as a weapon of war. While he is studying on producing a weapon, he exposes himself to the sun's rays and suffers from serious sores in addition, again during an experiment he is on the edge of burning the house. It can be concluded that science is like a fire in the hands of human being. On one side fire is the beginning of civilization and on the other side it is as powerful as extinguishing the human race.

On the other side of the coin he cuts all his ties with real life and abandons all his responsibilities at home and family suffers from an economic crisis and family turmoils. However, at the beginning he functions as a tribal leader of a socialist society. His intellectual, helpful and righteous personality turns into an egoist and greedy one. His pride due to his intelligence becomes so significant that "he considered childhood as a period of mental insufficiency" so he ignores his children. (Marquez, 2006: 15)

By the time of progress Jose Arcadio assures himself that every day is repeating itself and there is no difference between the days which means we live in perpetual motion. However, such kind of living is only possible in a place where time does not exist. His disillusionment brings him into madness since such kind of knowledge is too much for human brains. His world of pure imagination can be accepted as the utopic place that each human being desires to achieve. It is revealed that the cost of reaching utopia is insanity. Therefore, he continues the rest of his life tied to a tree which can be accepted as the symbol of the tree of the knowledge of good and evil in the Garden of Eden. He eats the forbidden fruit and loses his innocence and reason. Also the scene in which he is "tied to the trunk of the chestnut tree by his hands and feet, soaked with rain and in a state of total innocence" can be identified with the crucifixion of Jesus. (Marquez, 2006: 78)

In pursuit of Jose Arcadio's frenzy caused by his obsession for finding the meaning of life, the reader witnesses the rise and fall of Macondo. In this process this paradise metamorphoses into a corrupted banana factory town because of scientific inventions, rebellion, wars or ideologies. Marquez recreates the second type of town which is the alter ego of Macondo. It is possible to divide Buendias into six generations first of which includes Jose Arcadio Buendia and Ursula Iguaran and the corruption of the town indicates its signals during their period. Other generations which are composed of their children and grandchildren accelerate Macondo's downfall with their personal conflicts. Each generation echoes the same mistakes of their ancestors which indicates that human nature does not change in the course of time. By using the same names Marquez emphasizes that the Buendia family is destined to experience a cycle of repetition which is the unavoidable fate of humanity.

The members of the second generation of Buendias can be accepted as basically the creators of Brave New Macondo. The first child of Buendias Jose Arcadio was born before the discovery of Macondo. Like other children of the family, he inherits his passionate and venturesome personality also his strong impulsive drive from his parents. Although they have the same driving forces, what differentiates children from one another is that they consume this energy for different ambitions each of which stands for one of the seven deadly sins. Other members of the following generations including grandchildren maintain the same tradition of seven deadly sins.

Among them, Lust is the most appropriate one that describes Jose Arcadio. Furthermore, it can be said that Jose Arcadio is the embodiment of his ancestors' sins in the past and possible disasters in the future. The size of his sexual organ disturbs Ursula in that she is warned to have a child with pig's tail before their marriage and his oversized penis reminds her curse of the family due to incest. Also, this phallus image signals which direction Jose Arcadio's personality will be shaped and what kind of misfortunes he will cause in the future.

In utopian societies usually there is limited or no sexuality and families are controlled by ethical rules. At the beginning of One Hundred Years of Solitude the marriage of Jose Arcadio Buendia and Ursula is a typical union seen in a socialist community. However next generations change these rules. In their dystopian world sensual pleasure, eroticism natural childbirth becomes highly respected traditions by their children. However due to their uncontrollable instincts and passions they exaggerate these issues which results in complicated relationships and degeneration in society.

Firstly, young Jose Arcadio has a secret affair with the fortune teller of the town, Pilar Ternera whom he has a child out of wedlock. This relationship sustains the chain of inappropriate relationships in the family. Afflicted with the news about Pilar's pregnancy, Jose Arcadio's energetic and cheerful nature turns into a depressed and withdrawn one. In order to escape from his responsibility, he leaves the town in pursuit of a gypsy girl. After some time Ursula decides that Pilar Ternera's son, who is given the name Jose Arcadio, will grow up in their house and she brings him into the family. However, this child is brought up without his father.

Jose Arcadio returns Macondo as a totally different man physically and emotionally which shows the effects of outside world. By taking advantage of his extraordinary strength, he reaches the climax of machismo and masculinity. He forgets his childhood which means he loses the innocence of his past. He turns into a male prostitute and earns his living by it. When he arrives, he decides to get married to Rebeca. By means of his physical stature, he threatens Pietro Crespi and persuades Rebeca. Although Rebeca is adoptively accepted as the sister of Arcadio, he disregards

the ethical values. However Ursula never forgives that insolence and she forbids them to come back in the house again.

Like him, his brother Aureliano Buendia also has complicated relationships. For example, he gets married to Remedios, the daughter of Don Apolinar Moscote, but he has a child with Pilar Ternera. His child bride wife and unlawful cohabitation with Ternera despite their relationship with his brother prove the degeneration of the second generation. Also during his service as a Colonel he has many sexual intercoursés and has seventeen children from different women.

Amaranta can be accepted as the symbol of envy among seven deadly sins. Like her brothers she is the victim of her desires. The arrival of Pietro Crespi reverses the balances in the family. Both Amaranta and Rebeca fall in love with him, but he is attracted by Rebeca. His choice disturbs Amaranta so deeply that she inwardly bears a grudge against Rebeca. Her jealousy grows to such a degree that she even thinks about killing Rebeca. She is unable to kill Rebeca but she feels regret because she begs God for something bad to happen which prevent Rebeca's marriage with Pietro Crespi. And she thinks that her fervent desire results in the death of Remedios. Then she condemns herself to be a lonely virgin.

Ursula can be accepted as a dystopian protagonist since from beginning to the end she is the only one who has the ability to observe the destructions in her family. She always questions the existing systems and political changes in Macondo. Also she feels trapped and wants to change the wrongness of her children and grandchildren but she could not resist to downfall. For example, she tries to warn her husband about his obsession and attempts to stop him since she is aware of the desperate end of him. Also when Colonel Aureliano Buendia decides to kill General Moncada she is the only individual in Macondo who takes a stand against him but she fails. In each scene where an individual from Buendia family presumes to do wrong she interferes but she is unable to be successful.

Nevertheless, at the beginning of the novel Ursula indirectly contributes to the wind of change in Macondo since the second wave of gypsies and new settlers who arrives the town with Ursula, open the way for dreadful episodes in Macondo. Ursula

set forth for unknown civilizations to find his son. Even though she could not find him, she brings a new group of people with her. Ursula is no longer that traditional woman she used to be. “She arrived exalted, rejuvenated, with new clothes in a style that was unknown in the village.” (Marquez, 2006: 36) She learns new ways to earn money for her family and by setting up her own candy business she becomes a modern woman. At that time the bustle in the house caused by her business is so extensive that they ignore the care of children. Nevertheless, she always achieves to preserve her common sense and to keep her family together.

In dystopic fiction usually a world under oppressive societal control is described and writers present an illusion of a perfect society by using different types of control mechanisms which include corporate control, bureaucratic control, technological control and philosophical or religious control. In One Hundred Years of Solitude the citizens of Macondo gradually experience each type of these controlling. The banana company and existence of a Magistrate in Macondo can be given as an example of corporate control. They influence people through their products, company, advertising or mass media. They use industrialism and capitalism as a weapon, two prevalent issues in almost all dystopic works that drag humanity to a dark future. Dystopic writers portray increasingly mechanized individuals who become part of the system and disappear. Because of the factories, industrialized cities and open market the gap between classes is growing and injustice dominates society.

The arrival of foreigners paves the way for capitalism which makes Macondo an open market. At the beginning of the establishment of Macondo, financial issues are carried out by means of exchange system, but newcomers introduce money and economic habits are totally reconstructed. It is possible to see these exotic individuals and their culture in each area of the town even in Buendia family itself. For example Visitacion, Guajiro, an Indian woman with her brother who escapes from a plague of insomnia in her tribe is employed to take care of the Buendia children. That is the reason why Arcadio and Amaranta speak the Guajiro language before Spanish, and they drink lizard broth and eat spider eggs. The transformation of Macondo from a socialist village to a modern town is depicted as follows:



Macondo had changed. The people who had come with Ursula spread the news of the good quality of its soil and its privileged position with respect to the swamp, so that from the narrow village of past times it changed into an active town with stores and workshops and a permanent commercial route over which the first Arabs arrived with their baggy pants and rings in their ears, swapping glass beads for macaws. (Marquez, 2006: 37,38)

The illusion which means the false sense of reality is another important tool which is used in dystopic works. It seems that there is no change in the traditions of the Buendia family on the surface, but it is possible to see the same changes in Buendias house which can be regarded as the microcosm of Macondo. Ursula and Jose Arcadio restore it and paint it white as they wish. Even though they believe that they achieve to stay loyal to their tradition and reject the orders of authority, they do not realize that they have already changed in their soul unwittingly. If their house is accepted as their inner worlds, it can be observed that the decoration changes in that they have different objects from all over the world. One of the most remarkable furniture is a pianola sent together with its Italian expert, Pietro Crespi. This transformation is described in the book as follows:

They delivered it broken down, packed in several boxes that were unloaded along with the Viennese furniture, the Bohemian crystal, the table service from the Indies Company, the tablecloths from Holland, and a rich variety of lamps and candlesticks, hanging and drapes. (Marquez, 2006: 59)

The contrast between savagery and civilization is a common argument discussed in dystopian fiction. In One Hundred Years of Solitude Marquez questions these concepts through the depiction of Rebeca's character as well as the transformations of the inhabitants of Macondo. Although they do not remember their relationship with Rebeca, Buendias adopt this orphan girl. It is understood that this untamed girl was born out of civilization since she has strange habits like eating earth or staying in silence only by sucking her finger. When Indians ask questions in their native language, she reacts. In a few weeks Rebeca abandons her wild habits, she begins to use utensils or to speak Spanish. In other words "she finally deserved, as much as the others, the name of Rebeca Buendia" (Marquez, 2006: 43) which changes her fate as a cursed Buendia. It is possible to conclude that the first requirement to be a Buendia is being a civilized person. This primitive society no longer tolerates illiteracy.

There is a reverse correlation between the recovery of Rebeca's personality and deterioration of Macondo's people. On the one hand she gradually adapts herself to the new world offered by Buendias and learns how to become a social being, on the other hand Macondo is infected by insomnia disease brought by her that results in the loss of memory which means they forget everything step by step. This unnamed girl gains her identity as Rebeca Buendia but they forget the identity of everything even their own identity. They begin to live in an imaginative reality in other words in a magical reality. In order to escape amnesia they decide to mark the names of every object. They put a sign that says MACONDO at the entrance of the town and another sign says GOD EXIST on the main street. These are the two crucial facts that they should never forget. Along with the arrival of Melquiades, who functions as a messiah, they recover from this irremediable disease. Ironically they remember the name of their town and existence of God, but in the course of the novel they will consciously ignore them.

During the time when Macondo still remains to be a utopic town, people are allowed to be free in their religious beliefs because in utopias there is not any restriction about religion. They do not need an institution or person to shape their faith because their personalities have not been corrupted yet. For example, Rebeca's arrival reveals another important fact about Macondo that nobody realizes before. She brings her parents' bones with her in order to be given Christian burial. Thus God may accept them in His holy kingdom. The problem is that there is not a cemetery in Macondo since no one has died up to that time. Also, Melquiades returns Macondo from the afterlife as he could not bear the solitude. He takes refuge "in that corner of the world which had still not been discovered by death". (Marquez, 2006: 49) However in the course of episodes this town will be the place for mass graves and eternal solitude.

Father Nicanor Reyna is another new settler who symbolizes the church and religion in Macondo. With the arrival of these institutions religious issues become the subject matter of society. Until that time they live in a utopic simplicity of primitive tradition without questioning the reasons. He is brought by Don Apolinar Moscote from the swamp for his daughter's wedding ceremony. When he arrives in the town, he is "appealed at the hardness of the inhabitants of Macondo, who were prospering in the midst of scandal, subject to the natural law, without baptizing their children or sanctifying their festivals." (Marquez, 2006: 81) It is ironical that a man coming from

swamp questions the dirtiness of a society and he attempts to save them “thinking that no land needed the seed of God so much”. (Marquez, 2006: 81)

In order to Christianize Macondo he decides to build a church which can be accepted as the second institution after Don Apolinar's house, the symbol of the existence of government. Firstly together with his evangelistic aim, he tries to communicate with Jose Arcadio Buendia who explains himself in Latin after his madness. However during their conversations Jose Arcadio bewilders Father Nicanor's mind with his rationalist approaches. Then he becomes anxious about his own faith and he does not visit him again. These two figures can be associated with the clash between science and religion or secularization and fundamentalism which has been discussed over the centuries.

In dystopic novels the mechanisms of surveillance under capitalism and totalitarianism, classification, corporation, the creation of fictional realities, memory loss, paranoia, propaganda, the dominance of machines, ecological contamination, epidemic diseases, and isolated society themes are widely used. In One Hundred Years of Solitude these themes are narrated through some specific social turmoils. Among them the most dramatic one is the banana plantation massacre. During this event it is possible to see citizens in a dehumanized state and fear is used as a means to keep them under control.

Aureliano Triste with the cross of ashes on his forehead, one of the seventeen children of Colonel Aureliano Buendia is another figure who contributes to the destruction in Macondo through the modern inventions he brings to the town and his contribution to capitalism and imperialism in Macondo. Also his constructions transform Macondo into an industrialized town. He has the impulsive drive of his grandfather Jose Arcadio and he achieves the dream of him by setting up the ice factory in the town. Moreover, in order to expand his business he needs another modern invention, the railroad. He succeeds in building the railroad and with the arrival of train Macondo is connected to the rest of the world. Also a telephone is installed in the station and in each visit of the train a new group of settlers arrives Macondo. Mr. Herbert is one of the most influential of them since he is impressed by the taste of delicious bananas of Macondo and secretly decides to build a factory. Together with

him a lot of gringos build a new small town across the railroad in Macondo. They constitute the hierarchical social classes in this town. People in Macondo are disturbed by the existence of this higher class and the crowd in the town.

The arrival of new inhabitants also causes the emergence of new practices like imperialism and colonialism. There occurs divisions in sociological structure of Macondo. This dramatic evolution is described in the book as follows:

There was not much time to think about it, however, because the suspicious inhabitants of Macondo barely began to wonder what the devil was going on when the town had already become transformed into an encampment of wooden houses with zinc roofs inhabited by foreigners who arrived on the train from halfway around the world, riding not only on the seats and platforms but even on the roof of the coaches. The gringos, who later on brought their languid wives in muslin dresses and large veiled hats, built a separate town across the railroad tracks with streets lined with palm trees, houses with screened windows, small white tables on the terraces, and fans mounted on the ceilings, and extensive blue lawns with peacocks and quails. The section was surrounded by a metal fence topped with a band of electrified chicken wire which during the cool summer mornings would be black with roasted swallows. No one knew yet what they were after, or whether they were actually nothing but philanthropists, and they had already caused a colossal disturbance, much more than that of the old gypsies, but less transitory and understandable. (Marquez, 2006: 227)

People from different nations make a life in this exotic place and assimilates the inhabitants. For example there are American girls in town. Aureliano Segundo's daughter Meme, for this reason learns to swim, play tennis or eat Virginia ham with pineapple. Moreover, she begins to speak English with them. Buendias' house gets crowded with foreigners all day and their traditional way of life totally changes. The appearance of the high class means division in the society which results in the formation of the lower class who works in the banana company in Macondo. When the pressure on labourers increases, there occurs a strike in the town.

Marquez talentedly reflects the history of Latin America in his work so the banana strike in Macondo and this foreign imperialism are real historical events that take place in Colombia. The Banana workers of Cienaga are massacred by the Colombian army in 10<sup>th</sup> December 1928. Highly influenced by this incident Marquez depicts the same chain of events in his book. The activist who reorganizes the revolt is Jose Arcadio Segundo. His impulsive decisions about actions wipe out his unobtrusive

personality and increase his popularity like Colonel Aureliano Buendia. However workers could not make an agreement with the banana company and the government. This rebellion signals an upcoming civil war that threatens authorities. The crowd gathers at the station together with the civil and military leader of the province as it is announced in the summons. However instead of the leaders, the army arrives there to shoot and kill. Many people including children are slaughtered during this armed assault. The corpses are transported by train and thrown into the sea and wounded Jose Arcadio Segundo drags himself out of the train and comes back to the town.

Using mass media in order to penetrate his orders into people's minds and create an illusion is the main tool which is used by the totalitarian leaders in dystopic works. Also they use propaganda to control the individuals in society. In Macondo nobody believes Jose Arcadio and a week later by using every means of communication the government announces that there is not any dead and after signing the agreement everybody turns back to their homes. In the streets of Macondo soldiers walk around each night and if they find suspicious acts, they invade houses and bring men to a journey that they never return. There is an insecure atmosphere in town depicted as follows:

The search for and extermination of the hoodlums, murderers, arsonists, and rebels of Decree No.4 was still going on, but the military denied it even to the relatives of the victims who crowded the commandants' offices in search of news. "You must have been dreaming," the officers insisted. "Nothing has happened in Macondo, nothing has ever happened, and nothing ever will happen. This is a happy town." In that way they were finally able to wipe out the union leaders. (Marquez, 2006: 310)

Although they describe Macondo as a happy place, the life in Macondo transforms into a totally dystopic world in reality. They build an empire of fear. After this event Jose Arcadio isolates himself in Colonel Aureliano Buendia's room and devotes his life to solve the codes of Melquiades's parchments and dies in this place.

Another example for mass media, in the hands of totalitarian regimes, serving for manipulation and controlling the society is the arrival of the telegraph office in Macondo. It becomes an important tool to secure their political power and direct people according to their profits. It can be concluded that the telegraph office in Macondo supports the corruption of the town like other modern vehicles. In the course of the

story, when Colonel Aureliano Buendia turns back Macondo, he is surprised to see another modern service, telegraph office in Macondo. However, it is ironic that this invention is used as the communication tool for only war news. Colonel Aureliano receives information about victories of Liberals from all over the country, but he is the only one who is conscious of the reality. The government troops abandon their places without any defiance and it creates an illusion of victory among the Liberals. They use telegraph as a vehicle that enables them to spread that misconception easily and to persuade society about false belief.

Later on a different concept is introduced to Macondo by Arcadio, illegitimate child of Jose Arcadio. This term is private ownership. Arcadio, passivated by Ursula because of his dictatorial acts, plans a new practice by combining the excessive power of his father Jose Arcadio and the fiendish side of his personality. During those days Jose Arcadio acquits himself as a rural landlord who forcefully occupies the lands around his own yard on account of the fact that these lands are distributed by his father at that time of the founding and due to the frenzy of his father, he has the ownership of these lands as the heir of the family. In the event that he is not interested in the lands, he levies a tax from peasants with his hunting dogs and shotgun. Arcadio is aware of the extortion of his father and intends to capitalize on his power. He visits Jose Arcadio and offers to establish a registry office which legalizes the Jose Arcadio's ownership of the lands on condition that he gives his right to collect taxes to the local government namely to Arcadio. During his regime in addition to the money of contributions Arcadio collects fees from peasants to bury their dead in his father's land.

Dystopia appears in the works that describe the dark future, where totalitarian regimes often prevail, human rights are violated and the individual is alienated. In his work, Marquez describes how a totalitarian state can destroy an individual's self by isolating him or her from the world. A president or a figurehead, the absolute ruler of the country, is the only person who determines what is good and what is bad for society. In a dystopia, the individual is unhappy because he forgets his humanity and is helpless under the pressure of authority. In dystopias, it is possible to talk about a system that maintains a social life, but this order is not about the happiness of the individual as the

utopian authors think; it is based on the disappearance of an individual gradually without any trace.

In One Hundred Years of Solitude Jose Arcadio's son, Colonel Aureliano Buendia, is one of the most prominent figures who is described as a victim of a totalitarian regime and then who experience the alienation dramatically at the end. The most tragic side of the solitude is externalized by this character through his experiences and failures. He has some supernatural qualities by birth, but before his death it is understood by Ursula that he is devoid of love.

She realized that Colonel Aureliano Buendia had not lost his love for the family because he had been hardened by the war, as she had thought before, but that he had never loved anyone, not even his wife Remedios or the countless one-night women who had passed through his life, and much less his sons. She sensed that he had fought so many wars not out of idealism, as everyone had thought, nor had he renounced a certain victory because of fatigue, as everyone had thought, but that he had won and lost for the same reason, pure and sinful pride. (Marquez, 2006: 248-249)

In his youth before called as Colonel, he is a withdrawn boy. Not long after their marriage his wife Remedios dies with their twins in her stomach. After her death Aureliano realizes that his sorrow is not as deep as he expected although he thinks that he feels a profound love for Remedios which makes him write poems. This is the most important proof that nobody or nothing has ever touched his soul. In the course of events his artistic and emotional side will melt away gradually.

Colonel Aureliano Buendia also stands for Marquez's grandfather, Colonel Nicolas Marquez Iguaran. He was a respected retired liberal colonel with an aristocratic family in this town. He decided to live in Aratacata after fighting in the war named as War of a Thousand Days that cause the economic collapse in Colombia. Understanding the characteristics of his grandparents and their way of life also this war is important for apprehending the chain of events in Marquez's book as it is the surrealist version of his experiences with his grandparents.

Moreover, as a journalist and law student, Marquez witnesses the civil war between the conservatives and liberals called as La violencia that lasts about sixteen years. In One Hundred Years of Solitude he constructs his themes on these issues like

oppression, injustice and corrupted political ideas and mourns for the individuals who are killed during this civil unrest. In 1947 he went to Bogota in order to study law at university, but later he starts to work as a journalist in a newspaper where he publishes his first short stories. According to Pelayo "He comments frequently, however, that he sees himself as a storyteller, first, and then as a journalist." (Pelayo, 2001: 15) During this time Bogota struggles with several political turmoils. That is why his work mirrors the same events of this period and his experiences as a fictional version of them.

In One Hundred Years of Solitude Marquez questions the concept of war through his character Colonel Aureliano Buendia. His political and military journey begins with the influence of Don Apolinar Moscote who is the symbol of totalitarian regime in Macondo. Aureliano Buendia develops an intimacy with his father-in-law, Moscote after his wife's death. During their long conversations he is fascinated with politics. When Moscote returns from his trip, he is worried about the political situation of the country and he realizes the determination of the Liberals. However, Aureliano is not familiar with such issues at that time since they do not need a power for ruling them. As a Conservative, Moscote explains the difference between Liberals and Conservatives to Aureliano. According to him, Liberals are Freemasons who supports the execution of priests, legalization of civil marriage and divorce, recognition of illegitimate children and who are against to federal system and supreme authority. On the other hand, to him, Conservatives take their power from God and they are the defenders of public order and family morality. Although Aureliano is unable to figure out how people get to the point of fighting for abstract things, he sympathizes with the Liberals due to his humanistic values.

Dr. Alirio Noguera is another important figure who changes the ideas of Aureliano Buendia. Behind his silent façade, there is a radical guerilla. After his escape from prison, he disguises as a doctor and lives in Macondo. He secretly disseminates his ideas among the young, lack of political knowledge. When Aureliano meets him he agrees with him on his liberal thoughts but his rigid methods horrify Aureliano. The masterstroke of Dr. Noguera is that they should liquidate the supporters of the regime together with their families and children in order to eradicate the roots of Conservatism. Aureliano states that instead of being a Liberal he is in fact a butcher. After a couple of



months Aureliano learns that the Doctor does not concern with him since he is not a man of action, the Doctor accepts him as an emotional solitary person without a future.

After his conversation with Doctor, Aureliano is concerned about the lives of Moscote family since Liberals are ready to kill them in case of a war. Although he does not support Conservatives, he has not lost his humanistic feelings yet. For this reason he begins to carry a pistol under his shirt and observes his friends' behavior. On the other hand Liberal fever continues to spread especially at school where his nephew Arcadio is a teacher. There are rumours at school about killing Father Nicanor, modifying church into a school or legalizing free love. Aureliano functions as mediator and he tries to calm down Arcadio who is a radical supporter of Liberals and passionately excited about war. Within this period Aureliano's sense of reality and his reasoning which make him remember his humanistic values still dominates him. However it will be possible to see how such a man who criticizes and questions these barbaric actions or ideas of Doctor and Arcadio even Don Apolinar turns into a monster that is more ferocious than them.

In dystopias, the search for democracy, in essence, does not bring freedom and happiness to man; under the name of democracy, it is emphasized that states give universal legitimacy to their restrictive and discriminatory policies on citizens. Marquez depicts a similar idea in his work by pointing out the elections held in Macondo. The country is ruled by a democratic regime but until the arrival of Moscote there is not any political campaign in Macondo. However Don Apolinar Moscote forces citizens into an election atmosphere. In Macondo nobody has political passion, but nevertheless Don Apolinar Moscote brings six soldiers for election and they confiscate guns, cutlery and even kitchen knives at homes. At the end of the election, the numbers of ballots are almost equal but Moscote changes them with the Conservative ones in order to increase the number of them and they win. Aureliano witnesses this gerrymandering incident directed by his father-in-law and he changes his mind. After that night he questions Conservatives and decides to be a Liberal.

The reason why totalitarian regimes create dystopia in the world is not the power of ideologies, but the societies that have lost their minds and have forgotten to think by the magic of technological developments and consumption culture. For

example, Macondo's people are not interested in the results of the election, what provokes indignation in town is that the soldiers do not bring back their kitchen knives. From this point on it is possible to observe how these inoffensive inhabitants of the town will find themselves in political strategies, destructions and even in war.

War has been the greatest facilitator in providing totalitarian order. The real reason behind the countries' fight against each other is not to protect their independence, but to maintain a social order that serves as a machine. By using war as a tool dystopian writers point out that an order of repression is waiting in the future for humanity where equality, freedom and peace are dreams. One of the most significant change in Macondo is the outbreak of war. Thus far Conservatives seem to support passive resistance which makes them much more innocent. One day Ursula announces that war breaks out, but it has already broken out in the whole country three months before. An army occupies Macondo by surprise and they choose school as their headquarters. By this way corruption spreads over the institution of education and it turns into a military weapon out of its function. One of the first bloody actions of them is shooting the Doctor. Don Apolinar loses his authority as army captain makes the decisions instead of him. Another horrific act is that a woman bitten by a mad dog is taken from her family and killed by four soldiers. Macondo is not a calm, harmonious town any more. Blood, fear and death are all around its streets. It shows that Conservatives can be as cruel as Liberals. Both sides promise a bright future and beautiful life but overwhelming passions and unrestrainable desires of humankind cause big destructions.

Aureliano can be a suitable example for this transformation since his change simultaneously occurs with Macondo's. Two weeks after the occupation he visits his friend, Gerineldo Marquez and declares that they will go to war. They organize a mad operation with twenty one men commanded by Aureliano with their sharpened tools, knives as weapons. The army captain and four soldiers responsible for killing the woman are executed by them. Arcadio is appointed as civil and military leader of Macondo. Then they decide to join the forces of Victorino Manure, revolutionary general. Nevertheless, Aureliano is in between his id which persuades him to be right about his brutal actions and his superego which prevents him from doing harm to others. He still has the traces of humanity in their last conversation with Don Apolinar but he does not abandon the idea of being a guerrilla leader. He does what he criticizes before

and the idea of war that his father-in-law explains him before turns into a necessity for him. He officially declares his military mission and his new self and rejects his identity as follows:

“Rest easy, father-in-law,” he told him. The new government guarantees on its word of honor your personal safety and that of your family.” Don Apolinar Moscote had trouble identifying that conspirator in high boots and with a rifle slung over his shoulder with the person he had played dominoes with until nine in the evening.

“This is madness, Aurelito,” he exclaimed.

“Not madness,” Aureliano said. “War. And don’t call me Aurelito anymore. Now I’m Colonel Aureliano Buendia.” (Marquez, 2006: 101)

Colonel Aureliano Buendia’s return to Macondo is the beginning of another period of his life. After his arrival he makes a comparison between the past and the present of Macondo and he feels agony about the dystopic picture he sees in the town. His self-questioning process starts at this stage and he comprehends the futility of civil war. His disillusionment arises from his glorious victories which alienate him from the actual pace of life. Moreover, being a respected military figure who fervently goes after his own doctrines flatters his pride which is one of the most important principles of seven deadly sins. His tragedy occurs when he forgets his reason for fighting. His native land evokes his artistry and he decides to try writing poems once again. His talent that he inherits from his youth lights his mind and he objectively judges his actions concluding that he becomes the victim of his pride. He confesses this reality in his dialogue with his fellow Colonel Gerineldo Marquez as follows:

Then his thoughts became so clear that he was able to examine them forward and backward. One night he asked Colonel Gerineldo Marquez:

“Tell me something, old friend: why are you fighting?”

“What other reason could there be?” Colonel Gerineldo Marquez answered. “For the great Liberal party.”

“You’re lucky because you know why,” he answered. “As far as I’m concerned, I’ve come to realize only just now that I’m fighting because of pride.” (Marquez, 2006: 135)

The absurdity of war that turns human into a savage is one of the main themes of dystopian works and the reason why Aureliano suffers from is this dilemma. He starts his journey to bring happiness and peace for his people. However, towards the end of the war he finds himself far away from his destination. Together with Aureliano this reality is questioned by the followers of the rival party. When Aureliano orders to

restore the church, Father Nicanor comments with his confused mind that “This is silly; the defenders of the faith of Christ destroy the church and the Masons order it rebuilt.” (Marquez, 2006: 134) Since the existence of humankind, due to the dystopic nature of human beings, people are blind to see the gospel truth if they have a profit from something.

The Conservative general Jose Raquel Moncada is the mayor of Macondo. Although he represents the military forces of the Conservatives, he is in fact an intellectual antimilitarist who admires Colonel Aureliano Buendia. During the time when Aureliano turns back to the town, a close friendship develops between these two men belonging to the rival parties. Their ideas are so similar that they agree to be the pioneers of a new movement in Macondo. They think about establishing a more humanitarian regime in which they combine the best principals of each doctrine. It is possible to associate the government they dream with the unavoidable utopic dreams of humankind. They try to create a new utopia from the ashes of the old one. In order to achieve this aim General Moncada takes off his uniform and wears civilian clothes, promulgates the amnesty act and creates a secure atmosphere in Macondo.

In the meantime, Colonel Aureliano Buendia leaves the town again for the purpose of supporting the rebellion of his militia forces. Although Ursula hopefully waiting for the return of Aureliano and for attaining the peaceful days of Macondo, General Moncada is aware of the fact that he is on his way to practice the most radical and bloody revolution. Aureliano proves him right and one day he attacks to the town with one hundred armed men. When Ursula sees his son in his military uniform and his boots for the second time, she confesses herself that “Now he looks like a man capable of anything”. (Marquez, 2006: 156) They capture General Moncada and Aureliano orders to bring him to justice. Ursula brings all of the mothers of revolutionary forces to praise the virtues of him on trial day. No matter how much she struggles with Aureliano’s pride, she could not persuade them and General Moncada is sentenced to death.

This part of the novel can be accepted as one of the most significant scenes that is the indicator of the journey from utopia to dystopia. As a degenerated leader Aureliano again becomes the actor responsible for the destruction of Macondo as well

as himself. His old friend General Moncada functions as his inner voice at their last conversation as follows:

“What worries me,” he went on, “is that out of so much hatred for the military, out of fighting them so much and thinking about them so much, you’ve ended up as bad as they are. And no ideal in life is worth that much baseness.

...

“At this rate,” he concluded, “you’ll not only be the most despotic and bloody dictator in our history, but you’ll shoot my dear friend Ursula in an attempt to pacify your conscience.” (Marquez, 2006: 159)

After his return, Colonel Aureliano Buendia is intoxicated by the glory of victories but again he finds himself in a self-questioning process when he visits the family of Moncada at the request of him before his execution. That his wife does not let him come into the house by saying that he was not the command of her home, lowers his prestige and his pride. His bodyguard devastates Moncada’s house and Aureliano says himself that he was rotting alive. On the following days he is assigned to the main command but an inner coldness without any reason tortures him under the hot sun. His discomfort prevails the intoxication of power since he is captured by the solitude of this power and loses his way. His seventeen sons, named as Aureliano, by different women arrives Macondo one by one. He is surrounded by adolescents who take after him but he never feels such a loneliness before. He is tired of the confusion of this eternal war as nothing has changed and he could not find the answer of why. One of his men informs him that everything was normal but for Aureliano it is the problem. The normality of war means everything is in a vicious circle. Then he abandons all his duties and takes refuge in his old memories in Macondo. When he meets the dystopic end of his life, he realizes the value of his uncomplicated life in his childhood. However this enlightenment takes his years as it is written below:

He had had to start thirty-two wars and had had to violate all of his pacts with death and wallow like a hog in the dung heap of glory in order to discover the privileges of simplicity almost forty years later. (Marquez, 2006: 169)

Although he decides to make a ceasefire agreement, he is unaware of the fact that starting a war is much easier than ending it. During the following days he tries to wipe away the traces of his destructions in the world. His change disturbs his followers

and he loses all his prestige. After the ceremony of the armistice he attempts to commit suicide but he fails. It can be said that in order to escape from the dystopia he creates with his own hands, it is his last attempt to reach the paradise which is the perfect place of humanity, but he is doomed to live in a nightmare because of his sins.

In the totalitarian system, society is controlled by subordinating it to a plan and a program within an ideological totality. The ruling group or leader, the party under their control, identify themselves with a monopolist, autonomous and less developed ideology and use it as the basis for their policies, or to legitimize their policies. For totalitarianism, the essential thing is not individual liberties, but individual harmony, not civil participation but social obedience, not monism but active submission. The leader is the only authority in his decisions and works. The identity of the society unites with the leader's self and individual rights and freedoms are also destroyed in this overlap and reduced to obedience to the leader.

In One Hundred Years of Solitude a similar system is constructed by Arcadio. While Colonel Aureliano Buendia earns a reputation as the Commander of revolutionary forces day by day, under the leadership of his nephew, Arcadio, life in Macondo becomes a nightmare. It is impossible to talk about freedom and equality in this utopic place anymore. He nominally acts according to the principals of Liberalism but his deeds match up with a totalitarian regime. Instead of expanding the civil rights which is the main idea of Liberal thought, he acts according to his personal interpretation of the ideology and diverges from the main point. He always reads decrees, makes military service obligatory and obliges overage men to wear red armbands. These orders bring to mind the anti-Semitic practices of Nazi Germany. In 1935, by the announcement of Nuremberg Laws, Jews were officially excluded from German citizenship and their rights were restricted. They were forced to wear a Jewish badge with a yellow star to identify them in society. Moreover, their houses were marked by German authorities, which can be accepted as a remarkable example for social differentiation. Nearly thirty years later, in 1966 Marquez touched the same social problems in his work by taking the advantage of realist side of magic realist technic. Through the characterisation of Arcadio, he creates a dictator leader with whom almost every community is familiar in their histories.

Arcadio becomes the cruelest leader that this town has ever known and for the first time Ursula calls a person as murderer. However, she no longer tolerates his behaviours and she chases him to the courtyard by whipping. Since then she becomes the ruler of the town and she repeals all of his orders. Although Ursula thinks that she loses Arcadio when he wears military uniform, she loses him from the beginning. She considers that Arcadio grows up as their son and she never ignores him. Nevertheless, she is unable to care for him during the insomnia plague, during her efforts to reunite the family, during the madness of Jose Arcadio Buendia, or during the rivalry between Amaranta and Rebeca. While she is trying to overcome these situations, Arcadio is a solitary and frightened child. Aureliano teaches him to read and write like a stranger and he never has new clothes or shoes. Melquiades is the only one who is concern with him but when he dies, he is condemned to be alone. The school where he is a respected man and the power arising from military uniform rescue him from the weight of old indignation. When someone said that he did not deserve his last name, he explains “To my great honor, I am not a Buendia.” (Marquez, 2006: 111) It can be said that Buendias have as much responsibility for creating such a murderer as Arcadio himself has. In this way, as the symbol of wrath Arcadio becomes another member who contribute to complete the vices of seven deadly sins.

In the meantime war spreads over the country and Liberals are about to be defeated. Although Colonel Aureliano Buendia sends a message that Arcadio should surrender Macondo without any resistance since he does not want to sacrifice innocent people, Arcadio decides to resist. Nevertheless, their resistance could not last more than half an hour and the town is retaken by the Conservatives. They shoot Arcadio and his men but the last two hours of his life he realizes that he does not feel fear that tortures him since his childhood. While he is questioning his life he understands how much he loves the ones whom he hates. The feeling that he feels not fear is nostalgia. His last request is conveyed as follows:

“Tell my wife,” he answered in a well-modulated voice, “to give the name of Ursula.” He paused and said it again: “Ursula, like her grandmother. And tell her also that if the child is to be born is a boy, they should name him Jose Arcadio, not for his uncle, but for his grandfather.” (Marquez, 2006: 119)

It can be said that Arcadio who rejects to be a Buendia before, totally changes his mind and yearns for the past as it makes him feel better probably innocent. He desires to baptize the next generation for the remission of the sins of his own generation through giving the names of Ursula and Jose Arcadio to his children. However there occurs a contradiction here since it can be understood from his last words that he is still unaware of the fact that Jose Arcadio is not his brother instead he is his father which means that his grandparents are not as pure as he supposes as they dissemble the truth about his father. In other words human nature is doomed not to be totally perfect. After the death of Arcadio, Rebeca and his husband continue their life until Jose Arcadio commits suicide at their home without any reason. This is perhaps the only mystery never solved in Macondo. However it is important that when he dies, his blood goes down and reaches Buendias' house which means his childhood. It can be concluded that no matter what they live or where they have been, they turn back to the starting point in other words their origin. Also from another point of view Buendias' house can be accepted as the perfect place and the fact that each member of the family desires to reach there sooner or later can be associated with human longing for utopia.

Arcadio's sons, the members of fourth generation, have the same characteristics with their ancestors. The repetition of the names does not change the inevitable fate of the family. According to Ursula the Aurelianos are introvert but rational, on the contrary the Jose Arcadios are outgoing and passionate but all of them have a tragic sin. Ursula thinks that they only inherit the defects of the family rather than virtues. The only common thing among the family members is the feeling of solidarity and their tragic faults which cause the destruction of Macondo and their lives. Jose Arcadio Segundo and Aureliano Segundo are the twins of Arcadio. Although it is almost impossible to distinguish them physically, their behaviours reveal their true identity when they grow up. According to their attitudes another possibility comes to the surface that they may be switched at birth. In fact it can be said that, they are the embodiment of two different character types in the family history and also it can be said in a broad sense that whatever their names are, all of the characteristics of Buendias forms only one ordinary individual. In other words however much they seem different from each other when they come together they become the microcosm of the humankind.



Jose Arcadio Segundo's obsession with cockfighting reminds the first sin of Buendias which his grandfather Jose Arcadio Buendia kills a man. As in the story of creation humankind repeats the same mistakes due to the wicked side of his nature. Though he is called as Jose Arcadio, he shows the characteristics of Colonel Aureliano Buendia. However, as time progresses he isolates himself to decipher the old prophecies of Melquiades.

On the other hand, in his adolescence period Aureliano Segundo is interested in solitary study like his great-uncle Colonel Aureliano Buendia, but later his personality traits become consistent with that of Jose Arcadios in that he is intemperate, decadent and impulsive. Aureliano Segundo makes a big fortune in a short time because of his luck brought by extramarital affair with Petra Cotes. That his animals proliferate supernaturally without any effort, makes him the richest person in Macondo. He organizes crazy parties full of alcohol and gives feasts for everybody in the town despite the warnings of Ursula. The principle of gluttony is the best feature applicable for Aureliano Segundo as he gains so much weight that he is about to die during an eating competition. As Ursula foresees Aureliano Segundo loses all of his wealth in a short time and is obliged to live in poverty and dies at the same time with his twin brother.

At the time of six and the last generation Buendia's house literally falls into ruin, almost every members of the family has died and the rest is stuck into loneliness. One of them is Aureliano II, Meme's illegitimate child by Mauricio Babilonia. It is Aureliano II who discovers that the parchments of Melquiades are written in Sanskrit and he solves the alphabet of it. In those days another member of the family who is Jose Arcadio II, Aureliano Segundo's eldest child turns back this ruin. He is expected to be the Pope so he is sent to Italy. However, he deceives his family and during his trip he fails to achieve his goal. When he turns back, he sells some of the valuable objects in their house and he gathers all of the children in Macondo to play. In addition to play, these children serve him by shaving him, giving massages, cutting his nails etc. It can be said that he symbolizes the sloth among seven deadly sins, as both in Italy and in Macondo he is reluctant to work which drags him to a tragic end. He accidentally discovers the treasure that Ursula hides then with this money Jose Arcadio II and children organize crazy parties day and night. They take over the house and the place

turns into a boarding school without discipline. One day after a pool party when Jose Arcadio II finds the house as a shipwreck, and children sleeping naked, he feels himself in the emptiness of debauchery and kicks the children out of the house. However, one day four of the children he expels from the house drown him into the pool and steal the rest of the money.

The last member of the family returning to Macondo is Amaranta Ursula and her husband. Although she is Jose Arcadio II's aunt, he falls in love with her. When Amaranta Ursula's husband leaves the town, they confess their feelings to each other. Then they start the last adventure in Macondo which brings an apocalyptic end. When they have a child with a pig tail born of incest, the prophecy about Buendias occurs. At the same time Jose Arcadio II deciphers the codes of parchments and realizes that it tells the history of their family and Macondo. The infinite cycle of repetitions takes place one by one and they turn back to the beginning. The story begins with Ursula and Jose Arcadio Buendia and as it is seen it ends with the same names. Even if they are not the same individuals, their fates and experiences are identical. Jose Arcadio II lives past, present and future at the same time and he witnesses the collapse of Macondo. In broad sense, if it is interpreted as the story of Adam and Eve, humanity will experience the same things periodically in the history and one day it will come to an end "because races condemned to one hundred years of solitude did not have a second opportunity on earth." (Marquez, 2006: 417)

## CONCLUSION

The present dissertation attempted to grasp the whole complex experiences of the dystopian world in two novels, Lord of the Flies and One Hundred Years of Solitude. This study aims to clarify that both novels are products of dystopian literature concerning qualities that differ both books from other literary products. It becomes possible with this study that dystopian features of both literary products and essential concepts such as totalitarianism, civilization and savagery, war, dehumanization, alienation, modernity, imperialism, capitalism, dictatorship and so on can be observed and analyzed according to their intrinsic relations and their possible results in lives of the characters.

During the analysis, as the primary purpose of the thesis, a theoretical framework is composed which covers the outline of dystopian studies and the application of the theories into Lord of the Flies and One Hundred Years of Solitude. The analysis of the novels includes the process in which people live the evolution and transformation with the coming of the dark world and struggles of them to get accustomed to the new lifestyle and social changes. Throughout the novels, there are many reflections of the dystopian concepts that are unique to such processes on the lives of characters.

This thesis is also an attempt to discuss similarities and differences between two important works, Lord of the Flies and One Hundred Years of Solitude regarding dystopian context. It can be said that, although William Golding and Gabriel Garcia Marquez use entirely different writing techniques, their plot stories are based on the ground of the same theme; the corruption of humankind. In both novels, this corruption brings the end of the paradisiacal world dramatically. In other words, throughout the novels, it is possible to observe man's journey from heaven to hell, from utopia to dystopia.

One of the most critical common points of both novels can be said to be their approach to the creation story of the human race. In this sense, both Marquez and Golding start their books with a vivid description of a utopic place similar to Xanadu. Both authors choose isolated areas far away from modern life to create an isolated atmosphere. The heavenly island in Lord of the Flies and Macondo which is believed to

be a peninsula in One Hundred Years of Solitude have the same features with the territory described in Utopia by Thomas More or with Heaven described in Bible. There is not any sign of bad or evil in these places.

Contrary to places, the characters in both novel are not entirely perfect. Ursula and Jose Arcadio Buendia in One Hundred Years of Solitude move to another location since Jose Arcadio kills a man in their hometown. From a theological point of view, this can be associated with original sin which claims that people are born sinful due to Adam's fault. In Lord of the Flies, Golding chooses children as his character since they are accepted as innocent creatures, but they escape from a war which means that they have the burden of their ancestors who fight and kill each other for power. The first thing they do in the island is jumping in the water which can be accepted as baptism.

One of the most apparent differences between the two works is the number of the characters. Golding creates a small tribe with a limited number of individuals without female characters, on the other hand, Marquez depicts a large family picture including many characters in their social circle. However, the common point is that Marquez reduces his character types into specific features by repeating invariably the same names. In other words, although there are a lot of family members in One Hundred Years of Solitude, they share the same characteristics as the boys in the island. For instance, it can be possible to categorize the characters like the ones who have impulsive drives and functions as dictators such as Jack, Arcadio, etc. or the ones who suffer much from their tragic flaws and role as tragic heroes such as Ralph, Colonel Aureliano Buendia or Ursula.

In the backgrounds of both novels, people suffer from the harsh traces of war. For instance, the great-great-grandmother of Ursula witnesses the pirate Sir Francis Drake's attacks on Riohacha and she is so frightened with the alarm bells or firing of cannons that she loses her control and sits down on a hot stove. Because of the burns, she turns into a useless woman. During her lifetime she gives up social activities and tries to cope with a panic attack that stems from fear of the war. That is the reason why her husband takes his family to a peaceful Indian town and builds her a bedroom without windows so that the pirates in her dreams cannot find a way to get in. Moreover, in Lord of the Flies, there occurs a plane crash while a group of schoolboys

is evacuated from Britain because in those years this country is in a pitched battle. The children, who witness that battle, is trapped in an island where they turn into savages.

Besides, it is remarkable that characters of both novels who are weary of the destructions of war start different kinds of conflicts over and over again. Throughout the novels, it is possible to observe that battles take place in a circular motion. For instance, in Lord of the Flies children escapes from an atomic war but at the end of the novel, they turn this beautiful and peaceful island into a battlefield. Also in One Hundred Years of Solitude Colonel Aureliano Buendia transforms into a brutal guerrilla soldier and the fight between the Conservatives and the Liberals transforms Macondo into a dystopic place. It can be said that not only Golding but also Marquez point out the evil inside human nature which shows that humankind is ineligible to achieve perfection so at the end of both novels these beautiful places fall due to the human faults.

Another similarity is that both authors emphasize the clash between civilization and savagery in their novels. At the beginnings of the two novels, social structures and lifestyles of the characters are the same in that they have tribal lives. It is ironic that their attempts for civilization turn them into savages or primitives. It can be said that every person has the instinct of possession about owning much more than they have and if this driving force becomes uncontrollable, it may result in great destructions. In their tribal lives, there is no government, rule, regime or institution. However, in Lord of the Flies due to their previous lives, children are familiar with governing or law and order which shape their unconscious.

On the other hand, Buendia family meet political issues and regulations incrementally through the foreigners arriving from the outer world. Although primitive lifestyle does not disturb the characters, they search for the ways of reaching the external world. To escape from the island children develop strategies, and in the same way, Jose Arcadio Buendia leaves Macondo for an expedition of discovery. Like him, Ursula and some of their children experience the new world out of Macondo. The journey of the characters into the wild and their experiences are described in a very similar way. For the purpose of finding a gateway to connect them with the civilization, Jose Arcadio and his men survive in the jungle by killing a deer or macaws. Also, children in the island try to make their decisions democratically but their appearances

and behaviors are becoming wild gradually, and like Arcadio and his men they survive by hunting wild animals.

In parallel with the concept of civilization versus savagery both novels represent identical symbols. In Lord of the Flies Piggy's glasses can be interpreted as the symbol for science and civilization. Also in One Hundred Years of Solitude magnifying glass or telescope stands for modernity in other words development. The lens of Piggy's glasses, also magnifying glass is used to light a fire by focusing the sunlight. In their primitive environment, the characters of both novels take a step further to the civilized world. Because of the fact that fire stands for one of the most significant achievements of humankind. It is an important turning point of the human race in the process of evolution.

On the other hand, it is ironical that instead of opening a road for illumination, fire turns into a weapon which leads to a desperate end of communities in both novels. Golding ends his story with a big fire which destroys all parts of the island, similarly in One Hundred Years of Solitude Jose Arcadio Buendia who is obsessed with the idea of technology suffers from sore severe because of the fire that he sets by using the magnifying glass. It can be concluded that during the progress of humankind civilization can cause big destructions or nightmares if it becomes uncontrollable due to the savage feelings of humanity.

In dystopic studies, the ideal social concepts are evaluated within the framework of the potential of future societies to turn them into totalitarianism. Humankind has always been in the intention of changing the world in which he/she lived and creating a living space for himself. However, this effort does not always bring happiness to people. Totalitarian order, which is an example of human-made catastrophe for creating a bright future, dominates individuals; it destroys individuality and social identities through conforming. In totalitarian regimes, individuals who do not think or question is desired; justice, freedom, and equality cannot produce happiness for all segments of society.

Lord of the Flies is a vivid example of the in-depth analysis of totalitarianism, which is also an essential characteristic used in almost every dystopic work. It is mainly

conducted by Jack in the novel. The author tries to show how seriously the issue of oppressive regimes has divided people in society, making an emphasis on the subject of acceptance and uniformity rather than denial and independent thought. Golding creates a dictator in his novel with Jack who gains power by torturing other boys. It is possible to see the same features in Marquez's work. In times of panic or turmoil, different characters rise as totalitarian leaders in Macondo. The citizens of town repeatedly suffer under their hegemonies.

Propaganda and manipulation are remarkable tools seen in both novels used by the authorities as weapons in order to promote their biased or deceitful ideas to societies. For example in Lord of the Flies boys obey Jack's rules since he achieves to control their minds by the idea of hunting. When boys paint their faces under the leadership of Jack, they disguise their humanist feelings in this way they turn into wild beasts and begins to kill. Moreover, in One Hundred Years of Solitude Macondo is gradually enters under the rule of government. The inhabitants change the colors of their houses and paint them into blue instead of white. Then Arcadio constructs a reign of fear. In addition, Colonel Aureliano Buendia turns into a cruel leader as a result of wars even if he forgets his reason for fighting. At the time he wears the military uniform, he transforms into a barbarian like boys with painted faces. He causes great destructions and kills many people.

In almost every dystopian novel, authors leave their stories open-ended in order to include reader to the story actively. Both Golding and Marquez use the same narration technic at the end. They only describe the events instead of discussing or explaining the facts and leave the ends to the reader. They draw human fate in a circular motion. At the end of Lord of the Flies by describing a military figure as a savior, Golding foreshadows the repetition of the same events. Also, Marquez emphasizes the infinite cycle of repetitions in that Jose Arcadio II realizes the unavoidable fate of Buendias at the end of the story.

It can be concluded from these two novels that the inevitable fate of humanity can be explained with a suitable example of the myth of Sisyphus who is sentenced to roll a rock up to the mountain. However, no matter how much he struggles to reach to

the top, rock rolls back to the bottom. He is the representative of the individual who is longing for the paradisaical world but arrives in hell.



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